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MARCH 3, 1917

4

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Of all the many reasons for booking

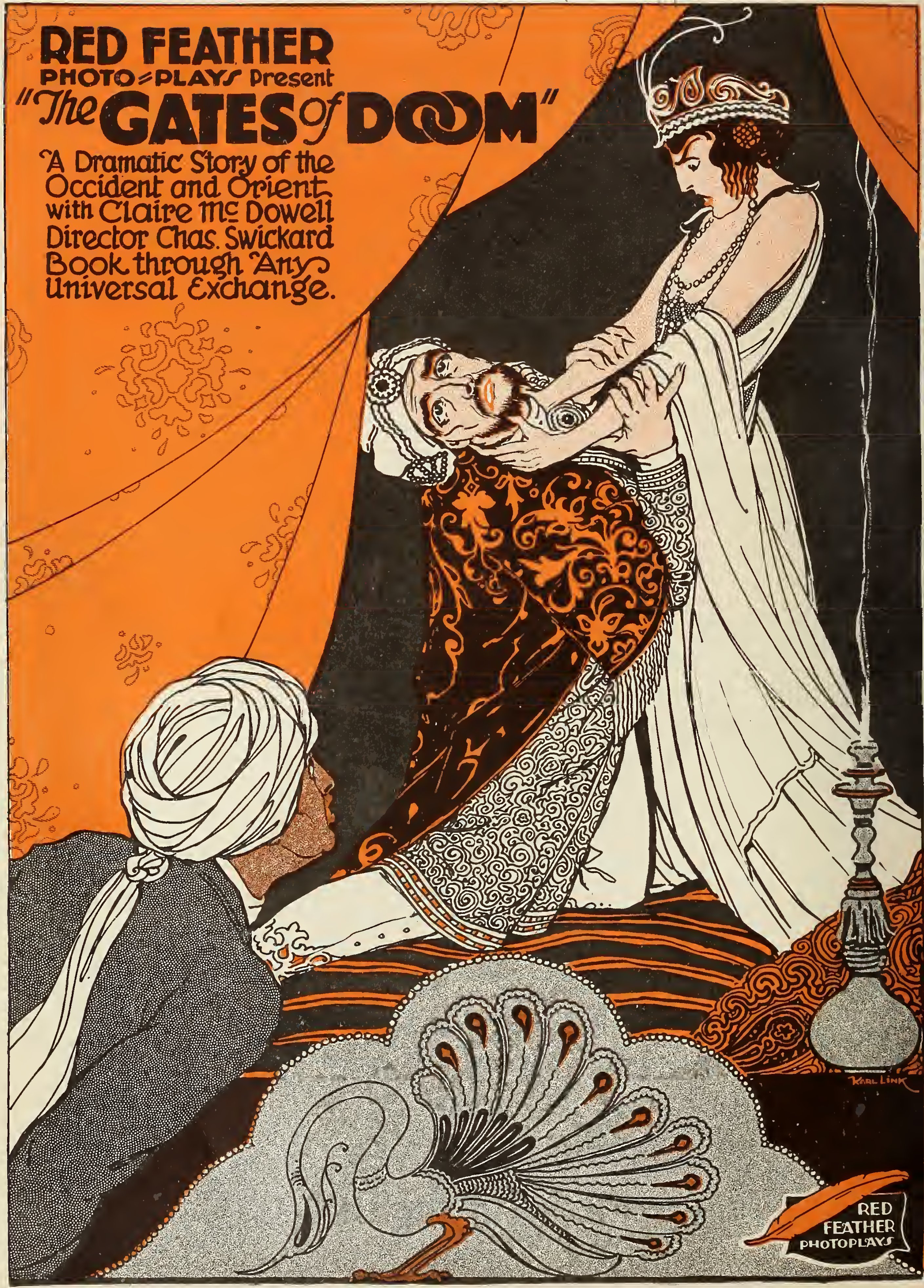
Paramount Pictures

the best one is—unless you *do*, your opposition *will* book them.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by Famous Players-Lasky Corporation

VOL. XV-NO. 9

PRICE 10 CENTS



RED FEATHER
PHOTO-PLAYS Present
"The GATES of DOOM"

"A Dramatic Story of the
Occident and Orient"
with Claire McDowell
Director Chas. Swickard
Book through "Any"
Universal Exchange.

Paramount Pictures

Is there a ***standing army*** in your town?

288/933
F

The *Paramount* Standing Army is probably the largest in the world.

Every human being is constantly seeking good entertainment, so it follows that since *Paramount Pictures* furnish the most consistent form of quality-entertainment, they should attract the largest number of people.

Every *Paramount Picture* means a star player in a star production.

Where there is a *Paramount Protected Franchise*, there is an S. R. O. Regiment!

Is *Paramount* Raising a *standing army* for you?

14/V/18

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Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**

Member of Nat'l Asso. Motion Picture Industry

Paramount Pictures

will raise your *standing army* by their
"week in and week out" consistent quality

This Week

DANIEL FROHMAN
presents

MARGUERITE CLARK
in
"THE FORTUNES OF FIFI"

By MOLLY ELLIOT SEAWELL

The Serio-Comic Tale of a Tiny French Actress
A fitting "Follow up" for Miss George Washington.

JESSE L. LASKY
presents

BLANCHE SWEET
in
"THOSE WITHOUT SIN"

A drama of the Civil War, another "Warrens of Virginia"
type of play and tremendously timely.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Member of Nat'l Asso. Motion Picture Industry

Susie Speed lands a job in the "movies." She goes through some wild tests but finally emerges with her health.

PARAMOUNT

announces

"HER SCRAMBLED AMBITION"

A SINGLE REEL

BLACK DIAMOND COMEDY

Released February 19th

UNITED STATES MOTION PICTURE CORPORATION

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

WILKES BARRE, PA.

Goldwyn Pictures

ARS GRATIA ARTIS

Sworn Testimony For the New York Legislature

SAMUEL GOLDFISH, President of Goldwyn Pictures Corporation, testifying before the New York legislative investigation committee, *said:*

" Goldwyn will have spent $1,000,000 for productions before its first picture is released.

" Goldwyn believes that the story is the important factor and that it will become constantly *more important.* But, pending such a development, Goldwyn is combining the *greatest stars* with the *greatest stories.*

" Our artists under contract include Mary Garden, Maxine Elliott, Mae Marsh, Jane Cowl and Madge Kennedy. These great personalities *are worth every dollar we pay them."*

Commenting editorially on this, the New York Sun says: " Mr. Goldfish is right." Hundreds of newspapers and thousands of exhibitors will indorse the sanity of this Goldwyn policy.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Telephone: Vanderbilt 11.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

MAE MARSH

Every great newspaper authority praises her dramatic power, her youthful appeal, her sincerity and points to her *constantly growing popularity.*

Here are some of the things the critics say:

LOUELLA PARSONS, Chicago Herald: Mae Marsh is the best actress on the screen.

ASHTON STEVENS, Chicago Examiner: Mae Marsh is the first actress in my experience to possess a mental magnetism translatable to the celluloid.

W. N. HARDY, Boston Post: Mae Marsh is a girl of smiles and tears—a remarkable figure in the screen world.

RANDOLPH BARTLETT, Photoplay Magazine: Mae Marsh possesses the biggest thing in the creative world—SINCERITY. A star of the first magnitude at twenty.

CHARLES DARNTON, N. Y. Evening World: Mae Marsh is a vivid, electric actress.

ROB REEL, Chicago American: Mae Marsh is becoming the most popular star in America.

R. G. McCOY, Pittsburg Leader: Mae Marsh is "The Girl of 1,000 Faces" . . . every one of them appealing.

NEW YORK TIMES: Mae Marsh is the Maude Adams of the screen.

CHICAGO DAILY NEWS: Mae Marsh is the *Bernhardt* of the films.

HARRIETTE UNDERHILL, New York Tribune: There is only one Mae Marsh.

Exhibitors Do Not Have to Be Told of the Value of a Star Who Thus Appeals to the Best Brains of the American Press

Goldwyn Pictures Corporation

16 EAST 42nd ST., NEW YORK

ART DRAMAS

ERBOGRAPH COMPANY
PRESENTS

ANNA Q. NILSSON
AND
WALTER HITCHCOCK
IN

"The MORAL CODE"

A notable screen presentation of a tremendously vital problem of present-day life. Written and directed with all the sincerity of a crusader, and acted in a most convincing manner by an unusually notable cast.

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., [illegible] Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, [illegible] Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, [illegible] Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, [illegible] Penn Avenue.
DETROIT—THE STATE FILM EXCHANGE, [illegible] Broadway
CLEVELAND—THE STATE FILM EXCHANGE, [illegible] Building.
CINCINNATI—THE STATE FILM EXCHANGE, 3 Opera Place.
CHICAGO—ART DRAMAS SERVICE, [illegible] South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Bldg.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles [illegible] Bldg.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, [illegible] Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, [illegible] Street South.
DENVER—PHOTOPLAY EXCHANGE, [illegible] Street.
KANSAS CITY—STANDARD FILM CORPORATION, [illegible] Building.
ST. LOUIS—STANDARD FILM CORPORATION
DES MOINES—STANDARD FILM CORPORATION

WRITTEN
and DIRECTED by
ASHLEY MILLER

116 WEST 39TH STREET NEW YORK CITY

VITAGRAPH

V-L-S-E INC

Presents

Earle Williams

In

"Arsene Lupin"

A Five Part Blue Ribbon Feature
From Paul Potter's Mystery Drama
Directed by
Paul Scardon

Arsene Lupin, master crook of the Paris underworld, in the guise of a nobleman, becomes betrothed to a wealthy girl in order to steal the treasures from her father's collection. The mysterious thefts are discovered and the best detective in France is put on the case.

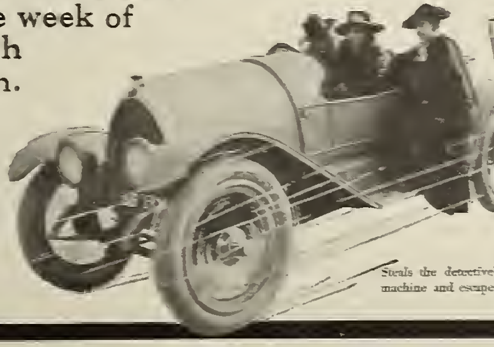
At first, unsuspected by the detective, Lupin, seeming to aid him, sends him on false clues to save himself and the girl he loves.

The detective finally realizes that Lupin is the thief, but under his very eyes Lupin gets away with the richest treasure of all the collection.

To save the girl, held by the detective, Lupin lures him to his apartment and pretends to give himself up.

Then he turns the tables on the detective, traps him—

Disguises himself as the detective—



Steals the detective's machine and escapes.

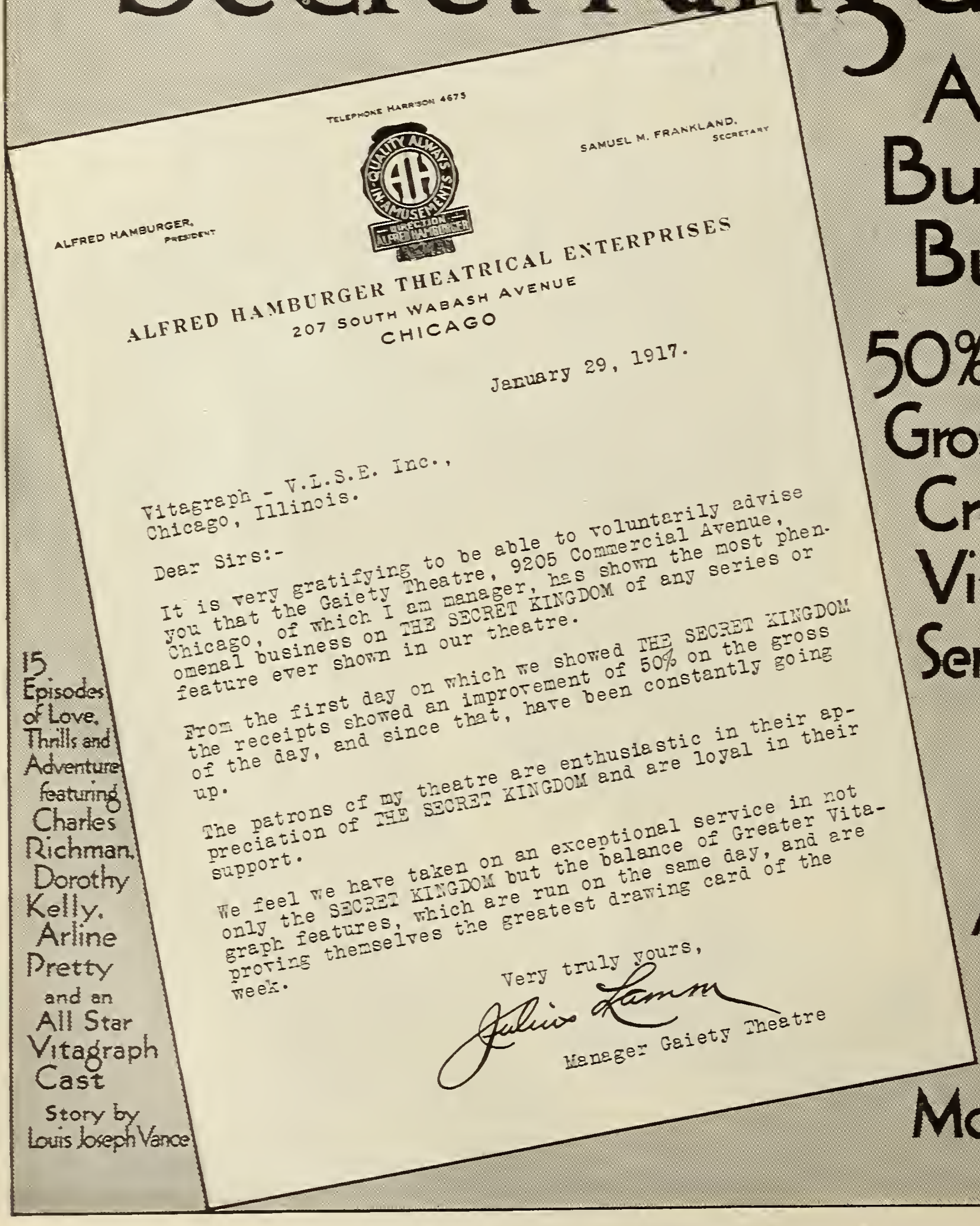
Thousands upon thousands have seen the play "Arsene Lupin." Millions have read the wonderful "Arsene Lupin" stories.

And with all this ready-made popularity of the play itself, Earle Williams, the screen's biggest drawing-card, returns to his host of admirers in the finest photoplay of his career — so declared by the capacity audiences which crowded The Rialto, New York, the week of February 11th at the first run.

VITAGRAPH

V-L-S-E INC.

"The Secret Kingdom"



TELEPHONE HARRISON 4675

ALFRED HAMBURGER, PRESIDENT

QUALITY ALWAYS IN AMUSEMENTS
AH
DIRECTION ALFRED HAMBURGER

SAMUEL M. FRANKLAND, SECRETARY

ALFRED HAMBURGER THEATRICAL ENTERPRISES
207 SOUTH WABASH AVENUE
CHICAGO

January 29, 1917.

Vitagraph - V.L.S.E. Inc.,
Chicago, Illinois.

Dear Sirs:-

It is very gratifying to be able to voluntarily advise you that the Gaiety Theatre, 9205 Commercial Avenue, Chicago, of which I am manager, has shown the most phenomenal business on THE SECRET KINGDOM of any series or feature ever shown in our theatre.

From the first day on which we showed THE SECRET KINGDOM the receipts showed an improvement of 50% on the gross of the day, and since that, have been constantly going up.

The patrons of my theatre are enthusiastic in their appreciation of THE SECRET KINGDOM and are loyal in their support.

We feel we have taken on an exceptional service in not only the SECRET KINGDOM but the balance of Greater Vitagraph features, which are run on the same day, and are proving themselves the greatest drawing card of the week.

Very truly yours,

Julius Lamm

Manager Gaiety Theatre

A Real Business Builder

50% Increase In Gross Receipts Credited to Vitagraph's Serial Supreme

Vitagraph Program Again Proved Screen's Biggest Money Getter

15 Episodes of Love, Thrills and Adventure featuring Charles Richman, Dorothy Kelly, Arline Pretty and an All Star Vitagraph Cast

Story by Louis Joseph Vance

VITAGRAPH

V-L-S-E INC

Marcus Loew Says:

"It gives me pleasure to say that

'The Secret Kingdom'

has done everything we had hoped for. Our audiences like it immensely and it is doing real business for us."

Marcus Loew

With "The Secret Kingdom" running in twenty-six of his theatres, Mr. Loew has been able to judge its merits under all conditions, in all neighborhoods, from every angle of the Exhibitor's problems.

Bookings NOW Get the Advantage of the Big National Advertising Campaign.

VITAGRAPH

V.L.S.E inc.

Announces the Coming of

The Crowning Achievement of the Screen

J·Stuart Blackton's Stupendous Spectacle

"WOMANHOOD, The Glory of the Nation"

By J. Stuart Blackton and Cyrus Townsend Brady
Produced under the Personal Supervision
of J. Stuart Blackton
Assisted by William P. S. Earle

Featuring

ALICE JOYCE
and
HARRY MOREY

with an All Star Cast

Including PEGGY HYLAND,
Naomi Childers, James Morrison,
Joseph Kilgour, Bobby Connelly,
Mary Maurice, Walter McGrail, Edward Elkas,
Templar Saxe and Many Other
Vitagraph Favorites.

Many a packed house is directly traceable to an advertisement in the " News."

The Photoplay a Million

MARY

Mary Pickford's new picture will charm everyone that sees it regardless of age. A tragic incident in which little Gwen sees things as they really are brings home a moral most forcibly and presents surprises both in the theme of the story as well as in artistic effects of rare accomplishment in the photoplay art. Staged by a master and with Mary Pickford in the stellar role, this subject will strike a chord of favor among young and old alike for its power to entertain, educate and surprise.

Artcraft Pictures Corporation
729 Seventh Ave., New York

Parents will take their Children to see

PICKFORD

in

"A POOR LITTLE RICH GIRL"

From the Play by ELEANOR GATES
Directed by MAURICE TOURNEUR

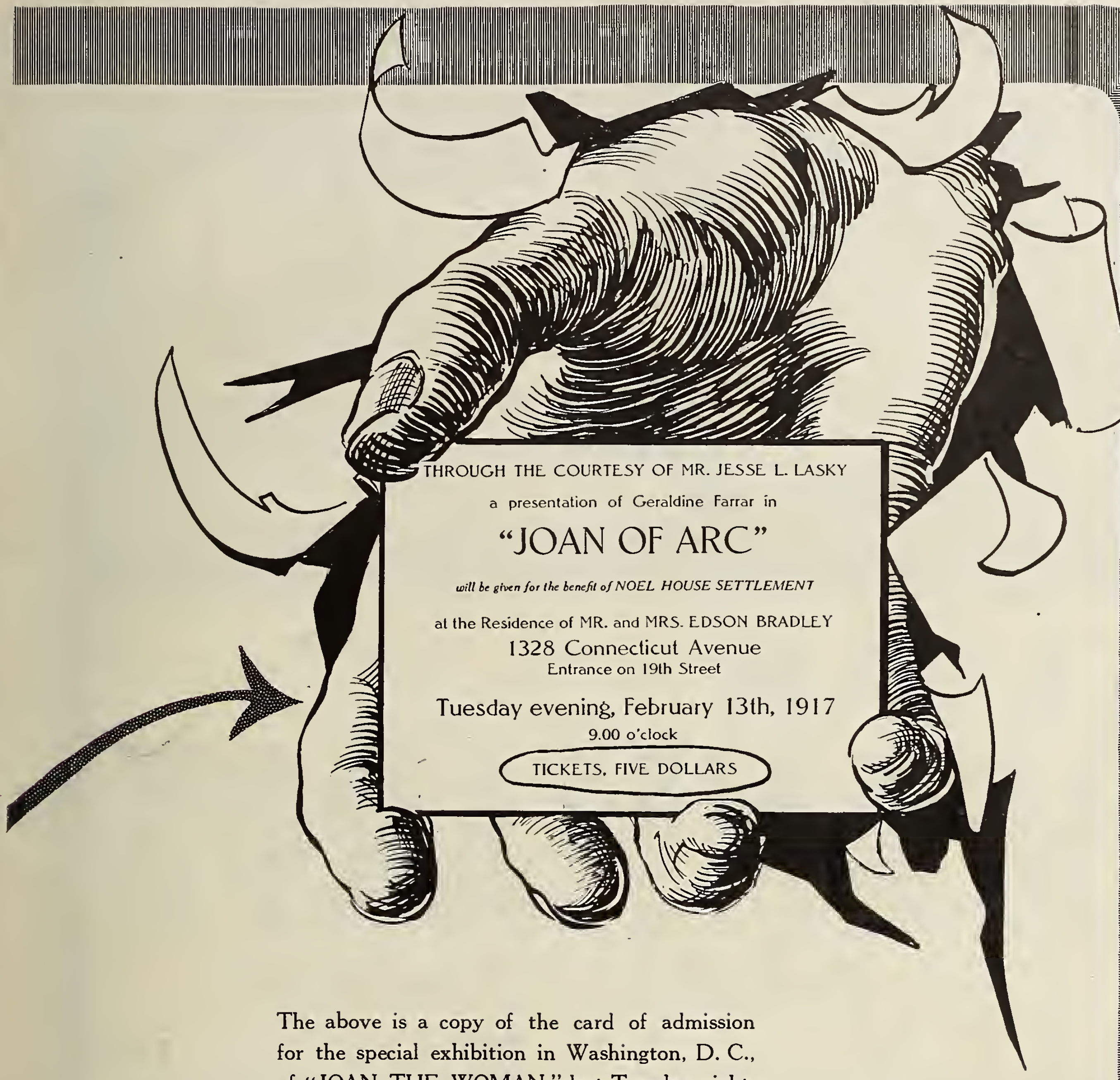
EIGHTY FIRST-RUN HOUSES WILL SHOW IT — WHEN WILL YOU?

RELEASED
MARCH 5TH

The $\$5^{\underline{00}}$ MOTION PICTURE IS HERE

"JOAN THE

THE SUPREME ACHIEVEMENT OF



THROUGH THE COURTESY OF MR. JESSE L. LASKY

a presentation of Geraldine Farrar in

"JOAN OF ARC"

will be given for the benefit of NOEL HOUSE SETTLEMENT

at the Residence of MR. and MRS. EDSON BRADLEY
1328 Connecticut Avenue
Entrance on 19th Street

Tuesday evening, February 13th, 1917
9.00 o'clock

TICKETS, FIVE DOLLARS

The above is a copy of the card of admission for the special exhibition in Washington, D. C., of "JOAN THE WOMAN" last Tuesday night. Members of the Diplomatic Service of all countries of the world, society of Washington, Philadelphia, Baltimore and New York acclaimed

WOMAN"

THE MOTION PICTURE ART

The Greatest Special ever Released

A Message from the Mothers of France to the Mothers of America

SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

Written by
JEAN RICHEPIN, Member of French Academy
Directed by
LOUIS MERCANTON

French Government part owner of this wonderful seven reel SPECIAL

WATCH FOR RELEASE DATE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

MARCH 3, 1917

MARJORIE RAMBEAU MAKES FILM DEBUT IN "GREATER WOMAN"

MARJORIE RAMBEAU, famous star of "Cheating Cheaters," makes her screen debut this week. In the first of the releases from the studios of the Frank Powell Producing Corporation, Miss Rambeau appears as Auriole Praed, who falls in love with an artist. Despite the fact that this is Miss Rambeau's first appearance before a motion picture camera she performs with all the ease, grace and lack of self-consciousness that marks her work upon the speaking stage. To see her act one would imagine that she had been working in the studios for some time.

A Broadway Beauty.

Miss Rambeau brings both beauty and brains to her work. On Broadway she has risen to fame as one of the most radiant beauties of that famous thoroughfare. In her playing of various roles she has demonstrated time and again the amount of study she has put in in creating them. The first of the Rambeau-Mutual Photoplays is an adaptation of the famous European success, "The Greater Woman," from the pen of Algernon Boyesen. It is in five acts. It is lavishly staged. Miss Rambeau is surrounded by a cast that includes many players of note. The lighting effects and stage settings are unusual to say the least.

Heart Interest Story.

A real heart interest story is unfolded as the film progresses. A woman's fight for her husband's love is vividly depicted. When the wife discovers that another woman is attractive to her husband, she sets out to prove herself the greater of the two. The working out of the story will hold audiences spellbound. "The Greater Woman" is released the week of February 26. Bookings can be made now at any Mutual Film Exchange.

American Signs New Players

Within the past few weeks the American Film Company, Inc., has added several players of note to its roster. George Fisher, until recently connected with the Ince studios, was engaged to play opposite Mary Miles Minter. Jack Vosburgh, another newcomer, has a strong role in William Russell's next picture—"My Fighting Gentleman," and still more recently Lucille Younge was signed to play a heavy role opposite Russell in "High Play."

Work on the first of the Mutual-Empire All Star Corporation's productions has begun at an eastern studio.

Mutual Star Productions For February

Title.	Lead.
Week Beginning February 5th.	
Where Love Is	Ann Murdock
Week Beginning February 19th.	
The Gentle Intruder	Mary Miles Minter
Week Beginning February 26th.	
The Greater Woman	Marjorie Rambeau

WORK PROGRESSING ON MUTUAL SERIAL— "RAILROAD RAIDERS"

Work on "The Railroad Raiders" is progressing nicely at the Los Angeles studios of the Signal Film Corporation. "The Railroad Raiders" is the big new chapterplay starring Helen Holmes. It will be released through the exchanges of the Mutual Film Corporation. It is a tremendously powerful story of railroad life. It is based upon a remarkable railroad story from the pen of a man who has spent years of his life in actual railway circles. Many of the incidents are based on real happenings on certain western railroads. Some of these incidents are spectacular in the extreme. "The Railroad Raiders" will set new speed records when the throttle is opened and the right of way signal finally given. Reservations can be made at any Mutual Film Exchange. The new chapterplay is in fifteen chapters, each two reels in length.

"Girl Reporters" Opens New Theater

For the opening attraction of a new Ohio theatre, the management selected the Mutual's big serial of newspaper life —"The Perils of Our Girl Reporters." Turnaway business resulted. Earl Metcalfe, Helen Greene and Zena Keefe are continuing to attract crowds. Nothing exactly like this thrilling series of newspaper stories has ever before been screened. Exhibitors are loud in their praise of its novelty. Any Mutual Exchange can arrange bookings. Each story is complete in itself—each is an actual incident from real newspaper life.

"DAMAGED GOODS" NOW AVAILABLE FOR BIG THEATERS

MUTUAL Film Exchanges all over the country are reporting a tremendous demand for the New Edition of "Damaged Goods"—the big seven reel Mutual Special Feature, starring Richard Bennett. Exhibitors everywhere are taking advantage of the opportunity offered them for showing this big feature attraction which has played some of the biggest theatres in America at admission prices of 50c or higher. This play, revised, re-edited—with a new prologue and a new conclusion, has just been released anew. It is an attraction that has been endorsed by some of the most famous divines, physicians and social uplift workers in the country. It features Richard Bennett—one of America's foremost male stars. It is a production that has been nationally advertised. Full week showings in big cities throughout America are now being contracted for. Full details regarding prices, open dates, advertising helps and lobby displays on "Damaged Goods" can be obtained from your nearest Mutual Exchange.

Chaplin Scores Hit With "East Street"

"Easy Street," the newest of the Chaplin-Mutual Specials, has been a riot since the first day of its release. Theatres all over the country have "stood 'em up" with the latest Chaplin-Mutual release. The public has hugely enjoyed it. It isn't a *promised* success—a picture that is *likely* to be a hit—but a success *accomplished*—one that has already been *proven* to be a money maker. The exhibitor booking it is taking no gamble. He is certain of its drawing powers. Now available at all Mutual Exchanges are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink" and "Easy Street." All of them are Chaplin-Mutual Specials. All of them are playing to capacity business wherever shown. Some theatres have played them over and over again, the rebooking proving more profitable than did even the first run on the same subject.

The sequel to "The Diamond From the Sky," many theatres report, has drawn even bigger houses than the original story. Its photography, direction, stagesettings, story and enactment all are of high calibre. It is a splendid attraction whether you played the original serial or not. Booking now at Mutual Exchanges.

MUTUAL

FRANK POWELL
Presents

MARJORIE RAMBEAU
IN
"THE GREATER WOMAN"

Adapted from Algernon Boyeson's play of the same title. Staged in lavish fashion. Supported by an all-star cast A tensely powerful story of a wife's fight for her husband's love.

Released the week of February 26th. ~ ~ Produced by Frank Powell Producing Corporation. ~ ~ ~ Available NOW at all Mutual Exchanges.

MUTUAL FILM CORPORATION
Presents

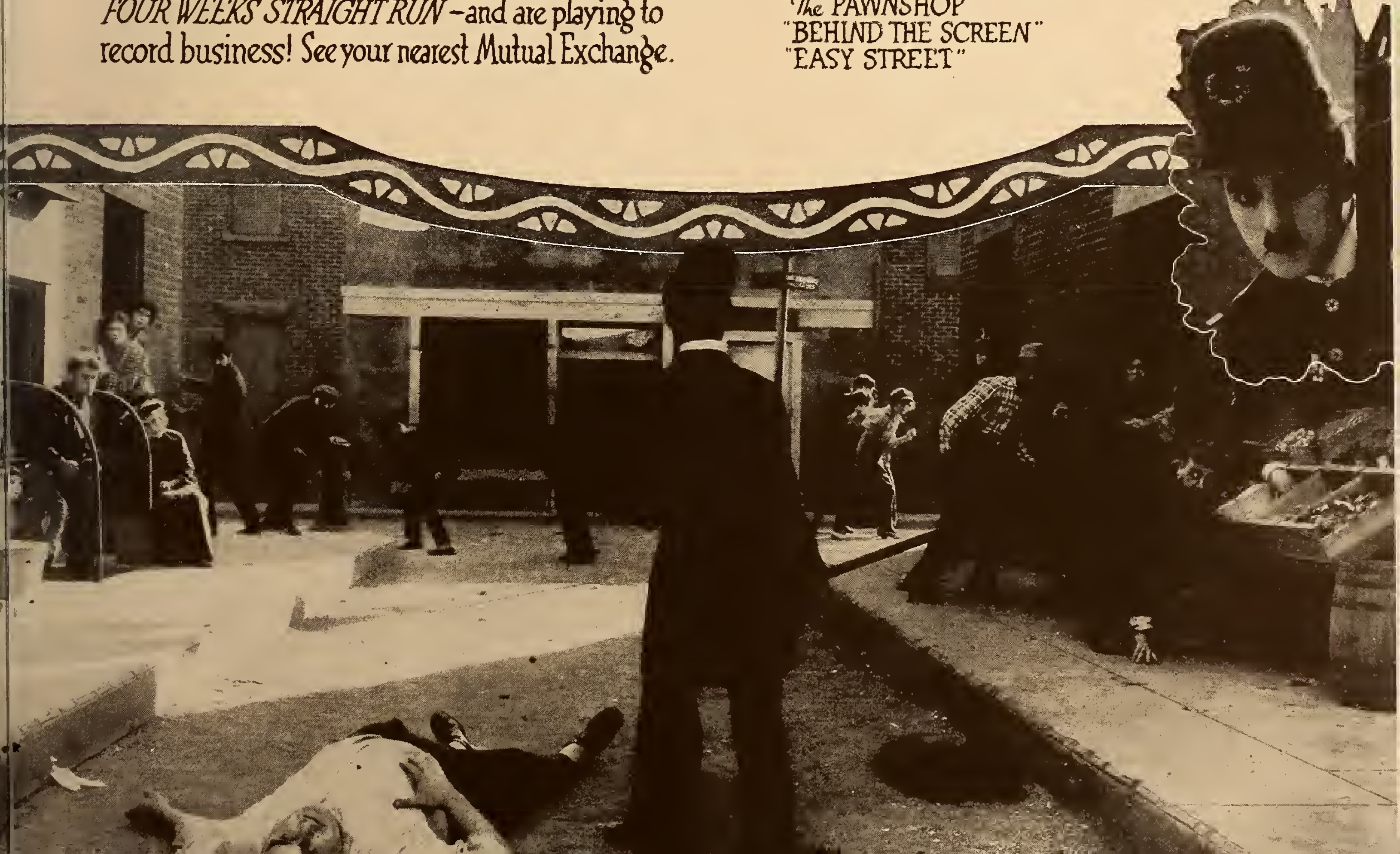
CHARLIE CHAPLIN

IN

"EASY STREET"

The newest Mutual-Chaplin special. Playing to capacity business at theatres everywhere. Many theatres have booked "Easy Street" for *FOUR WEEKS STRAIGHT RUN*—and are playing to record business! See your nearest Mutual Exchange.

Now Playing. MUTUAL-CHAPLIN SPECIALS
"The FLOORWALKER" "ONE A·M·"
"The FIREMAN" "The COUNT"
"The VAGABOND" "The RINK"
"The PAWNSHOP"
"BEHIND THE SCREEN"
"EASY STREET"



MUTUAL

American Film Company, Inc., Presents

THE NEW EDITION of "DAMAGED GOODS"

Starring RICHARD BENNETT

This big, seven reel Mutual Special Feature will play to capacity houses at *increased* admission prices everywhere. Many exhibitors are arranging full week showings of the New Edition of "Damaged Goods." See your nearest Mutual Exchange.

All new prints, revised, re-edited—with a new prologue and a new conclusion. An unparalleled attraction. Wire or write your nearest Mutual Exchange today for details.

Produced by AMERICAN FILM COMPANY, INC.

Now Available
At All MUTUAL
EXCHANGES

MUTUAL

COMING!

**ANOTHER BIG
RAILROAD SERIAL**

HELEN HOLMES *in*

THE RAILROAD RAIDERS

**A POWERFUL, NEW PHOTO-NOVEL
IN FIFTEEN CHAPTERS**

**THRILLS!
ACTION!
PUNCH!**

Produced by
SIGNAL FILM CORPORATION
Distributed Through
MUTUAL EXCHANGES
Direction of
J. P. McGOWAN

See Next Page

SIGNAL FILM CORPORATION *Presents*
The Fearless Film Star

HELEN HOLMES *in*

THE RAILROAD RAIDERS

A POWERFUL NEW RAILROAD NOVEL IN FIFTEEN THRILLING CHAPTERS:

Soon to be released through all Mutual Exchanges. Watch Announcements for Release Date

Helen Holmes in another big railroad novel—"THE RAILROAD RAIDERS!" 15 Chapters: Now being produced at the Signal Film Corporation's Studios under the direction of J. P. McGowan. The most costly, most stupendous chapterplay ever filmed. A stirring novel of railroad life—full of *action, punch, thrills!* Soon to be released thru Mutual Exchanges everywhere. Wire your nearest Mutual Exchange immediately for complete details.

Helen Holmes in "The Railroad Raiders" means another big box-office magnet for exhibitors. You've heard of the success of Helen Holmes in "The Girl and The Game." You know of the success of Helen Holmes in "A Lass of the Lumberlands." These were BIG attractions—*no question about that.* Now we announce Helen Holmes in a new novel of railroad life—"THE RAILROAD RAIDERS." It will be backed by a tremendous national advertising campaign. Reservations for this new Helen Holmes success are being made now—at all Mutual Exchanges. WIRE or write—AT ONCE!

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON *Pres.*

Distributed Through All
**MUTUAL
EXCHANGES**

MUTUAL

MUTUAL FILM CORPORATION
Announces

"Shorty Promotes His Love Affair"

Sixth of "The Adventures of Shorty Hamilton" Featurettes

"Shorty" on the trail of the counterfeiters, again meets Anita Keller, the pretty U.S. Secret Service operative. Love so flusters "Shorty" that he forgets the marriage license.

RELEASED FEBRUARY 19th

Produced by MONOGRAM FILMS
Released Thru MUTUAL EXCHANGES

MUTUAL VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"A Butcher's Nightmare"

TWO REELS **RELEASED FEBRUARY 25th**

FEATURING BEN TURPIN

A NIGHTMARE such as no mortal ever experienced before forms the theme of this side-splitter. In this two-reel Vogue Comedy, Director Robin Williamson puts Ben Turpin and his associates through the queerest bunch of nonsense ever conceived by a scenario writer. As a grand climax one of the players is snatched aloft on the tail of a kite. This "stunt" alone will make theatre patrons gasp. There are a thousand laughs in "A Butcher's Nightmare." It may be booked now at all Mutual Exchanges.

Slapstick with a Reason
VOGUE COMEDIES

VOGUE FILMS, Incorporated
General Offices, 6225 Broadway, Chicago, Illinois

MUTUAL

When you Order
THE VAMPIRES
OR, THE ARCH CRIMINALS OF PARIS
order this Tabloid Newspaper from the Poster Dep't.

THE VAMPIRES

(THE ARCH CRIMINALS OF PARIS)

THE DETECTIVE'S HEAD

How Philip Guard, the brave newspaper reporter, defied the mysterious Vampires, the arch criminals of Paris, and escaped death at their hands.

Seriously speaking, we want you to know that you can get a good start with "The Vampires" by distributing the tabloid newspaper which can be secured in lots of 1000 or more from the poster department of your Mutual Branch. These tell just enough of the stories to "tease" spectators to see the series from the very first. Remember that the Mehesy Theatre, Salt Lake City, is running the photo-novel a second time beginning within three days after the first run ended.

Gaumont Co.

FLUSHING, N. Y.

OF INTEREST TO EXHIBITORS

The function of Cub Comedies is two-fold—to attract the people and to please the people.

A brand of pictures that can draw and satisfy theatre-goers at the same time is certainly worthy of any exhibitor's consideration.

Arrange for bookings through your Mutual exchange.

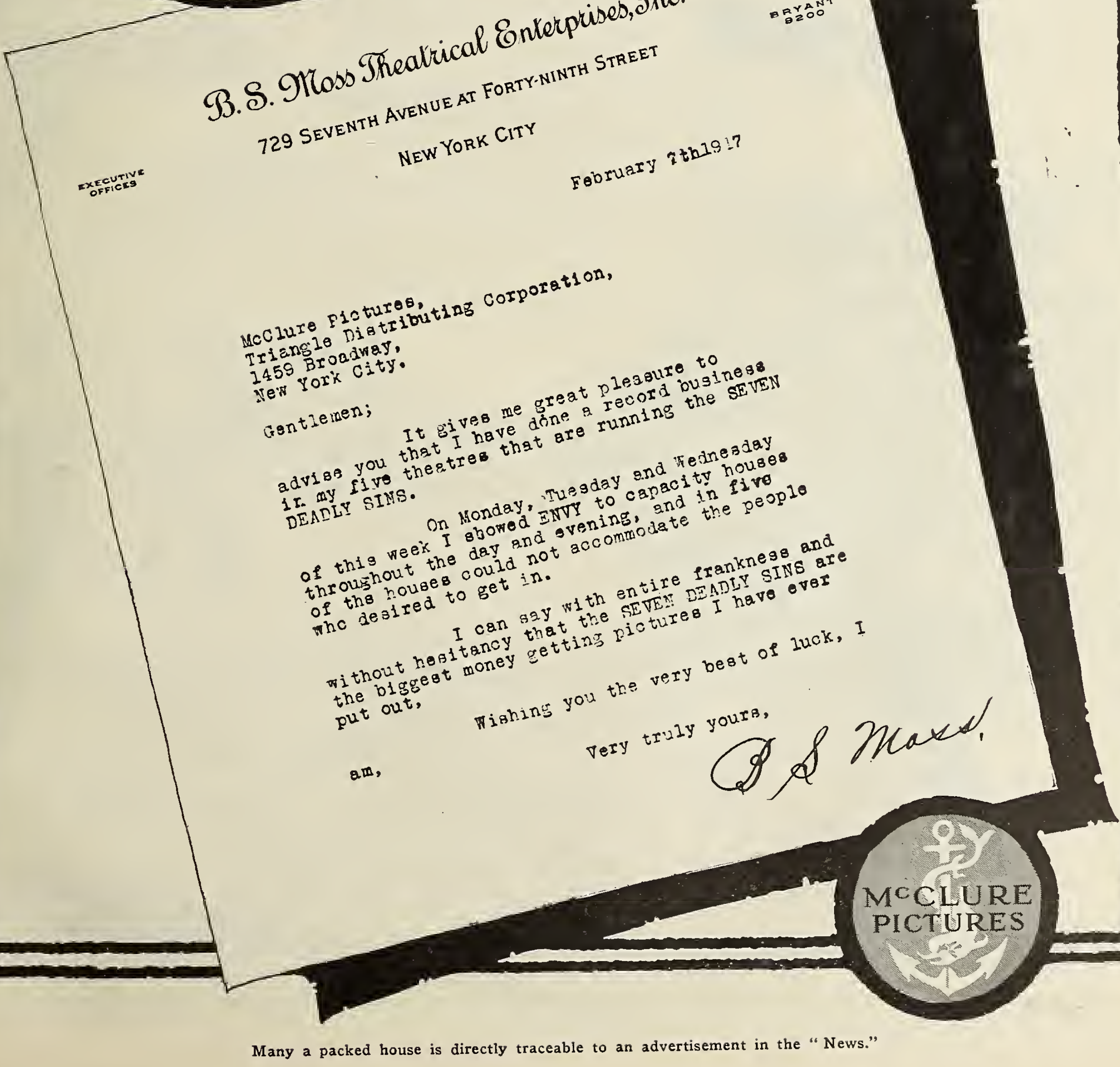
DAVID HORSLEY PRODUCTIONS

Released March 1
"Jerry's Romance"
featuring
George Ovey
One reel

Released March 8
"The Flying Target"
featuring
George Ovey
One reel

-VICTORY- *for* SEVEN DEADLY 7 SINS 7

Charlotte Walker as Molly Pitcher in SLOTH



B. S. Moss Theatrical Enterprises, Inc.
729 Seventh Avenue at Forty-ninth Street
New York City
Executive Offices
Bryant 9200

February 7th1917

McClure Pictures,
Triangle Distributing Corporation,
1459 Broadway,
New York City.

Gentlemen;

It gives me great pleasure to advise you that I have done a record business in my five theatres that are running the SEVEN DEADLY SINS.

On Monday, Tuesday and Wednesday of this week I showed ENVY to capacity houses throughout the day and evening, and in five of the houses could not accommodate the people who desired to get in.

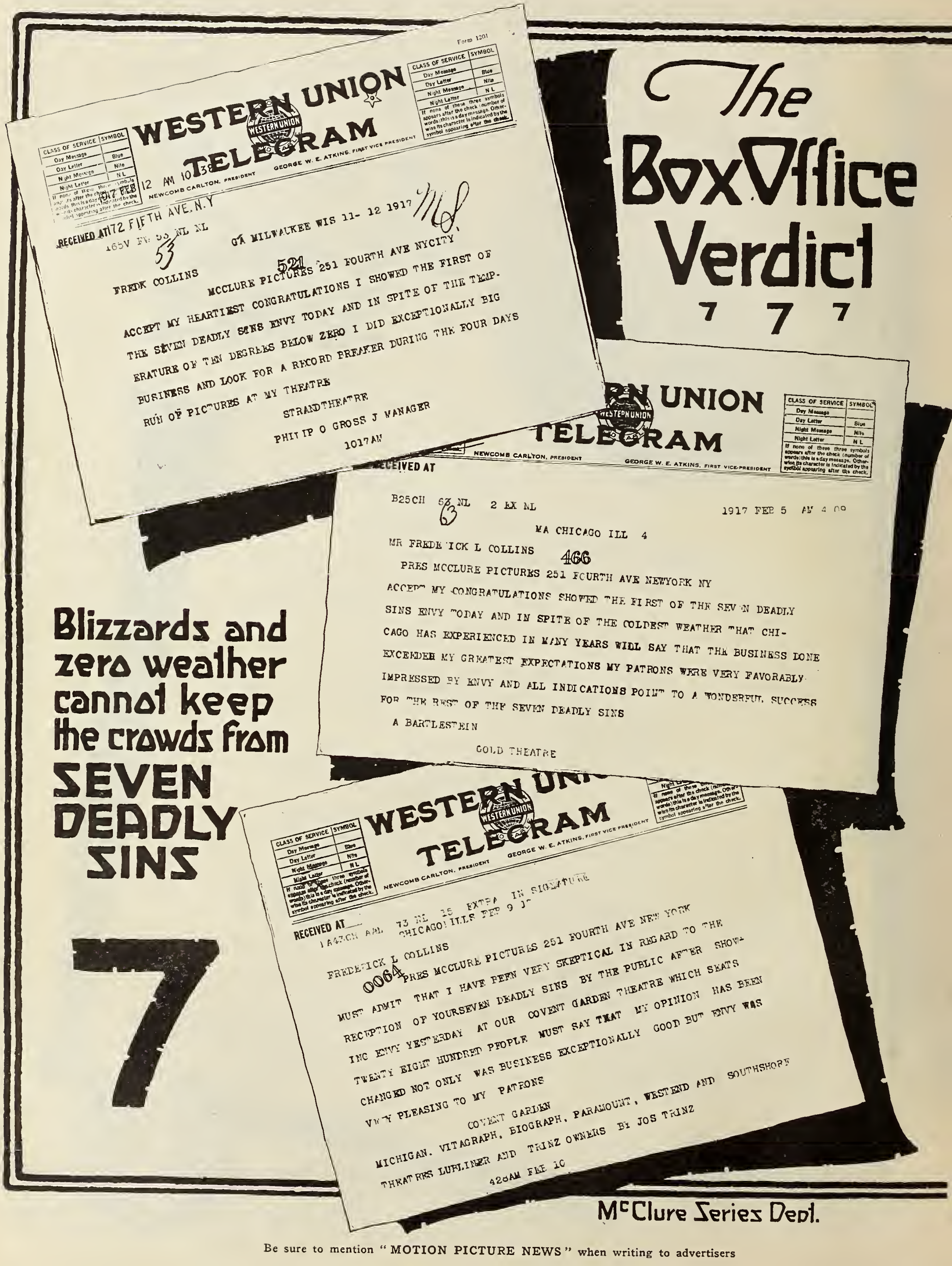
I can say with entire frankness and without hesitancy that the SEVEN DEADLY SINS are the biggest money getting pictures I have ever put out,

Wishing you the very best of luck, I am,

Very truly yours,

B S Moss

McCLURE PICTURES



The Box Office Verdict

7 7 7

Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

1917 FEB 12 AM 10 38

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FREDK COLLINS

521

MCCLURE PICTURES 251 FOURTH AVE NYCITY

ACCEPT MY HEARTIEST CONGRATULATIONS I SHOWED THE FIRST OF THE SEVEN DEADLY SINS ENVY TODAY AND IN SPITE OF THE TEMPERATURE OF TEN DEGREES BELOW ZERO I DID EXCEPTIONALLY BIG BUSINESS AND LOOK FOR A RECORD BREAKER DURING THE FOUR DAYS RUN OF PICTURES AT MY THEATRE

STRANDTHEATRE

PHILIP O GROSS J MANAGER

1017AM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

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1917 FEB 5 AM 4 09

MA CHICAGO ILL 4

MR FREDERICK L COLLINS

466

PRES MCCLURE PICTURES 251 FOURTH AVE NEWYORK NY

ACCEPT MY CONGRATULATIONS SHOWED THE FIRST OF THE SEVEN DEADLY SINS ENVY TODAY AND IN SPITE OF THE COLDEST WEATHER THAT CHICAGO HAS EXPERIENCED IN MANY YEARS WILL SAY THAT THE BUSINESS DONE EXCEEDED MY GREATEST EXPECTATIONS MY PATRONS WERE VERY FAVORABLY IMPRESSED BY ENVY AND ALL INDICATIONS POINT TO A WONDERFUL SUCCESS FOR THE REST OF THE SEVEN DEADLY SINS

A BARTLESTEIN

GOLD THEATRE

Blizzards and zero weather cannot keep the crowds from

SEVEN DEADLY SINS

7

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
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Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

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CHICAGO ILLS FEB 9 1

FREDERICK L COLLINS

0064

PRES MCCLURE PICTURES 251 FOURTH AVE NEW YORK

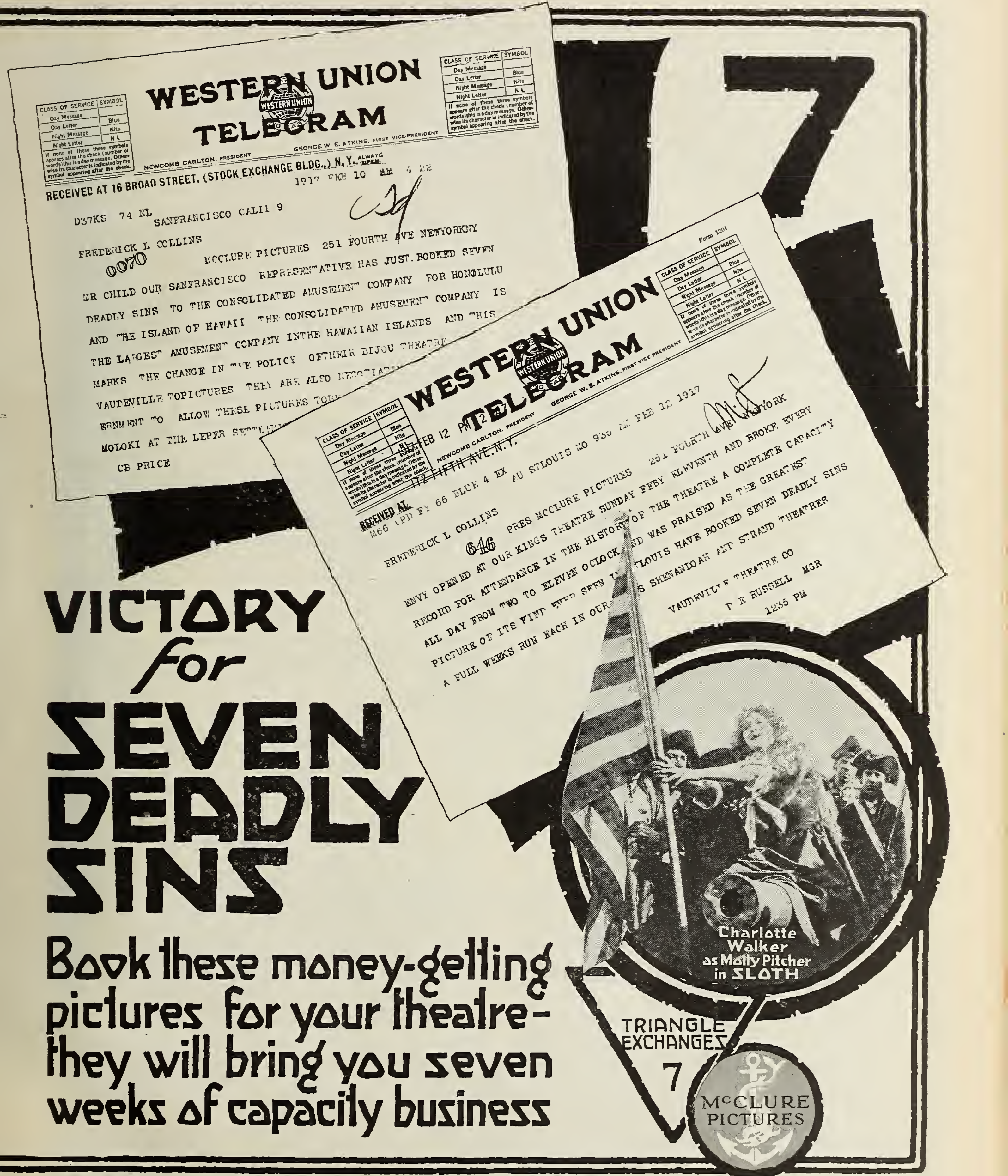
MUST ADMIT THAT I HAVE BEEN VERY SKEPTICAL IN REGARD TO THE RECEPTION OF YOURSEVEN DEADLY SINS BY THE PUBLIC AFTER SHOWING ENVY YESTERDAY AT OUR COVENT GARDEN THEATRE WHICH SEATS TWENTY EIGHT HUNDRED PEOPLE MUST SAY THAT MY OPINION HAS BEEN CHANGED NOT ONLY WAS BUSINESS EXCEPTIONALLY GOOD BUT ENVY WAS VERY PLEASING TO MY PATRONS

COVENT GARDEN

MICHIGAN. VITAGRAPH, BIOGRAPH, PARAMOUNT, WESTEND AND SOUTHSHORE THEATRES LUBLINER AND TRINZ OWNERS BY JOS TRINZ

428AM FEB 10

McClure Series Dept.



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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1917 FEB 10 AM 4 22

D37KS 74 NL SANFRANCISCO CALII 9

FREDERICK L COLLINS 0070 MCCLURE PICTURES 251 FOURTH AVE NEWYORKNY

MR CHILD OUR SANFRANCISCO REPRESENTATIVE HAS JUST. BOOKED SEVEN DEADLY SINS TO THE CONSOLIDATED AMUSEMENT COMPANY FOR HONOLULU AND THE ISLAND OF HAWAII THE CONSOLIDATED AMUSEMENT COMPANY IS THE LARGEST AMUSEMENT COMPANY INTHE HAWAIIAN ISLANDS AND THIS MARKS THE CHANGE IN THE POLICY OFTHEIR BIJOU THEATRE VAUDEVILLE TOPICTURES THEY ARE ALSO NEGOTIAT ERNMENT TO ALLOW THESE PICTURES TO MOLOKI AT THE LEPER SETTL

CB PRICE

Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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Day Letter	Blue
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Night Letter	N L

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M66 (PD) FY 66 BLUE 4 EX AU STLOUIS MO 935 AM FEB 12 1917

FREDERICK L COLLINS 646 PRES MCCLURE PICTURES 251 FOURTH AVE NEWYORK

ENVY OPENED AT OUR KINGS THEATRE SUNDAY FEBY ELEVENTH AND BROKE EVERY RECORD FOR ATTENDANCE IN THE HISTORY OF THE THEATRE A COMPLETE CAPACITY ALL DAY FROM TWO TO ELEVEN OCLOCK AND WAS PRAISED AS THE GREATEST PICTURE OF ITS KIND EVER SEEN IN STLOUIS HAVE BOOKED SEVEN DEADLY SINS A FULL WEEKS RUN EACH IN OUR S SHENANDOAH ANT STRAND THEATRES

VAUDEVILLE THEATRE CO

T E RUSSELL MGR

1235 PM

VICTORY *for* SEVEN DEADLY SINS

Charlotte Walker as Molly Pitcher in SLOTH

Book these money-getting pictures for your theatre—they will bring you seven weeks of capacity business

TRIANGLE EXCHANGES 7

McCLURE PICTURES

Triangle Distributing Corporation 1459 B'way N.Y.

Each·one·better·than the·one·before.

Four of the SEVEN DEADLY SINS have been shown with this result.

7· ·7

ENVY

"The series gets a flying start in 'Envy'—Snappy Stuff—Miss Murdock delightful—Shirley Mason could hardly be improved upon—Other manufacturers should envy the McClure Company—Should be eagerly watched for by exhibitors."

—THE CRITICS.

PRIDE

"Twice as good as 'Envy'—A great bit of work—The audience is sure of plenty of thrills—Many dramatic moments—Photography faultless—Wealth of fast 'snap-snap' action—If the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market."

—THE CRITICS.

▽ TRIANGLE McCLURE PICTURES EXCHANGES ▽

GREED

"Particularly impressed with 'Greed'—Moulded in the form most popular with the fans—A fine full-grown punch—The maximum of dramatic surprise and thrill—Holds one's interest from beginning to end—For a play containing ingenuity of plot, accumulative interest, we recommend 'Greed.'"

—THE CRITICS.

SLOTH

"Will bring applause, especially at this time—A timely release—Charlotte Walker puts fire and sincerity into her interpretation—Liberal use of the flag—Designed to arouse patriotism—Shirley Mason a convincing and well graced figure—Plenty of that McClure cardinal virtue—action."

THE CRITICS.

Book SEVEN DEADLY SINS

McClure Series Dept, Triangle Distributing Corp'n, 1459 B'way, N.Y.

RAGGED AND WINSOME

Is this little maid of the Tennessee Mountains who captures our hearts by her sunshiny disposition—*See the*

WILLIAM FOX

PHOTOPLAY STARRING

JUNE CAPRICE

IN

A Child of the Wild

Scenario by John W. Kellette
Directed by John G. Adolfi

FOXFILM COMEDY SERVICE

On February 26th **WILLIAM FOX** presents Henry Lehrman's Master Comedy

THE HOUSE OF TERRIBLE SCANDALS

featuring Henry Lehrman and Billie Ritchie

A Riot of laughter, stunts and surprises never approached on the screen
Foxfilm Comedies are released weekly

Independent of regular Fox program

SELZNICK PICTURES

NORMA TALMADGE

Whose Appearance In

"PANTHEA"

By Monckton Hoffe

Was Her Greatest Screen
Triumph ~ Has Nearly
Finished Her Second
Selznick Picture ..

"THE LAW OF COMPENSATION"

By Wilson Mizner

Presented By Joseph M. Schenck
Under the Direction of Julius
Steger and Jos. A. Golden.

A POWERFUL DRAMA
OF MODERN LIFE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

HERBERT BRENON

Producer of "War Brides"
Has Just Completed His
Second Selznick Picture

"THE ETERNAL SIN"

Presenting the Brilliant
American Star. . .

FLORENCE REED

A Gorgeous Spectacle
Embodying One of the
Greatest Dramas
Ever Written . .

FOR MARCH RELEASE

SELZNICK PICTURES

READY FOR RELEASE

Harry Rapf
Presents

ROBERT WARWICK

In
(By Arrangement With Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins,
Harriet Ford and Wm. J. Burns.

Directed By
RALPH W. INCE

"A REAL MONEY GETTER.
THE BEST PRODUCTION IN
WHICH ROBERT WARWICK
HAS EVER STARRED"
Wid Gunning in "Wids"

SOLE
DISTRIBUTORS
**LEWIS J.
SELZNICK
EXCHANGES**
BRANCHES
EVERYWHERE

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips.

Directed By
CHARLES GIBLYN
Albert Capellani - Director Gen.

THE KIND OF CLARA
KIMBALL YOUNG PIC-
TURE YOU HAVE BEEN
ASKING FOR.

TRIANGLE

RELEASES FOR WEEK OF MARCH 4TH

FINE ARTS

Constance Talmadge

in

"Betsy's Burglar"

is a little "slavey" who dreams of princes and royal people. A graceful story with its correspondence-school detective dreams too, and in their conjuring up of adventure and riches and [illegible] men and women, they stumble upon a mystery that takes them through all sorts of thrilling situations and—

Betsy is not a "slavey" at all.

There are five reels of mirth and tenderness and mystery and breath-taking thrills.

and

A Triangle Komedy

"Her Cave Man"

INCE-KAY BEE

Dorothy Dalton as Ellen Holton in

"Back of the Man"

is a woman such as all men hope to win.

This is the story of a country boy who wins success in the marts of a big city, with a turn between love of woman and love of power.

He is drawn into the meshes of politics and intrigue and then—

Ellen Holton steps forward with all the sacrifice and love that only woman can give.

A play of tremendous action, thrilling, appealing.

and

A Triangle Komedy

"A Film Exposure"

MACK SENNETT-KEYSTONE

Ora Carew

in

"Her Circus Knight"

has a play from the master fun-maker that adds just one more to the list of the *Funniest Plays in the World.*

Every Mack Sennett-Keystone is better than its predecessor. Each one is veritable kaleidoscope of thrills and shrieking comedy.

They are released independently and—

Can Any Exhibitor Afford To Be Without Them?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

$100 a Day Increase

Booking of the new Mack Sennett-Keystone Comedies went into effect this week—beginning February 11th.

We received a wire from an exhibitor Friday (he couldn't wait to write) telling us what the first new Keystone had done for his business—he uses the Keystones an entire week.

His box office receipts have increased, so his telegram says, *over $100 per day.*

We do not feel that there is anything we can add, Mr. Exhibitor, regarding the advisability of *booking Mack Sennett-Keystones.*

Released independently through Triangle exchanges.

Triangle Distributing Corporation
W. W. Hodkinson, President
1457 Broadway New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

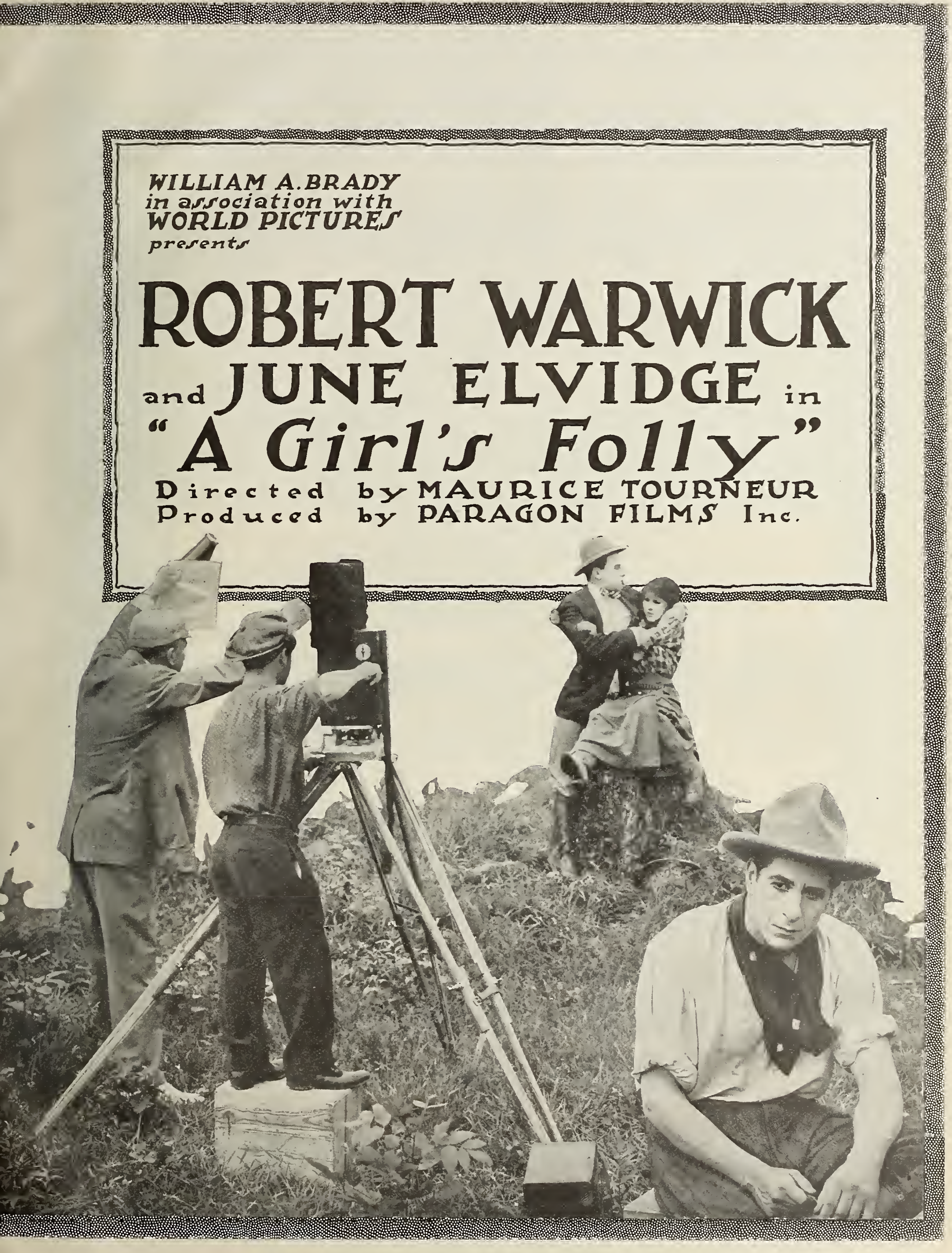
WORLD PICTURES BRADY-MADE

ARE YOU CASHING IN

on

WORLD PICTURES BRADY-MADE.

Dependability in
SCENARIO – PLOT – CAST – DIRECTION – PHOTOGRAPHY
makes it easy for
WORLD EXHIBITORS to
SELL ALL THEIR SEATS



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK
and JUNE ELVIDGE in
"A Girl's Folly"

Directed by MAURICE TOURNEUR
Produced by PARAGON FILMS Inc.

The La Salle Film Co.

"Laugh---and Keep Healthy"

The world at large wants to laugh but it wants to laugh at something *clean* and *decent.*

We all know that there is a persistent demand for *good* comedies—*clean* comedies—*vivid, appealing* comedy that is not dependent upon the slap-stick, obscene or risque.

LAFCO COMEDIES

are clean, decent and *funny.* Humor abounds—vulgarity is noticeably absent.

A Single Reel Feature Comedy Service—To Be Released One Each Week Thro' The Independent Exchange

Ten Now Completed and Others on Their Way

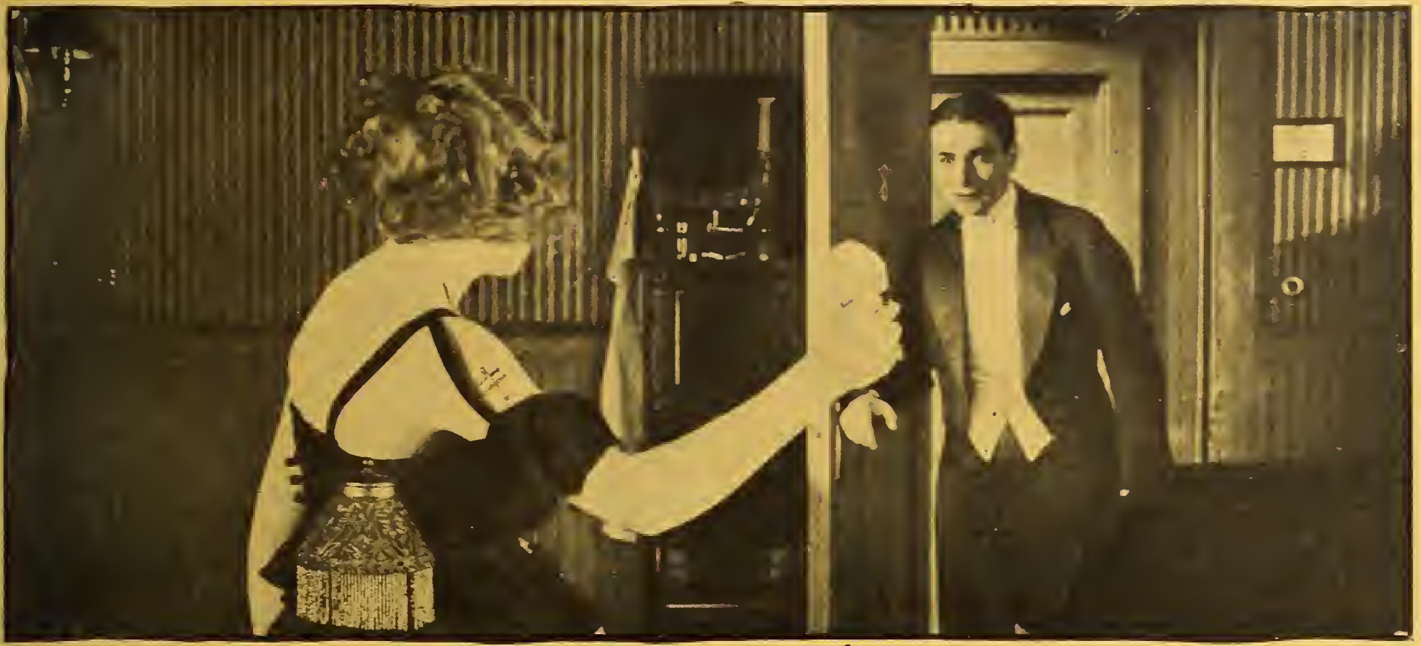
List of exchanges to be announced shortly

A FEW TERRITORIES STILL AVAILABLE

Studios { SUNSET and GOWER ST.
LOS ANGELES - CALIF.

Executive Offices { 111 W. MONROE ST.
CHICAGO - ILLINOIS

·LAFCO COMEDIES·



PATHÉ

Announces the most novel and absorbing story ever
put into a motion picture serial

MYSTERY OF THE DOUBLE CROSS

An adaptation of an original story written by
Gilson Willets and featuring

Mollie King and
Leon Bary

Advertised in all the great Hearst
papers and many others.

Produced by ASTRA

Those who have seen it say: The greatest serial ever made is

MYSTERY OF THE DOUBLE CROSS

and it is the first feature serial

The story is so clean, so real and absorbing, the picture is so well directed that it will make Mollie King a star the day it is released.

Already big circuit managers are besieging us for bookings. Mr. Exhibitor, you should hava two or three episodes screened for you at the nearest Pathé Exchange. We are confident as to what your verdict will be.

Pathé

Announcing
Doris Grey
Voted Boston's prettiest girl
at last year's Exhibitors'
Ball, and
Wayne Arey
in the five part
Gold Rooster Play

Her Beloved Enemy

Produced
by Thanhouser

Released
March 4

Pathé Gold Rooster Plays please patrons and exhibitors

"I selected Gladys Hulette in "Her New York" as an attraction for this theatre because it, more than all of the attractions available, fitted into the ideals embodied in this theatre and the character of entertainment that we are striving to give... We know of no such production in recent months that made for such irresistable entertainment."

S. Barret McCormick, m'g'r, The Circle Theatre.
Indianapolis.

Pathé

Lonesome Luke Comedies

were *good* as one reelers:
they are *great* in

two reels!

Beginning March 18 the first run price of Luke Comedies in all large communities will be

$25

and the length of each

two reels.

Exhibitors who have'nt used these comedies don't know how good they are. Ask the exhibitor who shows them!

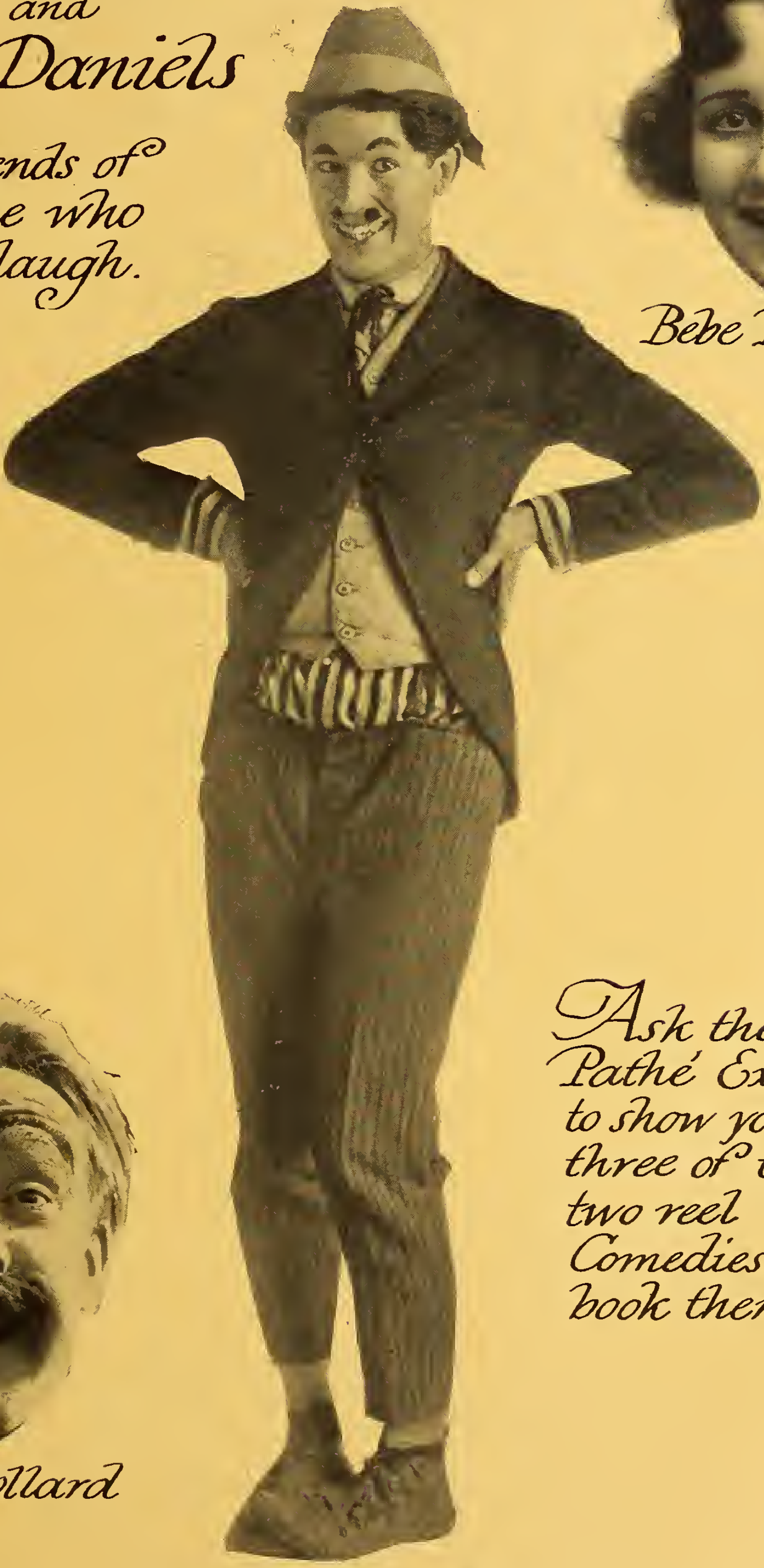
Produced by Rolin.

Harold Lloyd
Snub Pollard
and
Bebe Daniels

Pathé

The friends of everyone who loves to laugh.

Bebe Daniels



Ask the nearest Pathé Exchange to show you two or three of these new two reel "Luke" Comedies. You'll book them all!

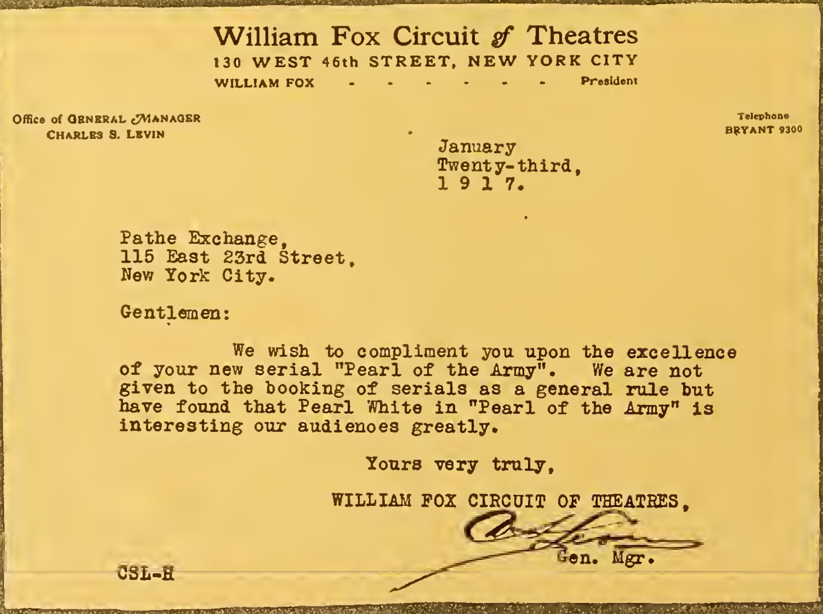
Snub Pollard

"Lonesome Luke" Lloyd

Pathé

"Pearl White
in
Pearl of the Army
is interesting our
audiences greatly."
C. S. Levin, Gen'l. Mg'r.
William Fox Circuit of Theatres.

Here's the letter. It has a message for you, Mr. Exhibitor!



William Fox Circuit of Theatres
130 WEST 46th STREET, NEW YORK CITY
WILLIAM FOX - - - - - - - President

Office of GENERAL MANAGER
CHARLES S. LEVIN

Telephone
BRYANT 9300

January
Twenty-third,
1917.

Pathe Exchange,
115 East 23rd Street,
New York City.

Gentlemen:

We wish to compliment you upon the excellence of your new serial "Pearl of the Army". We are not given to the booking of serials as a general rule but have found that Pearl White in "Pearl of the Army" is interesting our audiences greatly.

Yours very truly,

WILLIAM FOX CIRCUIT OF THEATRES,

Gen. Mgr.

CSL-H

TRADE MARK

Produced by Astra
under the direction of
Edward José

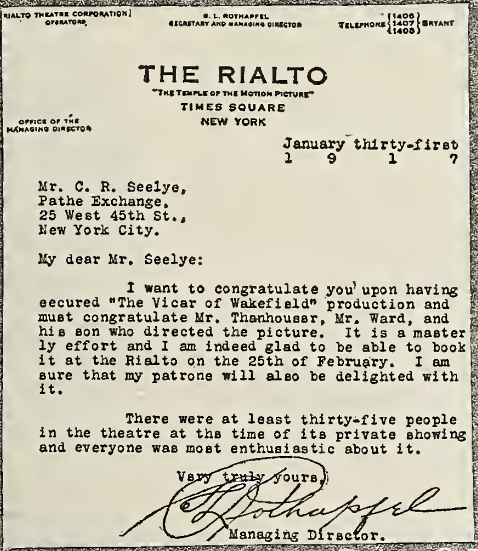
Pathé-Thanhouser presents

Mr. Frederick Warde

In a remarkable picturization of
Oliver Goldsmith's
immortal classic

The Vicar of Wakefield

The acting of Mr. Warde in this picture is a contribution to the screen that will long be remembered.



RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE 1406 1407 1408 BRYANT

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

OFFICE OF THE
MANAGING DIRECTOR

January thirty-first
1 9 1 7

Mr. C. R. Seelye,
Pathe Exchange,
25 West 45th St.,
New York City.

My dear Mr. Seelye:

I want to congratulate you upon having secured "The Vicar of Wakefield" production and must congratulate Mr. Thanhouser, Mr. Ward, and his son who directed the picture. It is a masterly effort and I am indeed glad to be able to book it at the Rialto on the 25th of February. I am sure that my patrons will also be delighted with it.

There were at least thirty-five people in the theatre at the time of its private showing and everyone was most enthusiastic about it.

Very truly yours,
S L Rothapfel
Managing Director.

Choch full of life and humanity
Easily the best photo-play attraction of the year.

The Nestor of motion picture exhibitors Mr. S. L. Rothapfel not only recommends this production but he plays it at his beautiful Rialto Theatre entire week commencing Feb. 25. That's convincing, is'nt it?

The PATHÉ EXCHANGE inc.

Book exclusively through Super-Feature Dept. at

EXECUTIVE OFFICES
25 WEST 45th ST NEW YORK

Seeing

is Believing

We don't ask you to take
our word for it that

"THE AMERICAN GIRL"

Series of Two-Part Western Dramas

will achieve greater popularity than did "The Girl from Frisco"—
Or that it sets a standard of excellence never before approached by two-part productions—
Or that it is far ahead of serials in plot, action and drawing power—

See for Yourself!

So confident are we that this new SERIES will measure up to everything we have been saying about it that we have arranged with all of the General Film Exchanges to screen the initial episode for you—

"The Black Rider of Tasajara"

featuring MARIN SAIS

Write or call upon your Exchange and fix a date for seeing this bully picture. *Don't book blindly.*

NOTE: All Kalem productions can now be booked independently of the other releases furnished by the General Film Company.

KALEM COMPANY

235 West 23rd Street
New York City

A Good Title is Half the Battle

You can't expect to make money with poorly titled pictures.

"A DAUGHTER *of* DARING"

Series of One-Part Railroad Dramas

ought to pack them in on the strength of its name alone.

But it has more to recommend it than a good, catchy title.

It has Helen Gibson for its star—

It is produced in Kalem's thorough style—

And each episode tells a complete story.

Short Length Features

These one-part dramas by contributing authors familiar with the technique of Railroading, are just as truly features as productions six times their length.

And we urge you to say so in your local advertising. We also want you to see the first episode—

"In the Path of Peril"

featuring HELEN GIBSON

Your General Film Exchange will be pleased to make an appointment to suit your convenience.

NOTE: All Kalem productions can now be booked independently of the other releases furnished by the General Film Company.

KALEM COMPANY
235 West 23rd Street
New York City

Big, New Pictures with a Big, New Idea Back of Them—

FORTUNE PHOTO-PLAYS

The Greatest Stories make the Greatest Pictures.

The most brilliant, romantic and picturesque stories ever printed have appeared in Street & Smith's six famous fiction magazines—Ainslees, Popular, Smiths, Top-Notch, Peoples and Detective Stories.

We have secured the motion picture rights on all these great stories, and are producing them—not in the usual padded, long-drawn-out, five or six-reel form, but in

4 Reels
One Hour Screen Time

NO PADDING—ALL ACTION

New Street & Smith stories, as they appear, will be released simultaneously with publication in the magazines.

15 million people have read the stories.

15 million people will see our advertising of Fortune Photo-Plays in the Street & Smith magazines.

A big new four-reel Fortune Photo-Play each week. Book the series now.

DISTRIBUTED BY GENERAL FILM COMPANY, Inc.

Produced by H. M. and E. D. Horkheimer

LILLIAN WALKER

(alias "DIMPLES")

—the famous star of big productions, who has laughed and dimpled her way into the affections of all-America—is now appearing in sparkling two-reel comedies for General Film. The first picture is

"DIMPLES' BABY"

" Dimples " finds a perfectly beautiful infant in the tonneau of her limousine. She promptly decides to adopt it—and absurd complications and roaring comedy situations follow each other thick and fast.

You will meet a big and constantly growing demand with this short, swift-action comedy—30 minutes of fun and thrills centered upon the compelling personality of such a popular film favorite as Lillian Walker.

This is precisely the type of short length subject now in public favor. Book now.

Broadway Star Feature — Produced by the Greater Vitagraph

Distributed by GENERAL FILM CO., Inc.

KLEINE EDISON SELIG ESSANAY

SELIG Offers The Most Notable Cast Of Stars Ever Presented in a Five Part Production, Including

Bessie Eyton George Fawcett

Frank Campeau Tom Mix and

Charles Gerrard in

"The Heart Of Texas Ryan"

A Blood-stirring Drama of the Texas Borderland, and of the Love that Overcame all Obstacles

HAVE YOU BOOKED THESE?

The Princess of Patches
The Prince Chap
Thou Shalt Not Covet
The Rosary
A Black Sheep
Carpet From Bagdad
House of a Thousand Candles
The Circular Staircase
Into The Primitive

COMING COMING COMING

"LITTLE LOST SISTER"

SELIG POLYSCOPE CO.

Chicago, Illinois

KLEINE EDISON SELIG ESSANAY

Skinner's Dress Suit

FEATURING
BRYANT WASHBURN

Is Sweeping The Nation Off Its Feet

Read what they say about it:

> "We presented your feature 'SKINNER'S DRESS SUIT.' In my estimation, it is destined to rank high among photoplays of renown. It is entertaining and enjoyable from the first moment to the last. It is pure, clean and sweet. In it Bryant Washburn surely comes into his own and gives a characterization that is truly splendid.
>
> I listened to the comments of the patrons and it was the unanimous verdict that the picture was fine. Even the House Manager, usually blase and unresponsive, had a smile from ear to ear and exclaimed 'It's a bear'."
>
> ALFRED HAMBURGER, Chicago, Ill.

Taken from the story of Henry Irving Dodge in the Saturday Evening Post. By arrangement with Houghton Mifflin Company.

Trademark
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's Foremost Actor

is presented in his two latest Masterly Dramas

"THE TRUANT SOUL" and "LITTLE SHOES"

* * * *

"Adventures of

BUFFALO BILL"

His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

OTHER ESSANAY FEATURES

"The Phantom Buccaneer"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

PRODUCERS OF PICTURES FOR THE FAMILY

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

NOW BOOKING!

"THE ROYAL PAUPER"

An appealing human-interest story of a child, featuring

FRANCINE LARRIMORE

the young and beautiful Broadway star

A superb five-reel production of the studios of THOMAS A. EDISON, INC.

BOOK IT NOW!

SIX FIVE-REEL EDISON MASTERPICTURES NOW AVAILABLE.

If You Have Not Booked Any of Them, Now Is Your Opportunity to Book Them All and Show Them In a Series—the Approval of Exhibitors and the Public Throughout the Country Proves to Their Unqualified Merits.

THEY ARE:—

"The Cossack Whip," with Viola Dana.

"The Heart of the Hills," with Conway Tearle and Mabel Trunnelle.

"The Master Passion," with Mabel Trunnelle and Robert Conness.

"The Last Sentence," with Marc MacDermott and Miriam Nesbitt.

"A Message to Garcia," with Mabel Trunnelle and Robert Conness.

"The Royal Pauper," with Francine Larrimore.

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

MACK SENNETT
PRESENTS
MISS MABEL
NORMAND
AND HER OWN COMPANY IN

"MICKEY"

THE LITTLE GIRL YOU WILL NEVER FORGET

SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT—KEYSTONES

ONLY ONE KIND

THE UTMOST IN COMEDY

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"

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Dr. H. J. Haiselden, the noted Chicago physician, *refused to operate on a defective baby* because she was deformed and would grow up a cripple, possibly an *imbecile*. He *LET HER DIE*, when an operation would have *SAVED HER LIFE*. Every newspaper in the land has commented on it. Hundreds of editorials have been written. *Did Dr. Haiselden do right? THIS GREAT, STARTLING FILM GIVES THE ANSWER.*

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The famous Chicago Physician who let a defective die, when he could have saved her life by operating

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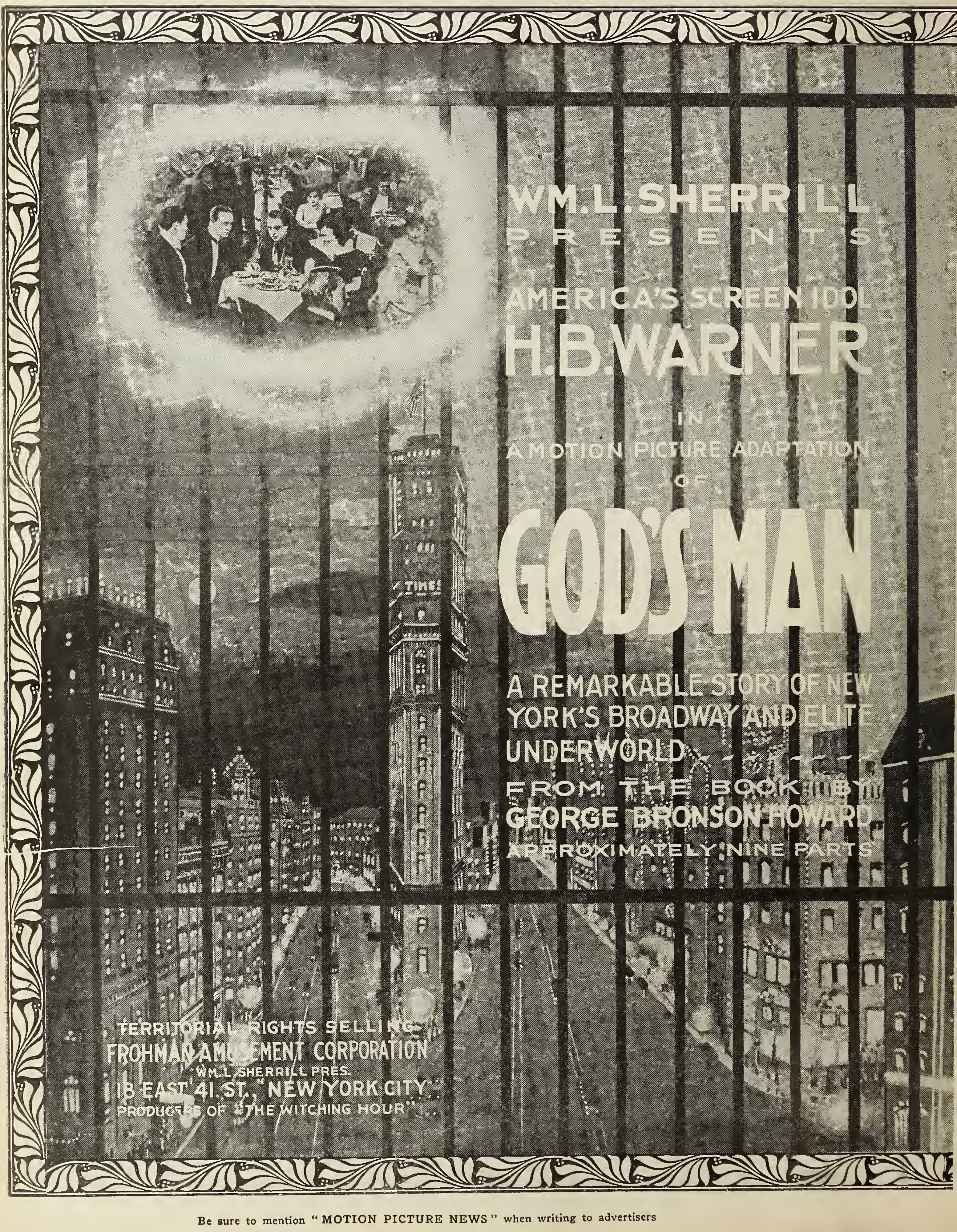

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Contrived and Directed
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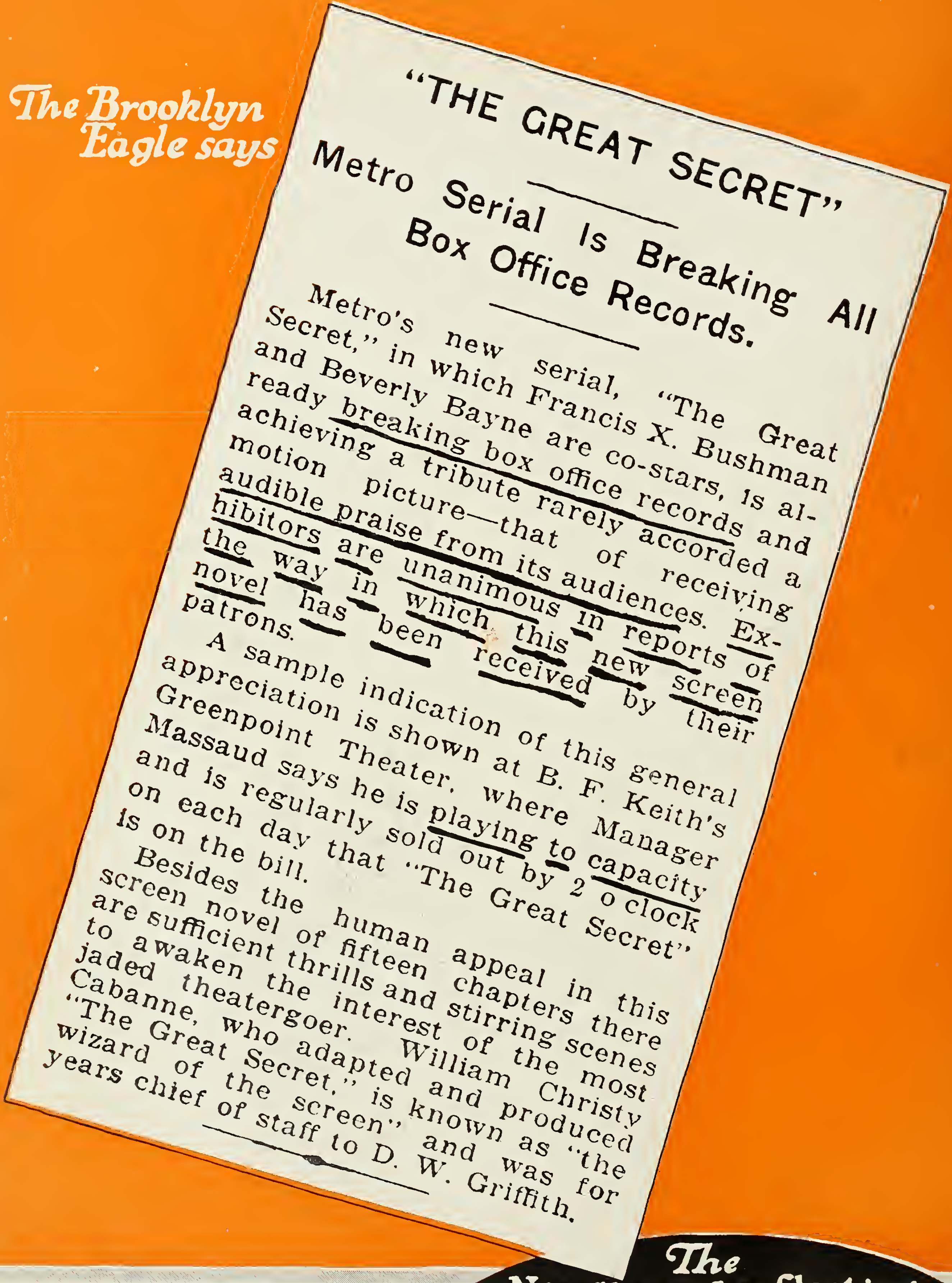

"THE GREAT SECRET"

Metro Serial Is Breaking All Box Office Records.

Metro's new serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars, is already breaking box office records and achieving a tribute rarely accorded a motion picture—that of receiving audible praise from its audiences. Exhibitors are unanimous in reports of the way in which this new screen novel has been received by their patrons.

A sample indication of this general appreciation is shown at B. F. Keith's Greenpoint Theater, where Manager Massaud says he is playing to capacity and is regularly sold out by 2 o clock on each day that "The Great Secret" is on the bill.

Besides the human appeal in this screen novel of fifteen chapters there are sufficient thrills and stirring scenes to awaken the interest of the most jaded theatergoer. William Christy Cabanne, who adapted and produced "The Great Secret," is known as "the wizard of the screen" and was for years chief of staff to D. W. Griffith.

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EXCHANGES

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The Newspapers reflecting public opinion are unanimous in praise of Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

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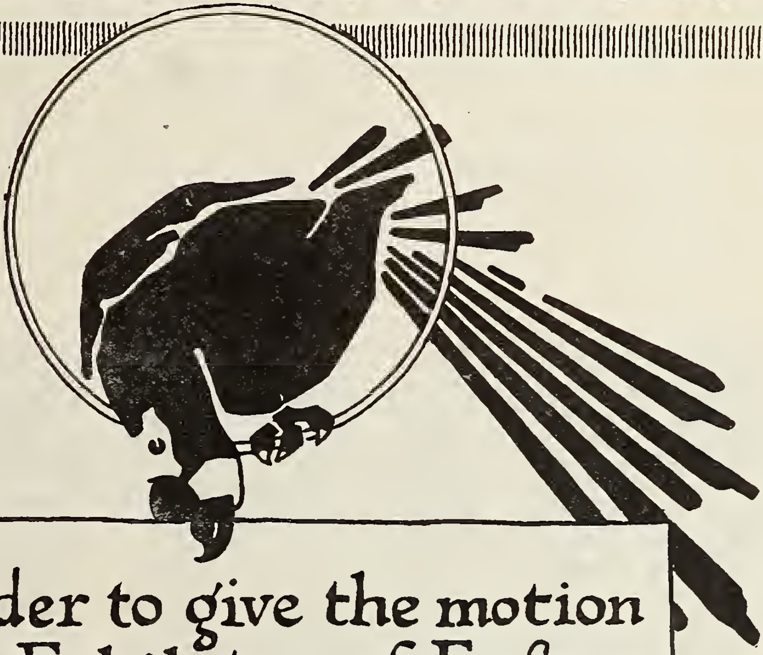

In order to give the motion picture Exhibitors of Eastern Canada the same complete efficient and high class service given to Exhibitors in the States, Metro Pictures Corporation is opening its own chain of offices ¶ The first of these is now established in Montreal at No. 8 Mc.Gill College Avenue and the Toronto office will be opened within a few days ⁒

Metro Pictures Service Ltd.

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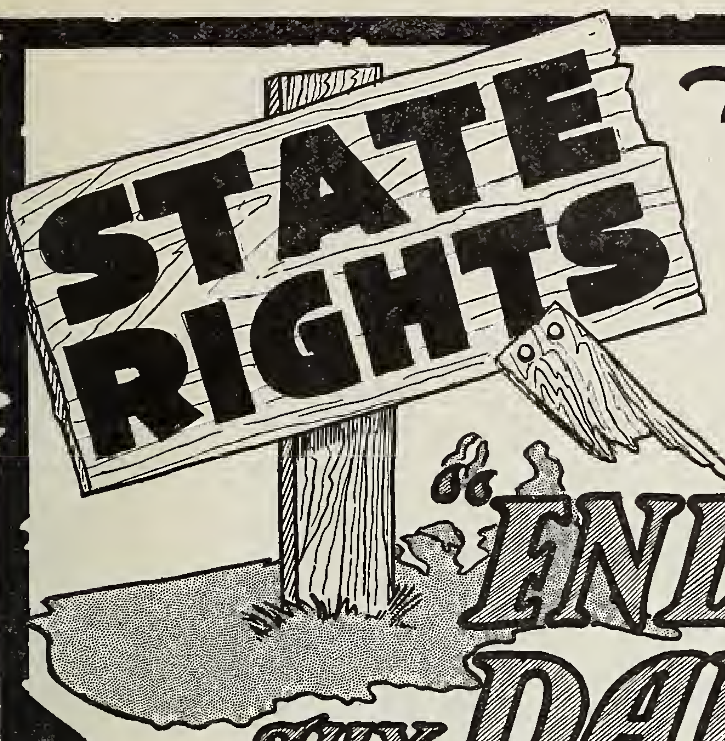

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IN ITS 4TH WEEK AT
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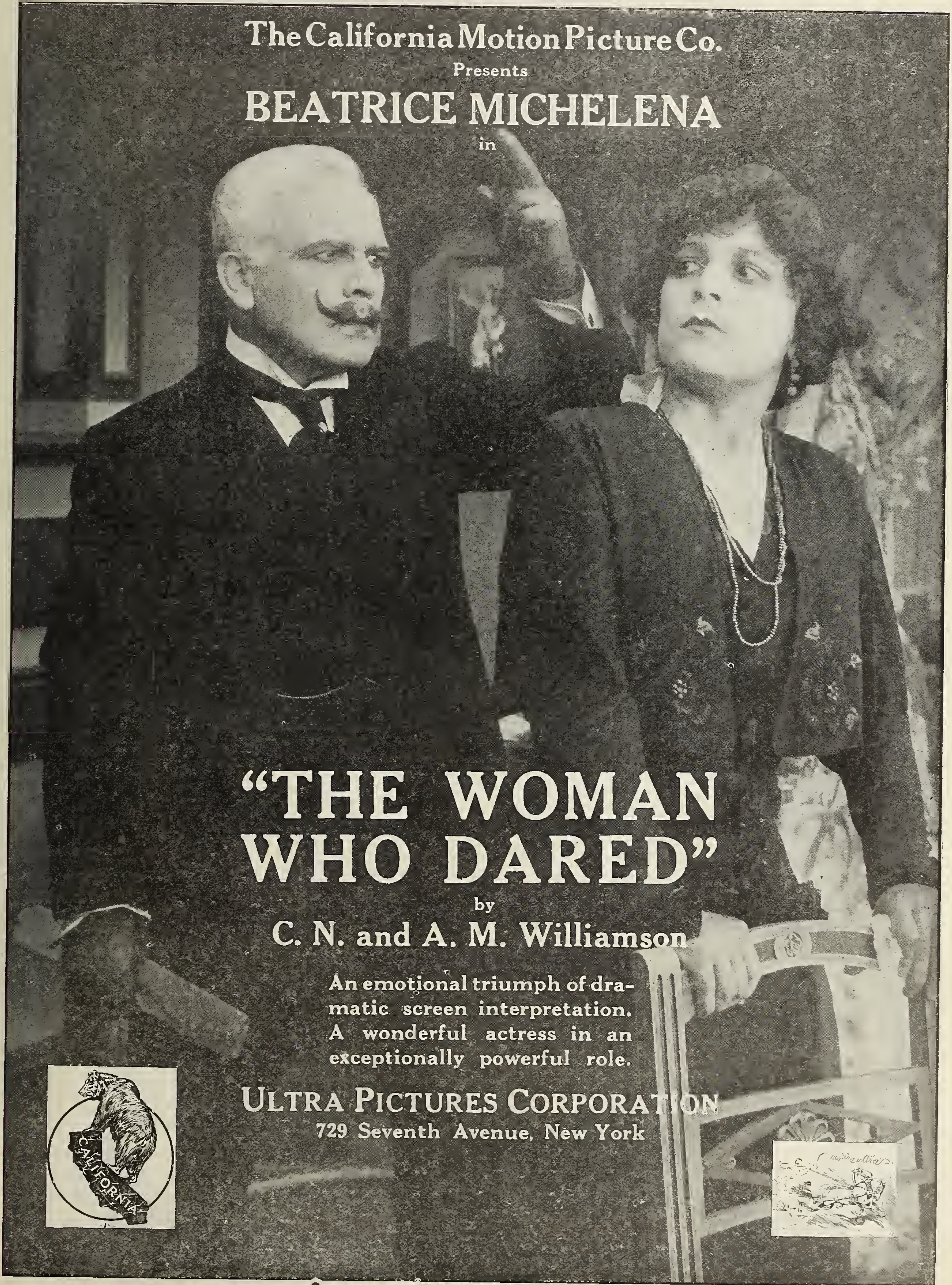

The California Motion Picture Co.
Presents

BEATRICE MICHELENA

in

"THE WOMAN WHO DARED"

by

C. N. and A. M. Williamson

An emotional triumph of dramatic screen interpretation. A wonderful actress in an exceptionally powerful role.

ULTRA PICTURES CORPORATION
729 Seventh Avenue, New York

3 in 1

MR. EXHIBITOR:—Do you realize the importance of your single reel pictures? Our single reelers are features—and are treated as such. Our entire organization is devoting its greatest efforts to produce the unusual and combine 3 in 1—*Scenic, Story, Comedy.* You will find these three important elements in our one-reel Robert C. Bruce, American Adventure Pictures.

MR. PETER MILNE, of the M. P. News, in his review of "Mammals of Strange Form" (500 feet) from Ditmars' "Living Book of Nature," said: "*It gives the spectator a laugh hand in hand with a lesson,—is one of the most comical sights we have seen in a month. Chaplin was the other.*" These pictures also combine 3 in 1—***Educational, Story, Comedy.***

THE Strand, Broadway, New York, has been featuring these pictures for the past *eighteen consecutive weeks, and will continue.*

Book the Ditmars' "Living Book of Nature" at the Following Exchanges;

Quality Film Company, Pittsburgh, Pa.
WEST PA. & WEST VA.

Photo Play Exchange, Salt Lake City.
UTAH, COLORADO, WYOMING, NEW MEXICO

Lambson Film Exchange, Seattle, Wash.
OREGON, WASHINGTON, IDAHO, MONTANA

Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
INDIANA, ILLINOIS

The J. A. Cressey Interests, Dallas, Texas
TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA, ALABAMA, GEORGIA, FLORIDA, TENNESSEE, NORTH AND SOUTH CAROLINA

Standard Film Service Co., Cleveland, Ohio
OHIO AND KENTUCKY

Zenith Feature Film Co., Minneapolis, Minn.
WISCONSIN, MINNESOTA, NORTH AND SOUTH DAKOTA

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA, CALIFORNIA, NEVADA

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

Metro Film Service Co., Washington, D. C.
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Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Metro Pictures Service, Chicago, Ill.
ILLINOIS—INDIANA

Metro Film Service, Washington, D. C.
DELAWARE—DISTRICT OF COLUMBIA — MARYLAND — VIRGINIA

Photoplay Exchange, Salt Lake City, Utah, and the
Photoplay Exchange, Denver, Colo.
SOUTHERN IDAHO — EASTERN MONTANA — WYOMING — UTAH — COLORADO — NEW MEXICO

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PA. AND SOUTHERN NEW JERSEY

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA — CALIFORNIA — NEVADA

Educational & Children's Films Co., Kansas City, Mo.
MISSOURI — KANSAS — NEBRASKA—IOWA

Lambson Film Exchange, Inc., Seattle, Wash.
OREGON — WASHINGTON — NORTHERN IDAHO — WESTERN MONTANA

Zenith Feature Film Co., Minneapolis
MINNESOTA — WISCONSIN — N. & S. DAKOTA

Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

EDUCATIONAL FILMS CORPORATION
OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Make'em Laugh

–Make 'em All Laugh!

That's the trick, and it is up to you to book the comedies that will turn it. You will always get the people if you do. Everybody wants a good laugh.

Producers know this, and try to produce that kind, but how often do they fill the bill? They turn out some that make some people laugh some of the time. More often they produce those that don't make anyone laugh any time. Once in a while they hit the nail on the head and produce one that will make anybody laugh any time. That's the one you ought to have, if you can get it.

Ebony Comedies Are That Kind

When you want a comedy that will make anybody laugh any time—book an Ebony.

Ebony productions are something different. Actors are Negroes—just plain colored folks. If you know anything about these people, you must admit they are funny—*funniest people in the world*—they bring a laugh when no others can. They are natural comedians, full of innate humor and pantomime, which enables them to portray comedy as no one else can. *Ebony* comedies will help you build up a reputation for exhibiting the best in comedy photo-plays. What colored vaudeville acts mean as attractions to vaudeville managers, Ebony comedies will mean as attractions to the motion picture exhibitor—*always among the best attractions booked.* They are new and will get the people immediately. All will like them. Everyone is a big laugh. Book one you will want them all. They get better as we go along. The best are yet to come. The first is:

"A Natural Born Shooter"

Open Market Release

Week of February 26th, 1917

This is a one reel comedy, clean and a wholesome laugh producer. It's full of new kind of humor from start to finish.

State Rights Buyers — Film Exchanges — get our proposition for handling Ebony Comedies.

EBONY FILM CORPORATION

Transportation Building **Chicago**

KLEINE EDISON SELIG ESSANAY

MAX LINDER'S

First Comedy

"Max Comes Across"

Now Ready

BACKED BY A GIGANTIC NATIONAL ADVERTISING CAMPAIGN

Read what Aaron J. Jones, president of Jones, Linick & Schaefer Co., says both of the features and the advertising campaign:

Chicago, Feb. 12, 1917.

George K. Spoor, President,
Essanay Film Mfg. Co.,

Dear Mr. Spoor:

We desire heartily to commend the Essanay Co-Operative Advertising Plan offered in connection with the MAX LINDER COMEDY FEATURES. As soon as we SATISFIED ourselves on the QUALITY of these subjects, we booked them because of the unusual opportunity for exploitation offered by this unusual plan.

Very truly yours,
JONES, LINICK & SCHAEFER CO.,
Aaron J. Jones, President.

See this feature at any K. E. S. E. office and ask for particulars on our newspaper advertising campaign. *WE PAY HALF FOR YOU.*

Essanay

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Volume XV
Number 9

March 3,
1917

Motion Picture
News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

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Entered as second class matter October 18, 1913, at the post office at New York, New York, under the Act of March 3, 1879.

News of the Week

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What the Women Can Do

WE are in receipt of a very sensible and sincere letter from Margaret B. Shull, of Ann Arbor, in which she asks what Women's Clubs, acting for the public, can do for better, cleaner motion pictures.

A great deal, Mrs. Shull.

The friendly and practical tone of your letter strengthens the conviction we had last Spring after meeting several of the thoughtful, liberal and practical leaders of the Women's Clubs, then in convention in New York, and the contention we then held that the women of this country could go far toward settling the whole menace of official censorship—in the best interests of pictures and of the picture industry.

MRS. SHULL says: "After all, what we troublesome Women's Clubs want is not so much. I believe that we and the best producers and best exhibitors all want the same things."

We agree heartily; and the same things you all want are — *cleaner, better pictures.*

You and the best producers and the best exhibitors ought, therefore, to act together.

You *can* act together; and thereby you can curb at first and eventually you can stop the activity of the piratical producer and the unscrupulous exhibitor. Both in their respective branches are in a decided minority; but they do exist.

YOU don't believe in censorship—no thoughtful, educated woman can; so you don't just know what to do.

But something must be done.

We suggest, therefore, that you work with the best exhibitors and the best producers; and that you work against the other kind.

You can begin with the exhibitor at once. If you—and this applies, of course, to every Woman's Club everywhere—find a picture being advertised which in your sound judgment is dangerous to the morals of your community, you can appeal to the authorities and have it suppressed.

You can also suppress the posters advertising it upon the same grounds. You will generally find these pictures not nearly so bad as they are advertised. But the bad poster is in itself just as harmful as the bad picture and calls for the same action from the authorities. *The authorities have this full power.* Make them use it.

AGAIN, co-operate with the best exhibitors.

Bring them in touch with your schools, churches, societies and clubs. Asks the theatres to advertise, with slides, the church, service, and all religious, social and civic gatherings. The theatres will do it. Many do it now.

Then, in turn, let the schools and churches announce and recommend the pictures which the family and especially the children ought to see. Let the Women's Clubs and other societies help in this work. They can do a great deal.

Make the picture theatre a real, integral part of your community life. Make it your library and reading room.

Start this home work—now. Work in the field right near you.

If this work becomes national—and surely it's important enough —you will very shortly make the exhibition unprofitable and thereby you will stop the production of unfit pictures.

W A Johnston

Copyright, 1917, by Motion Picture News, Inc.

Speaking Editorially:

Public Standards

"I AM sure we all approve of real censorship from within, as advocated by Mr. D. W. Griffith.

"But here is my question. This movement for censorship from within is to meet the demand *from the public* for censorship.

"How can we help—we, the intelligent women of the country? How can we get around *public censorship,* which we don't want, and yet meet the *public demand* for clean pictures?"

This is the question put to us by a woman, whose letter is made the subject of the editorial on the preceding page.

Her question deserves an answer from the industry.

Mr. Griffith's committee, we take it, doesn't expect to rely upon standards made by itself or by the producers.

This is impossible—quite as impossible as for the producers to censor their own pictures.

These standards must come jointly from the public—from constant contact with the public, its tastes and desires.

The National Board of Review, in our conception of its work, is actually furnishing the public contact now.

Firstly, it provides for a review of all pictures by a section of the public. Secondly, it is increasing its contact with the public everywhere through its constructive affiliations with local organizations.

Our answer to Mrs. Shull's letter is to have her local organizations work directly with the National Board of Review and thereby assist Mr. Griffith's committee in its very important work—by giving it *public standards* to work from.

The "News" and the Newspaper

THE Milwaukee Journal, in its photoplay section, stamps many of its news stories with "MOTION PICTURE NEWS says." One feature article of considerable length and much interest is made up from the biographies in "MOTION PICTURE NEWS Studio Directory."

In the same week other clippings from the editorial columns of MOTION PICTURE NEWS have reached us from the Atlanta Constitution, Boston Traveler, Seattle Times, and Omaha World-Herald.

Oh, Those Stars!

THE amazing news has percolated out to the public from a lawyer's office that a star is running away from a $2,500-a-week salary in quest of a golden grail of even greater dimensions.

The star cannot be held to blame. Any man wants all the money he can get.

But the men who will insist on jeopardizing their businesses by ladling out salaries several times as great as that of the President of the United States, deserve all that the nervous future has in store for them.

The Contest Quickens

ANOTHER candidate clamors for entry into our censorship assininity contest.

The Ohio Board, after due reflection and contemplation, sharpened their shears and snipped out the following title from a "Ham and Bud" comedy: "Now you've chased the chicken away."

Taking Our Own Medicine

IN an article appearing in the February issue of The World Court, President John R. Freuler, of the Mutual Corporation, makes a thought-compelling brief for the motion picture as a destroyer of international boundaries. That the motion picture, through telling how "the other half" lives, will play an incalculable part in the movement for permanent peace that is to follow the present war, is a point well stated by Mr. Freuler.

The screen as an educator will serve its purpose well; as pupils we must feel that film men are slow to learn the very lesson they are teaching.

Would not a little study of "the other half" go a long way towards smoothing the road for a solution of the internal problems that abound in the film world? The attitude of distrust and fear created by an international boundary has its duplicate in the relations between manufacturers, distributors and producers, between the man in New York and the man in Broken Bow.

The task of setting our house in order will assuredly be facilitated when the doors are opened that bar an appreciation of what "the other fellow" is thinking and doing.

The Tax Committee

WHAT appeared to be, at the time of its initiation, a primary school for the absorption of knowledge relating to the film industry, has become a sedate, serious investigation, more thorough, probably, than any previous affair of its kind.

The Wheeler Committeemen have gone to the roots of the industry with tireless persistency.

They have been enlightened to such an extent that they can dispense real knowledge on an abstruse subject to their less fortunate associates in Albany.

They have made one vitally important decision: that the small exhibitor will fail if he is taxed.

What they decide to do about the overpaid star will be awaited with interest.

The Alert Exhibitor

WE congratulate those progressive and wide awake exhibitors, who, in many parts of the country have heeded the appeal for longer runs. Elsewhere in this issue their successful experiences in discarding the daily program change in favor of two, three and four day runs are recounted.

They have proved that the long run is a money saver and a money earner.

They realize that the inevitable result of the longer run will be a more constant and a growing intelligent public interest.

The House Is Wrong

THE Motion Picture industry, at times, suggests to us a large house filled with many people and built upon a wobbly foundation. There is constant discord and discomfort. Everybody thinks the other person is at fault; everybody believes the other person is getting the best of it; everybody is suspicious and warlike to the point of anarchy.

Whereas the true situation is that the house itself is built wrong and the distress is about equally divided and is neither the gain nor the fault of any one individual at all.

Ousting of Frank by Ochs Illegal Says Trigger

Will Seek Injunction Preventing League Executive Committee from Changing Control of Chicago Exposition—Reviews History of Hurry-Call Chicago Meeting That Took Action

INSTRUCTING his Chicago attorneys to secure an injunction against the Executive Committee of the Motion Picture League, Sam Trigger, president of New York Local No. 1, and national vice-president for New York, last week fired the first shot in an inter-League fight that threatens to develop into a wide-open split. Trigger seeks to enjoin the League officials from carrying out the recent ousting of Louis Frank as manager of the coming Chicago Exposition.

Characterizing this action as "illegal and contrary to our constitution and by-laws," Trigger gives intimation of staging a pitched battle that is certain to make League affairs lively reading in the coming months. In addition to the grilling Ochs received last week at the hands of New York exhibitors, prominent New York and Chicago exhibitors are said to be planning a complete airing of the Frank case and other recent executive acts by means of impeachment proceedings.

Sonneschein, Berkson and Fischell are the Chicago attorneys, who have been retained by Trigger to take the League squabble into the courts. The New Yorker's telegram instructing his attorneys to start action, follows:

"I hereby authorize you to start suit and injunction proceedings against Louis Schindler, the National Executive Committee of the Motion Picture Exhibitors' League of America and any person or persons who may attempt to usurp the authority of Louis Frank as manager of the Seventh Annual Convention of the Motion Picture Exhibitors' League of America, to be held in Chicago at the Coliseum July 7 to 15, as I consider such action taken illegal and contrary to our National Constitution and By-Laws."

In substantiation of his claim that the action was illegal, Trigger declared that ten days' notice is necessary for an Executive Committee meeting, and places in evidence the telegram summoning him to the meeting, which he received only three days previous. The telegram, sent by Lee Ochs, declares: "National Committee meeting called for Chicago, Tuesday, February 6, and Ochs, Tugwell, Furniss, Jeup, Hamburger, Sweeney here now, and concur on the removal of Louis Frank. You will have to advance your own traveling expenses, as League cannot at this time. If you cannot come, wire your decision."

Trigger's reply was a direct-from-the-shoulder plea for a square deal for Frank, saying:

"Your telegram received, saying that Ochs, Tugwell, Furniss, Jeup, Hamburger and Sweeney concur on removal of Frank, so why call on me at this late hour. Am for a square deal for Frank, and know he will make a successful Exposition, and its finances we need. Can you get an exhibitor more capable? Owing to the short notice and important business engagements, cannot come. The break with Germany and absence of Lee Ochs from the city make it imperative that I remain."

Interesting sidelights on the hurry-call meeting are furnished by Trigger, who declares that Mr. Jeup was not in Chicago for the meeting as stated in Lee Ochs' telegram, and that Judge Tugwell was not on hand in response to an official notice, but that his presence in Chicago during the meeting was only accidental. In addition, Chicago exhibitors who declare that their local paid the expenses for the committee, are wondering at the statement to the contrary made by Lee Ochs in his telegram to Trigger.

General Film Company Elects Officers

The General Film Company, at the meeting of the board of directors, at the offices of the company, February 12 and 13, elected the following officers:

Benjamin B. Hampton, president; George K. Spoor, vice-president; W. M. Gulick, secretary and treasurer.

The list of directors of the company elected at the recent stockholders meeting is as follows: Benjamin B. Hampton, Frank J. Marion, George Kleine, G. A. Reeder, George K. Spoor, William N. Selig, Harold Bolster, Paul G. Melies and W. M. Gulick.

Farewell Party to Fatty

A farewell dinner was tendered Roscoe Fatty Arbuckle in Los Angeles last Friday evening by the Paramount exchange. Two hundred guests wished him luck on his Eastern jaunt. Many prominent exhibitors were present. Adolph Zukor and Walter Arbuckle were the principal speakers.

William A. Sherrill Resigns from Art Dramas

William L. Sherrill, president and one of the organizers of the Art Drama Corporation, has tendered his resignation to that company, to take effect February 17.

Griffith's Appointment of Powers Is Upheld

Wm. A. Brady Ignores "Improper Request" to Remove P. A. Powers from Censorship Committee—Powers Leaves for Coast

WILLIAM A. BRADY, president of the National Association of Motion Picture Industry, has upheld all of D. W. Griffith's appointments to his committee for "censorship from within."

Lee A. Ochs endeavored at the recent New York State exhibitors' convention at Albany to oust Powers from the Griffith committee. A resolution was sent to the Grievance Committee of the National Association, from Albany, urging that P. A. Powers be asked to hand in his resignation.

From a reliable source it is learned that Mr. Brady, indignant at this cool request, stated at a later meeting of the association that this request was considered improper, and it was accordingly tabled.

Mr. Brady upheld all of Mr. Griffith's appointments to the censorship committee, and he is said to resent the unwarranted interference which has occurred.

P. A. Powers left last Monday for California, where he will take active charge of the organization of a Pacific Coast Advisory Committee of the National Association of the Motion Picture Industry.

Donald J. Bell, president of the Bell and Howell Company of Chicago, has been at the Coast for some time.

Adolph Zukor, president of the Famous Players-Lasky Corporation, is on a tour of the country and will join Mr. Powers and Mr. Bell in Los Angeles.

The work to be done will include the bringing into a great advisory committee of the big producers of the Coast as well as the prosperous exchange managers and exhibitors. The first of the advisory committees was organized last fall in Chicago and Minneapolis followed suit some weeks ago. Mr. Howell is an active member of the Chicago committee and understands its activities and possibilities.

The Coast has been thoroughly stirred up through the activities of Judge J. P. Tugwell of Los Angeles, who is a member of the Board of Directors of the National Association.

Metro Opens Chain of Offices in Canada

In line with its general policy of expansion, Metro Pictures Corporation is opening a chain of offices in Eastern Canada, in order to give the motion picture exhibitors of that territory the same complete, effective and high class service that is now supplied exhibitors in the United States.

The first of these offices already has been put in operation at No. 8 McGill College avenue, Montreal, and within a few days magnificent headquarters will be opened in Toronto. It is in response to a persistent demand for exclusive Metro features in Canada that the new chain is being formed.

Wm. Johnston Brings Libel Suit

Papers in a libel suit against Exhibitor's Trade Review, Inc., of New York City, brought by Wm. A. Johnston, editor of MOTION PICTURE NEWS, were filed in the New York County Clerk's office on February 15, 1917. Mr. Johnston is suing for $50,000 damages on account of the editorials alleged to have been published by Exhibitor's Trade Review on January 20 and January 27.

Fairbanks Faces Suit for Breaking Contract

Injunction Blocks Plan of Athletic Comedian to Form New Company—May Be Sued by Majestic for $250,000—Emerson, His Director, Also Sued

DOUGLAS FAIRBANKS, who recently announced his affiliation with the Artcraft Pictures Corporation, may not be able to fulfill the terms of his new agreement, if the well-laid plans of the Majestic Motion Picture Company, his erstwhile employers, mature properly.

Just as the athletic Doug was about to step before the camera in his new producing company, the Majestic Company secured an injunction, claiming that he still has time to serve on his original contract with them, and that, in spite of his protests to the contrary, he is stilll legally in their employ. John Emerson also is involved.

At present Fairbanks is under injunction forbidding him to act for any other company, and is also facing a suit for $250,000, alleging breach of contract. A similar action has been brought against Emerson, asking $100,000 damages. Argument to make the injunction permanent will be heard before Justice Newburger, Tuesday.

According to the plaintiff, Fairbanks turned his back upon $2,500 a week to set up a company of his own. Emerson was receiving $750 a week.

The star's contract was made in October of 1915 and was to continue until October, 1918. He began his work at $2,000 a week, with the understanding that he was to receive an increase every six months until the maximum of $3,250 had been attained.

It was also stated in the contract that David Wark Griffith was to supervise each production, and that Fairbanks was to receive publicity as a star.

A violation of these two clauses, the defendant claims, caused him to desert the concern. In reply to this the Majestic Company says that when Griffith resigned Fairbanks did not protest against continuing his relations with the concern, but remained in their employ until January 4, when he informed them that he was about to leave. Furthermore, it is said that the star was influential in bringing about the engagement of Emerson to take Griffith's place.

The company also insists that Fairbanks was properly featured as a star.

H. E. Aitken, president of the Majestic Company, has submitted an affidavit setting forth letters he has received from Mrs. Beth S. Fairbanks, the actor's wife, manager and business agent. Mrs. Fairbanks complained in these that her husband was not receiving proper publicity.

In one of the letters, written at Kenneth Lodge, Watch Hill, R. I., she said: "No other light comedian or juvenile man of any importance have you to force against us," and then reiterated her wish that Fairbanks should get the publicity to which he is entitled. The plaintiff concern also alleges that Emerson was bound to them by an agreement which will not terminate until October 15. The date of the court hearing is not set.

"The Barrier" to be $1.00 Attraction

First Rex Beach Corporation Film Will Open at Broadway Theatre February 25—"Auction Block" Is Ready for Production—Larry Trimble Director

"THE Barrier," the first of the pictures to be released by the Rex Beach Corporation, will be given its premier at the Broadway theatre February 25, with $1 as the top admission price.

This decision has been arrived at following a consideration of various methods of distribution, among which the state rights plan was proposed and discarded.

"The Barrier," followed its opening at the Broadway theatre, New York, will be presented on a similar plan in other large cities. According to McFarland, who is handling the film, prints will be sent to the General Film exchanges in the various large cities, and the exchange managers will be authorized to secure large theatres for $1 showings, the contracts being made on the percentage basis.

Adrian Gil Spear, who arranged the scenario for "The Barrier," has completed an adaptation for the second Rex Beach play, "The Auction Block." Larry Trimble, who will direct "The Auction Block," has been engaged in selecting members of the cast for several weeks. Several studios are under consideration, and Mr. Trimble will make an announcement concerning the details of the production as soon as certain arrangements are completed.

Due to the success which Adrian Gil Spear achieved in "The Barrier," Mr. Trimble announces that he will be engaged actively in directing the production. It was suggested that Mr. Spear act in the capacity of assistant director. To this arrangement Mr. Trimble would not consent; so Mr. Spear's official title will be "co-director."

"The Auction Block" will be under way before the end of February. Mr. Trimble states that its length will be eight or nine reels.

Helen Greene Is Popular

Helen Greene is achieving a great deal of popularity in "The Perils of Our Girl Reporters." Miss Greene, although a youthful star, has had much experience both on the stage and screen. She played Love in "Experience," and has worked in the studios of Lubin, Metro, Mutual and Famous Players. She is at present under direction of Wm. Sheer.

Mayor Lunn Upheld

Supreme Court Justice Borst, on Monday, vacated the injunction restraining Mayor Lunn of Schenectady from interfering with Sunday motion picture shows.

New Color Process Is Shown to Trade

A NEW process of color photography will be projected before a trade audience at the Strand theatre, New York, Thursday morning.

The results of over a year of continuous effort to simplify and perfect the Prizma process were given their first showing at the Museum of Natural History on the evening of Thursday, February 8.

No one who was present on that occasion, and saw the size of the assemblage, which was so large as to require the performance to be repeated, can doubt that motion pictures in Nature's hues are an inevitable step in the artistic and scientific progress of the industry.

A wide variety of subjects were exhibited, to show the ability of the Prizma system to reproduce colors under all conditions of light and subject. Prominent among the longer subjects shown were those depicting the Grand Canyon and Niagara Falls. A number of other scenics were displayed, all the work of an artistic cameraman, in so far as composition and lighting were concerned.

It appears that the Prizma process reproduces natural scenery exceedingly well.

Although the exhibition at the Museum was undoubtedly a success, and evoked considerable interest, it has been decided by Prizma, Inc., to give another demonstration under conditions better suited to the requirements of high-class projecting.

The next exhibition of Prizma color pictures will, therefore, be given at the Strand theatre on Tuesday, February 20, at 11 o'clock A. M. Members of the various producing concerns, and the trade at large, will there have the opportunity of judging the capabilities of the new process.

Prizma natural color motion pictures are produced by methods and devices differing radically from the apparatus used by any other concerns making colorfilms, and a complete technical description of the process and its characteristics will appear in the Camera Department of the NEWS, issue of March 17.

Favorable Comment on First Subject of Creative Film

With the success of the Creative Film Corporation's big photoplay feature, "The Girl Who Didn't Think," assured, the details of its production are being discussed with interest in the motion picture industry, particularly among the many friends of Leon Wagner, Donald Campbell and Jack Weinberg, the three men who are most active in the direction of the company's affairs.

"The Girl Who Didn't Think," with its everyday story of types of people that are to be found in every hamlet, village, and city in the world, was chosen for production because it has been upon this very subject that some of the most enduring successes in fiction and the drama have been constructed.

Jane Gail, a great screen favorite in both America and abroad; Stanley Walpole and May Simon are admittedly happy choices to head the cast of principals.

Florida rights to this picture have been bought by Mr. Lazarus, of Jacksonville.

Federal Censorship Killed in National Legislature

Hughes Bill Will Not Be Passed—Senator Wheeler of Ohio Tax Committee Insists That Small Exhibitor Will Not Be Levied—Last Hearing of Committee Is Lively

TWO important legislative matters which directly or indirectly affect every exhibitor in the United States were brought last week. One is that the Hughes Censorship Bill will be killed in Congress; the other is that the Legislature of New York, if it does levy a tax on the film industry, will see that the small exhibitor is not made to suffer under the burden.

It is doubtful if, in the many official and unofficial investigations which have been made into the "fifth industry," that such exhaustive thoroughness has characterized the proceedings as that manifested by the Wheeler Committee.

Last week's session will likely be the last, although the Assemblymen will remain in New York for several days to settle a few minor questions.

The witnesses called last week were, for the most part, willing to reveal their "state secrets," although a little genuine drama was staged Thursday, when J. T. Morrison, of the brokerage firm of J. T. Morrison & Co. took the stand.

Morrison flatly refused to answer point blank questions, and he succeeded in arousing the ire of his questioners. Morrison represents the American Standard Motion Picture Machine Company. Senator Wheeler confronted him with circular letters sent out by his firm, describing the fabulous profits to be made by investors. The witness claimed to have secured his data from Government statistics. He was unable to answer any other questions satisfactorily, and concluded his testimony by rebuking the committee for the harm, he alleged, they had done to his business.

Joseph W. Engel, treasurer of the Metro Pictures Corporation, was the witness on Wednesday. He answered guardedly, and consulted the firm's attorney, J. Robert Rubin, frequently. Senator Wheeler criticized Rubin on several occasions, for his prompting, a charge which the lawyer politely but emphatically denied.

J. E. Broulatour, the New York, representative of the Eastman Kodak Company, testified Wednesday afternoon. He answered all questions willingly, with the exception of one which concerned his annual sale of raw film.

Albert E. Smith, of Vitagraph, and Walter W. Irwin, of V-L-S-E, were other prominent witnesses of the week.

One fact is certain regarding the finding of the committee, and that was emphatically stated to a representative of MOTION PICTURE NEWS by Senator Wheeler, and that is: the small exhibitor will not bear any tax burden.

Concerning the Hughes Bill, which has died a violent death in the hands of the committee, which had the subject of Federal censorship under investigation. The committee, in placing its findings before Congress, will recommend that an effective censorship is maintained in supervising the films which pass through the mails.

"Down With Stars' Salaries," Says Hampton

President of General Film Company Denounces the Extravagance of Players' Incomes and the Producers of Raw Stock, in Memorandum to Tax Committee

ONE of the most thorough and detailed analyses yet made of the tax situation has been prepared by Benjamin B. Hampton, president of the General Film Company. The draft was presented to the Wheeler Film Tax Investigating Committee.

Due to the completeness with which each department of the subject has been handled, it is not possible in our limited space to quote Mr. Hampton's memorandum in its entirety. A few excerpts follow:

"One of the amiable weaknesses of human nature is the desire to appear well-to-do, to 'make a flash,' as the optimistic show people put it. Men grew rich in a few years in movies, and most of them did not hesitate to admit it. Likely they encouraged their press agents to 'admit' it, so that the average man believes that the movies roll in wealth.

"As a matter of fact, outside money has kept the industry active in the last two years. Stories of quick, easy profits have attracted scores of men, and capital from these sources has been used to produce pictures and distribute them at costs that are entirely out of keeping with possible returns.

"The purpose of this proposed special taxation is to raise money. If a geenral or horizontal tax is levied the result will defeat the purpose of the measure. Producers and distributors as a class cannot bear any new burdens. Taxation will be passed to the consumer in the form of increases in prices of admissions to theatres. Thousands of theatregoers will be unable to pay the increased price.

"A large percentage of small and medium size houses are now on the thin edge of bankruptcy. Any reduction of income will cause them to close their doors. Many theatres will be driven out of existence before the state can collect the tax and therefore, as a revenue measure, the plan will prove a failure.

"The only result will be to cripple—perhaps to ruin—one of our most useful industries, and to withdraw the only theatrical entertainment possible to millions of people.

"Pictures are now burdened by two sources of expense that are in themselves profitable enough to bear all the taxes that the state might see fit to levy on the industry as a whole. I refer to the cost of 'raw stock' and the high-geared salaries of professionals.

"All raw stock used by all picture producers, with perhaps one exception, is purchased from one concern. ('Raw stock' is the photographic film used in making both positives and negatives). This is probably the tightest, snuggest monopoly left on the American continent.

"If your commission would establish the fact of abnormal profits in the price of 'raw stock,' and could extract a proportion of the excess from the monopoly, you might obtain all the money you desire. If you should follow such a course the picture men would call you blessed—provided that this amiable monopoly did not promptly add the tax to the price of raw stock.

"Nothing in the world's history can compare with the craziness of the salaries paid in producing pictures. The men at the head of the producing and distributing companies and the owners of theatres are compelled to risk large investments in plants and organizations in order to make reasonable profits.

"But the actors and actresses are reaping a gorgeous harvest. An actress with an earning power of perhaps $20,000 a year on the spoken stage reluctantly accepts $100,000 a year in the movies."

Narrow Censor Policy in Maryland Hurts Exhibitors

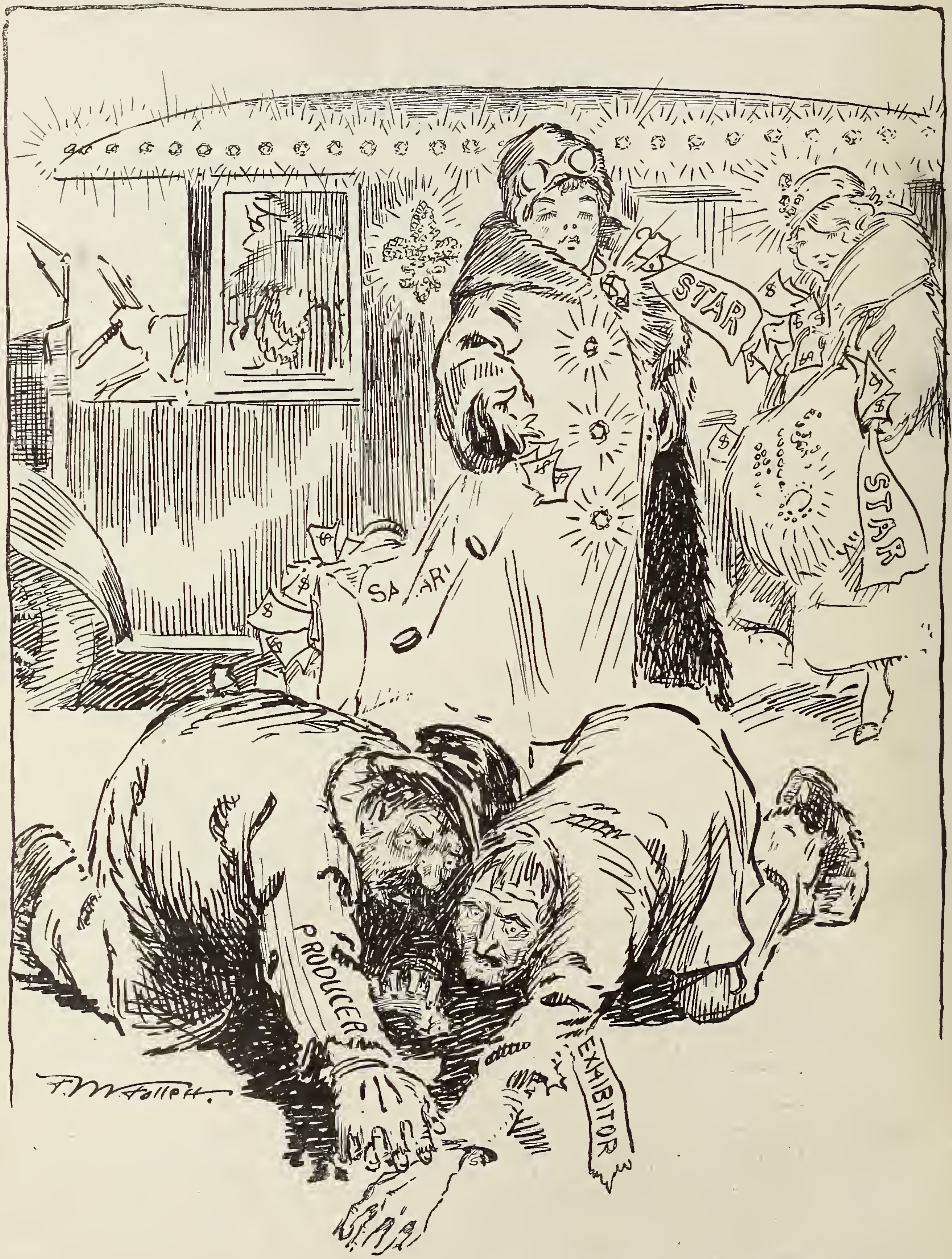
Maryland motion picture exhibitors are having troubles of their own with regard to the new Maryland Board of Censors. The Censors opened their office June 26, and according to their ruling all film released prior to that date and shown in Baltimore after January 1, 1917, had to be censored.

Recently a local exhibitor had booked an old film released prior to the opening of the Censors, and widely advertised the excellent qualities of the picture. The film was sent to the Maryland Censors, but as the exchange man neglected to send a check with it, the examination was held up. When the film did arrive the Censors maintained that the examination could not be made until all the film received at the office between the time of the arrival of the picture in question and the check for costs had been censored. They refused to even give the name of the films preceding the picture so that the exhibitor could rearrange a switch. It resulted in his being hurt considerably because of the loss of the show.

Australia Sees "Intolerance"

The first presentation of D. W. Griffith's "Intolerance" in Australia took place last Saturday night at the Theatre Royal, Sydney, before a capacity audience. The newspaper reviews of the performance, according to cable reports, were even more enthusiastic than those accorded the initial performance of the "Birth of a Nation" in that city. On February 24 a second organization will open its engagement at the Theatre Royal, Melbourne.

The Beggars



The Third of a Series of Cartoons Drawn Especially for Motion Picture News in the Bray Studios

Exhibitors Try Longer Runs With Surprising Success

"News" Campaign to Discredit the Wasteful Daily Program Change Finds Many Enterprising Exhibitors Willing to Try Innovation—Increased Box Office Receipts the Result—Movement Is Gaining Nationally

FATHER FRANCIS J. FINN, Cincinnati Jesuit author, says in a recent article on photoplays:

"The worst evil of the moving picture industry is, in my opinion, connected closely with the one-day programs. So evident is this evil that some of the big men interested in this momentous business are becoming alive to it. If we are to secure proper motion pictures for lovers of decency, the daily change of program must be done away with."

He suggests to societies and organizations generally that favor clean films:

"Do not allow your children to attend those theatres where there is a daily change of program.

"In the case of theatres which have two changes of program a week, let a committee of two or three men, representatives of various organizations, attend on the first day and make known, preferably through the press, whether the picture is suitable to the young."

That the representative exhibitor recognizes the value of the daily change for business as well as moral reasons is shown in a report from the Omaha correspondent of MOTION PICTURE NEWS.

Several theatres in the Omaha, Neb., territory tried recently, for the first time, longer runs; and now they will have nothing else. They are:

Empress, Grand Island, Neb.
Lyric, Norfolk, Neb. (formerly 2 days, now 3 days).
Wall, Fremont, Neb.
Majestic, Council Bluffs, Ia.
Roper, Council Bluffs, Ia.
Strand, Council Bluffs, Ia.
Magnet, Lincoln, Neb.
Besse, Omaha, Neb.

For a long time the exhibitors of Council Bluffs, Ia., have been a living example of what co-operation will do. Now, every Sunday and Monday, they join hands to show for two days. The Majestic shows only one-day pictures twice a week, on Tuesdays and Saturdays, and the Saturdays are children's matinees. The Roper shows a one-day picture only on Saturdays, the others are two days. The Strand runs two two-day pictures and one three-day picture.

Sunday Question Answered

And the Council Bluffs, Ia., theatres are among the most popular in this part of the country; they have no trouble whatever about Sunday closing, and they are making more money than the average theatre in a town of 30,000—especially when that town is practically a suburb of a city of 200,000.

Manager G. L. Adkins, of the Besse theatre, South Side, Omaha, Neb., has some new ideas about the longer runs.

"I think the downtown theatres must show daily changes," he said, "in order to satisfy a particular class of patrons that is growing daily. That is the class of people who eat their luncheon during the noon hour and then take in the 'movies,' or those who get out for an hour in the afternoon for that purpose. I count every day numbers of people who would no more miss the picture at my theatre than they would miss their luncheon at the cafeteria down the street. Then, drawing from the entire city as a downtown theatre does, it can get enough patronage during the other hours to keep going. The people stopping at the hotels for a few days go to the motion picture show every night.

"But the suburban house is a different matter. It seldom has the same patrons every night.

What Shirley Says

"What does Shirley of the Muse think about it?" has been the question of many Omaha, Neb., exhibitors, who were asked their opinions on the long run and daily change controversy. Manager Robert Shirley is in a peculiarly prominent situation as seen by the other exhibitors. The Muse, at Twenty-fourth and Farnum streets, is not a downtown theatre, nor is it a suburban house—it is a combination of the two. For this reason, exhibitors both from downtown and the suburbs watch the Muse, which is one of the finest theatres in Omaha. Manager Shirley shows first releases always—and the results at the Muse indicate the quality of the picture. Exchange men always wish it known when they book a picture at the Muse.

"I change three times a week, and, if a picture is worth it, I run it four days," he said. "The reason I do it is because I make more money that way. I look forward to the day when more theatres will be showing longer runs. That will mean fewer pictures and consequently better pictures—a great need in the motion picture exhibitor's business to-day.

"I am an extensive advertiser. I use every plan that any exhibitor uses, and *I consider the mouth-to-mouth advertisement the very best kind on the market.* I cannot do without the others, but this kind is the very best—it is twice as good as any other. *By showing daily changes you lose this valuable kind of advertising.*

Advertising That Pays

"For longer runs I want pictures that will make them talk. To make the most money, I must show a picture one night that will impress Mrs. Jones. When Mrs. Smith, from down the street, drops in the next day, Mrs. Jones will tell her what a fine picture she saw the night before. Talking with Mrs. Brown over the backyard fence, she will tell what a fine picture it was. Talking with Mrs. Black over the telephone she will mention the fine picture shown last night, and to be shown to-night. You have to show a picture that will impress Mrs. Jones so hard it will make her talk. If it just satisfied her, but doesn't make her talk, it is no good for a long run.

"There are four requirements for a good long run picture. First, a good title; second, the right kind of stars; third, a fine story; fourth, good, clear photography and projection. If I get a picture that merely satisfies my patrons and is not good enough to make them talk, I jerk it off—no matter for how long I have booked it—and put on another better one. The big trouble is, we have too few pictures that are good enough.

"I think under present conditions a few excellent daily changes are needed. I can not yet see the time when there will be no daily changes; but today the average exhibitor can make more money, and that is what counts, with a longer run. I have kept records time after time and, while I have many patrons who come three times a week regularly, I have yet to see the 'fan' who will come every night, but, at that, conditions are so often changing, that one cannot guess aright.

National Association Condemns Studio Fire-Traps

The National Association of the Motion Picture Industry, repudiated those members of the industry who, by neglect of fire prevention cautions, invite such disastrous fires as that which destroyed the studio of the Popular Plays and Players Company at 226 West 35th street, New York City, on January 30.

The committee on Fire Prevention Regulations and Insurance, meeting yesterday for the first time since this occurrence, had before it a letter from Fire Commissioner Adamson of New York City in which he stated that the vast amounts of film stored in the studio were absolutely without the permission or knowledge of the department and were handled in a manner at complete variance with regulations of the department.

This committee, on the basis of Commissioner Adamson's statements, adopted a set of resolutions, placing the National Association on record as condemning "most vigorously the handling of motion picture film in the premises of its members, and all others without endeavoring to obtain the necessary permit from the fire department and without maintaining the proper safeguards for the elimination of fire hazards and fire waste."

Denver Picture Men Will Aid Women Censors

Through the efforts of the Denver Vol. Mothers' Congress, a friendly agreement binding virtually every moving picture agent in the Rocky Mountain district to handle no objectionable films was entered into last week between the Film Exchange Board of Trade of Denver and the Denver district of the Mothers' Congress.

All eliminations made by the national board of review or by city inspector of amusements, a woman, shall be regarded as permanent eliminations according to the agreement.

Trade Honors Edison, Its Creator, on Natal Day

First Real "Feature" Made and Modern Conquest Subject Shown at Testimonial Banquet to "Father of Pictures"

A SHOWING of the first great "feature" motion picture ever produced was one of the striking features of a testimonial banquet that was tendered to Thomas A. Edison, in honor of his seventieth birthday, at Orange, N. J., by the employees of the Edison Affiliated Industries. The banquet to famous inventor, who devised the first motion picture camera as well as the first machine designed to project moving pictures on a screen, was given by the various divisions of the vast Edison industries, for the purpose of emphasizing the high regard in which Mr. Edison is held by those who are engaged in the production of the various devices that owe their existence to his rare genius and unremitting toil. The Edison studios of Bedford Park, N. Y., were strongly represented at the banquet and contributed largely to the entertainment that followed the dinner.

The affair was of decided interest to the motion picture world not only because of the showing of the historic first "feature" production, but because it marked the first public showing of Edison Conquest Pictures, new productions that have been made on lines laid down by Mr. Edison, and that represent his conception of ideal motion pictures. The contrast between the first actual photoplay ever produced and the new productions of the Edison studios was highly impressive.

The first feature production that ever was made, the picture that was shown last night, was "The Great Train Robbery," a photoplay that will be remembered by many of the pioneers in the film industry, and the forerunner of all Western thrillers. It was released November 30, 1903, and it marked a decided advance in the evolution of the silent drama. It was the first story with a definite plot to be produced as well as the first production to reach the length of one-reel. Previous to that time, only short subjects, ranging in length from twenty-five to three hundred feet, had been made. "The Great Train Robbery" was approximately seven hundred and fifty feet in length, a stupendous production for that era.

The popularity of the production is indicated by the fact that estimates show that it made approximately $400,000 for the Edison Company, a record that few productions have approached.

Four of the new Edison Conquest pictures, including a production of Robert Louis Stevenson's "Kidnapped," were included in the program. Motion picture authorities present were authority for statements that the new pictures are going to make a big advance in motion picture production.

Among the figures of prominence in the film world who were present were W. W. Hodkinson, who will direct the distribution of Conquest Pictures; George Kleine, of the Kleine-Edison-Selig-Essanay, through which a series of five-reel Edison masterpictures are being released, and L. W. McChesney, manager of the Thomas A. Edison,. Inc., studios.

The divisions that united in giving the testimonial banquet to Mr. Edison were: The Motion Picture Division, of Bedford Park; the Musical Phonograph Division, the Storage Battery Division, the Dictating Machine Division, of Orange; the Primary Battery Division, of Bloomfield, N. J., and the Chemical Manufacturing Division, of Silver Lake, N. J.

Clark Pictures Indorsed as Better Type

In the rapidly growing campaign for better pictures the name of Marguerite Clark seems destined to play a greater and greater part, if the indications of public sentiment expressed through one of the great magazines hold true. For the last four months the Woman's Home Companion has been conducting a public forum in its columns under the editorship of Miss Helen Duey. In the January number of the magazine there are printed several letters which have been selected from the 37,000 received during the four months as being the most logical or as typifying the best that was received by the magazine. In all these letters, Marguerite Clark is the only star who is named as being representative of the best and cleanest in pictures, and it is said that the only production which is specifically mentioned in addition to those in which Miss Clark starred is another Famous Players picture.

As evidence of the position held by Miss Clark as an exponent of clean picture entertainment, indorsements of heads of schools in the south, where the dimunitive star recently filmed scenes for "Snow White," are cited. It was said that hers were the only picture to which pupils were permitted to attend without previous inspection by a member of the faculty.

Farrar's "Joan" Aids Sunday Cause in Albany

At the showing of "Joan the Woman" to Governor Whitman, his staff, the legislators and their friends at Albany, a straw vote was taken not only as to the picture, but as to the desire of those present to have the motion picture houses open on Sunday.

Out of a total vote of 502 at the evening performance, 425 were in favor of Sunday shows. Out of 232 votes at the morning matinee which was held to accommodate those who could not get into the hall the evening before, 186 showed a percentage of more than 84 per cent. of the people present and voting who desired motion pictures on the Sabbath.

Authorities who have seen the original signatures on these programs say that they consider this a strong argument in favor of Sunday opening, and that this straw vote, which includes the names of some of the most prominent Senators and Assemblymen and their wives, is not only a fair indication of the feelings of the people in Albany, but throughout the state.

Bronx Local Will Work with Clean Picture and Play League

"At a regular meeting of the Cinema Exhibitors' Association, Bronx Local No. 2, M. P. E. L. of A. The following resolution was unanimously passed in reply to a request for co-operation of the members of this association with the Clean Picture & Play League of America, Inc.

"Be it resolved this association composed of the Motion Picture Exhibitors of Bronx County go on record as being honored and pleased to co-operate with the Clean Picture & Play League of America, Inc., in its efforts to place the exhibitor and manufacturer of motion pictures on a higher plane, by the exhibition and manufacture of good, clean pictures, and that every member of this association must conform in every performance in his theatre or theatres to the highest standard of education and morality."

New War Film Popular

The Somme front, Lille and the Roumanian border form an important portion of the pictures showing in detail some things about war which are thrilling. The French villagers leaving their homes as the scourge of fire moves toward them, the funeral of Boelke, the intrepid aviator, and a personally conducted tour of Berlin as it is to-day, are some of the unusual features of the series, but they carry also their actual war interest, by showing how the moving army occupies itself.

Field Marshal Von Mackensen gave the camera men unusual privileges while on his great drive through Roumania, so that they secured scenes of military, as well as economic importance, which are nothing short of amazing.

Vita Launches Advertising Test

Cleveland and Ft. Wayne, Indiana, have been chosen by the Greater Vitagraph Company to test out the effect of a big advertising campaign in a large and a small city. The crusade which will be conducted through the newspapers and by handbills and billboards, is to extend over a period of six experimental weeks. In case the results are satisfactory, the plan will become inaugurated here and all over the country. E. Lanning Masters, advertising and publicity manager, and A. W. Goff, assistant general manager of Vitagraph, were in Cleveland this week to start the publicity wheel.

New Booking Office in Detroit

The Michigan Theatres Association has opened offices at 923 Peter Smith Building, Detroit, in charge of E. R. Bloom, formerly with the Metro exchange. This association is formed for co-operative booking purposes, and already has a dozen exhibitors as members. In addition, there will be co-operative publicity, all of which will be handled by Mr. Bloom. He announces that he has booked "The Girl Philippa" and "The Barrier" for all of the theatres in the association. The organization also expects to buy big productions on the state rights basis.

What Co-operation Has Done for Pictures in Milwaukee

By G. R. Radley

Editor's Note—A commission has solved the censorship questions for exhibitors, city officials and the public in Milwaukee. Everybody gets together whenever a problem comes up for decision, and the results in all cases are satisfactory to both sides. Exhibitors in communities where censorship is still in its feverish, fanatic stage will profit by reading this article carefully, and endeavoring to incorporate the principles of the plan in their own towns.

THE third annual report of the Motion Picture Commission of Milwaukee has just been made public, and in view of the widespread and vital interest which the subject of censorship is arousing throughout the country, it seems apropos to give an authoritative account of the formation of this Commission, the work which it has accomplished, the policies adopted, and in general to put at the disposal of the motion picture industry, information which may be useful in other communities, in preventing the evils brought on by autocratic legalized censorship.

The co-operation of Mayor G. A. Bading was secured, and a commission was appointed by him consisting of seven men chosen from representatives selected by a number of civic organizations. The men selected were one each from the City Club, the Bar Association, the Associated Charities, the Merchants & Manufacturers' Association, Union Labor, and two from the Exhibitors' League.

The name selected "Citizens' Commission on Motion Pictures" was to indicate that something different, something broader and more reasonable, was contemplated than found in the legalized "censorship" boards.

After its organization the Commission studied the standards of the National Board of Review, and finding them to be satisfactory, notified all the exhibitors and exchanges in this city that films which had been approved by the National Board could be shown without submission to the Commission.

Inspection Organized

To overcome this difficulty a schedule of inspection of the "first run" theatres was instituted, the Commission obtaining the assistance of about ten other persons who were personally known to have a suitable "judicial temperament," to act as aides, there being several women on this part of the Commission, so as to have the benefit of the woman's viewpoint, as well as her sometimes greater amount of spare time.

In making visits to their assigned theatres the individual members or aides are admitted by the showing of their badge, and in case anything is found in the films shown which does not seem to be in accordance with the standards of the National Board, or which does not conform to the policies adopted by this Commission, he is expected to present the matter to the manager of the theatre at once, giving his reasons.

In order to keep the records of the Commission in a business-like way each inspection is reported on a 3 x 5 card, mailed weekly to the secretary, giving the titles and make of the films constituting the program of the theatre on the date of his inspection, and of course notation of any action or recommendation found necessary.

Of the policies adopted by this Commission perhaps the one of the most fundamental importance—one which differs radically from that of many other Boards—is the belief, and the plan, that *all motion picture entertainments must be sufficiently free from harmful elements so that they may be attended by all members of a family.*

The first step in the development of this policy was brought on by the action of one of the down-town theatres showing a film portraying in a manner which would be fascinating to youthful minds, the adventures of a gang of gunmen in New York, but to forestall interference by the Commission a big cloth sign was put up announcing "Children Under 16 Not Admitted."

How an Evil Was Stopped

Several members of the Commission visited it in a body, and upon being seated, discovered that in the row just in front were two boys very evidently less than 16, and who, when tactfuly questioned, admitted as much. Upon reporting the facts to the theatre manager it was brought out that these newsboys had been admitted upon *passes,* the doorman apparently figuring that newsboys were so tough that a film of this character couldn't hurt them.

The reasons then for our being *against* the "Children Not Admitted" signs are:

(1) The immediate effect is to put a premium on untruthfulness, and to foster schemes of deception.

(2) The valuable spirit of comradeship between parent and child may be destroyed—for many parents were observed to send their children to some other place of amusement, or to tell them to wait outside while they went inside alone, thinking to see something which was "verboten."

(3) The unusual profits from the first appeals to unhealthy curiosity would be so attractive that other theatres would follow the lead—and soon a state of competition would exist all over town—with worse and worse films all the time being sought by exhibitors to keep it going.

(4) Who can draw the line as to whether 16 or 18 or even 21 is the time after which reason is so developed as to accurately counteract a false or pernicious appeal? What grownup, even, is immune to repeatedly presented deceptive suggestions, which, "seen too often, familiar with her face, we first endure, then pity, then embrace."

The carrying out of the policy to have all films such that they may, without real harm, be seen by children, has brought on some other interesting conditions; for instance, one theatre advertised a film (which had been approved by the Commission as suitable for showing to a general audience) "For Women Only," and then after a few days switched it to "Men Only," counting as has the circus showman, on the desire of the men to see what they think they ought not to see.

The Managers Agreed

Unfortunately in this case the manager was out of the city. When the manager returned he determined to fight. But the Commission did not fight in the manner which he expected—for instead of asking the Mayor to revoke his license and then calling in the police to close up the place, we called a conference of *all* exhibitors to meet the Commission in the Mayor's office.

The roll-call at this meeting showed that 40 out of 65 theatres were represented. The meeting was then turned over to the president of the Commission who explained the steps that had led up to the policy of having all programs clean enough so they might be safely seen by the whole "family." After discussion, a vote of the exhibitors resulted in a unanimous support of that policy.

The president then asked whether they were ready to back up the Commission in its policy of not attempting to segregate audiences, which meant that no sex or race or age or class should be *prohibited* from attending any public motion picture entertainment. And, after discussion the exhibitors voted their approval, it being significant that the manager who had hung out the sign "Women Only" was anxious enough to make amends by fathering the resolution.

The next question taken up was that of honesty in advertising, for instances had occurred where the wording used had been such as to be misleading. And the man who had used the words "We Have Been Arrested For Showing Audrey Munsen in 'Purity,'" (when the arrest had been because of a violation of the *poster* ordinance) was the one who proclaimed that no one would have cause to complain in the future about *his* advertising, and proposed a resolution condemning all forms of misleading statements.

The resolution was carried, and the meeting adjourned, with everybody feeling that this Milwaukee way was the best way to handle things.

Another matter about which the Commission has asked for the co-operation of exhibitors, is in regard to vaudeville acts.

Protection All Around

So the Commission has sent a letter to *all* exhibitors asking that when such other forms of entertainment are resorted to that they, for the good name of the industry, carefully scrutinize these acts and insist that the moral standard be at least equal to that existing in the films.

(Continued on following page)

"Trade Paper Ads Make for Success"—F. L. Collins

McClure's President Credits Great Measure of "Sins" Success to Extensive Exploitation in Magazines of Trade

VINDICATION of extensive trade paper advertising, were any vindication necessary, is contained in the country-wide success of the McClure Series "Seven Deadly Sins," and a statement by Frederick L. Collins, president of McClure Pictures that the line of demarcation between comparative and superlative success was crossed through enlistment of the balance of power held by the trade papers.

The producers have for months carried on a vigorous campaign of advertising in twenty-four magazines, fifty newspapers and a half dozen or more trade papers that appeal directly to the exhibitor. The amount so spent is claimed to exceed any previous total devoted to advertising of any motion picture.

"We have spent more than $35,000 on our trade paper advertising," said Mr. Collins recently. "I have assured myself by an exhaustive investigation that every line of this copy brought us added business. We started our trade paper announcements nearly six months before the release date of the first of the Sins, and shall undoubtedly adopt a similar policy in reference to our new series.

"Most producers hold the general idea that a month is long enough for any trade paper campaign to continue. Our long campaign has convinced me that the trade papers held the balance of power that has made 'Seven Deadly Sins' an overwhelming success when it might have been with a smaller trade paper campaign only an ordinary success.

"Our main idea in newspaper and magazine advertising was, of course, to interest the person who goes to the theatres—to make him eager to see our pictures. But, added to this we had to let the exhibitor know just what we were doing for him, and just what sort of productions and stars we had. We had to show him that he would make money with 'Seven Deadly Sins,' and we had to tell him why.

"We have done this. The way is paved for the salesmen, the market is opened purely by the big trade paper advertising. The exhibitor is practically booking these films long before the salesman begins talking.

"We are preparing to begin immediately upon the production of another series of five-reel features. We have been convinced of the value of the trade papers, and we shall demonstrate this in our next campaign. We know we have something the exhibitor is looking for, and we are not going to trust to luck that he will hear about it."

What Co-operation Has Done for Pictures in Milwaukee

(*Continued from page* 1373)

The biggest reason for forming a co-operative commission is to protect both the exhibitor *and* the public from the quack-doctor who comes along with a state-rights prescription warranted to bring fat to a box office till. What cares he about the approval of the National Board?

Now let's see what it means to keep a curb on greed—to remove at least the big stones from the picture path of the youth of a city of 435,000. There are about 65 theatres. The nine downtown ones change programs 36 times per week, or 1872 times per year. Our records show that nine members and ten aides made 1773 visits during 1916. Seven film subjects were stopped entirely, while eliminations were made in 33 subjects. These figures are known—but no one knows what worse things *might* have been inflicted on Milwaukee's youth had it not been for the faithfulness of this group of persons who have sacrificed their time for the public good.

Does not every community have public spirited citizens who can co-operate with the motion picture men to secure like results?

Frohman Wants Volunteers for Actors' Fund Fair

Daniel Frohman, president, and Waldemar de Bille, executive director of the Actors' Fund Fair, yesterday (Thursday) called for 4,000 men and women volunteers to help with the preliminary work of organization as well as to serve during the ten days of the fair from May 12 to 21.

Mr. Frohman said there would be 150 booths at the bazaar and that the matter of their arrangement, fitting up, manning and equipping with merchandise were tasks, among others, that the officers hoped a volunteer army would undertake.

The fair offices are at the Hotel Astor, and any inquiries addressed to that hostelry will be promptly answered.

Chas. Giblyn Retorts to Critical Authors

Selznick Director Accuses Authors of Ignorance of Technicalities —Says They Must Learn Scope of Screen and Study the Art

CHARLES GIBLYN, formerly of Triangle and now directing the Clara Kimball Young productions for Lewis J. Selznick, let it be understood in an interview for general publication that he resents the criticism of authors, and that he dislikes having them tell him how to conduct his business.

"I have read much," said Mr. Giblyn, "from the outraged pens of story-writers who accuse us directors of every crime from assault and battery to mayhem and murder committed upon their manuscripts. It seems to me about time for one of us to take arms in our own defense.

"The trouble with the great majority of people who think they can write for the screen is their utter lack of technical training and their inability to visualize their stories in the terms of the motion picture. They seem to think that any story that reads well or any play that makes a deep impression on the stage is suited to the screen. Such an idea is ridiculous.

"One might as well say that all music is adaptable to the violin, piano and saxophone. Just as the skilled musician arranges his composition differently for the various solo instruments, so must the writer who prepares an idea for a book, the stage or the motion picture. The melody may be the same, but the accompaniment, the key in which it is played and the entire spirit of the composition must vary according to the medium through which it is to be expressed.

"No one can write a successful motion picture scenario who has not made a conscientious study of the art or has not had actual studio experience. The author who writhes in his chair at the picture theatre when he sees the child of his brain 'maltreated' by one of us directors would do well to attend the studio during the production of one of his pictures, and let the director explain to him the necessity for the change he is making in the original script.

"Where we are going to get our big picture stories in future I don't know. It is the greatest problem the industry has to face today. In the past two months I have read eighty-four books myself and looked over reports on a hundred others, and out of the lot there were not more than two or three that could even be considered."

Charles Giblyn

N. A. M. P. I. Issues Second Fire-Prevention Bulletin

The second of the Fire Prevention Bulletins of the National Association is about completed and will be issued within a few days. This new bulletin will be addressed to the men and women who actually handle the films in studios, exchanges and theatres, and is the natural follow-up of the first bulletin. This was addressed primarily to the managers of all places where film is stored or used, telling them not only what precautions to take, but why they should be taken.

New Topical Film Company Is Organized in San Francisco

The Affiliated Film Companies, producers and distributers has been organized with offices in the Mills building, San Francisco. The purpose of the new concern, according to a letter received in this office, is to produce and distribute "something new in weekly releases."

The distinctive feature of the releases does not lie in their subjects, but in the method of treatment.

The company produces and distributes "Home Town News Weekly," "Beauty Spots of America," "How Things are Made," "Traveling in Your Seats," Living Cartoons, comedies, etc.

Mark M. Leichter, who is interested in the new concern, has sold his interest in the De Luxe Film Lasky Corporation to Mark A. Lasky.

The corporate name was formerly "Associated Film Company," which has been changed to the present name.

King to South America for Williamson Bros.

Braving the dangers of German U-boats and commerce raiders, which have been so active in Southern Atlantic waters recently, Stephen T. King, well known in motion picture and theatrical circles, sailed for South America last week on the Steamship Vassari, where he will act as special representative for the Williamson Brothers and the submarine Film Corporation in connection with the recently announced plans of this progressive concern.

Unusual interest was attached to the departure of Mr. King, due to the fact that the big Lamport and Holt liner was the first passenger ship to steam from an American port after the announcement of this country's break with Germany.

Mr. King will locate in Buenos Aires at the Hotel Cecil. Later he expects to make an extended tour of all the Latin-American countries.

M. P. Producers Elect Officers

The Motion Picture Producers Association has started its second year with the same officers who have successfully piloted the organization during the past twelve months. They were all unanimously re-elected as follows:

H. O. Davis, vice-president Universal Film Manufacturing Company, president; Thomas Ince, New York Motion Picture Company, first vice-president; D. W. Griffith, Fine Arts Film Company, second vice-prisident; David Horsley, Horsley Film Company, third vice-president; Frank A. Garbutt, Morosco Photoplay Company, treasurer, and W. J. Reynolds, secretary.

Herrington in Michigan

Fred J. Herrington, organizer for the National Association, has arrived in Michigan, and he expects to spend a month rounding up new members for the National, and incidentally helping the organization of the state association. He held a meeting of exhibitors at the Bryant Hotel, Flint, on February 14. He anticipates holding a number of community or sectional meetings while he is in Michigan.

Spokane's Commissioner Wants No Censor Bill

McBroom Takes Issue with Tacoma Censor Advocate Who Has Proposed a State Censor Law—"Our's Is Good Enough," Says McBroom

FREDERICK K. McBROOM, Commissioner of Public Affairs, Spokane, Washington, in a letter to MOTION PICTURE NEWS, states that the State censor bill, proposed by F. H. Pettit, Commissioner of Public Safety in Tacoma, is not necessary, because Spokane's bill is quite sufficient.

Extracts from the letter follow:

"Spokane's present ordinances regulating films have been fairly effective. My own opinion is that to the extent that this business needs and should have regulation, that regulation can best be accomplished by a national board acting under authority of the general government supervising the production of pictures in the first instance, and leaving it to the cities of the country to add such further restrictions as local conditions and the moral tone of their communities warrant.

"An effort is now being made to have such a law passed by Congress, and so long as there is a chance for the passage of this law, it seems to me it would be better for the city and state to encourage this federal law, rather than make an effort at state regulation for, without a doubt the former would be more advisable.

"As to the measure proposed by Mr. Pettit, I do not think the public would long concede to any board, and especially one appointed in the manner provided in this act, whose appointment would be determined more or less by political considerations, limited in its membership and serving for small pay, the complete power sought to be given.

"It might be too liberal and it might be too severe, and with arbitrary power to forbid any film being shown in the state, that did not suit its individual fancy would mean that the act in its operation would either become very oppressive or a farce.

"This being my opinion I recommend that this council do nothing to further the passage of this bill."

Long Term Foreign Contracts on Frohman Feature

Within the past week, the Frohman Corporation has entered into contract with Bolton, Stuart Imperial Pictures, Ltd., of London, whereby that concern acquires the exclusive rights to all large Frohman productions for the territory of Great Britain for the period of two years. President William L. Sherrill has also concluded contract with the Co-operative Film Exchange, Ltd., of Australia, for the entire Frohman output for one year and with Joe Fisher of Cape Town, South Africa, for the exclusive rights to Frohman productions to the South African territory.

Bolton and Stewart began their activities with the six reel Frohman masterpiece "The Witching Hour," in which C. Aubrey Smith is starred. "The Witching Hour" will open, as a distinct attraction, simultaneously in London, Liverpool, Manchester, Glasgow and Dublin. The first shipment comprises seventeen prints.

The Co-operative Exchange have taken seven prints for the initial importation to the Australian territory, which comes close to a record for that territory.

Sunday Petitions Pour In

The campaign inaugurated by the National Association of Motion Picture Industry against Sunday closing in New York State is gaining progress. Petitions are pouring into the offices from all quarters of the state. The Marcus Loew theatre circuit is now using the slides calling for petitions, and the results from all parts of the city are excellent.

Hill, Not Bell

Lew Hill feels that reviewers should take more pains in spelling his name correctly. In Mutual's "The Turn of the Wheel," in which he appeared with Dorothy Davenport, our reviewer, spelled his name "Bell."

Warm Send-Off Is Tribute to "Little Mary"

Amidst cries of good wishes from an eager crowd that pushed and jostled to get a glimpse of "the world's sweetheart," Mary Pickford left New York City for Los Angeles where she will appear in several new Artcraft pictures.

Despite the precautions of Stationmaster Kramer, the news circulated that Mary Pickford was to leave on the Twentieth Century with the result that the immense crowd at the depot eagerly awaited her arrival. Although she reached the station in plenty of time "Little Mary" just barely escaped missing her train. Thousands crowded around her and many hands were stretched toward her to wish her a pleasant trip. Good naturedly the Artcraft star endeavored to answer every question, and had not Walter E. Green and Al. Lichtman of the Artcraft Company interfered she would surely have missed the train.

Static Club Plans Dinner to M. P. Directors' Association

The Static Club, composed of cameramen of the Los Angeles studios, gave a good fellowship dinner to members of the Motion Picture Directors' Association, at the private dining rooms of the Angelus Hotel, Los Angeles, Thursday evening, February 15.

For the use of its members for experimental work, the club house of the Static Club in Los Angeles has been fitted with a complete dark room containing all modern appliances, also enlarging cameras, and later printers will be installed. Experiments may be conducted in the laboratories by the members privately, or in the presence of all those in attendance. The organization expects this laboratory will prove a great benefit to all members, and the industry will be served as well, and indications point to their expectations being fully realized.

WITH THE EXHIBITOR

Lists of Children's Films to Be Available

Renewed Interest in This Important Work—Washington Public Library Takes Up Movement—Illinois Congress of Mothers Offers Lists to All Theatres

THE children's pictures are coming for ALL theatres. We are getting nearer to a practical solution of the real problem behind the children's show, the securing of the pictures in fit condition for the first-class theatre to run.

The Washington Public Library has taken up in earnest this matter of selected pictures for children, and keeps an up-to-date posted list of films of this class, with the days of release and a synopsis of the play. The National Committee on Films for Young People affiliated with the National Board of Review furnishes the list to the library, which took up this service through the efforts of the Federation of Women's Clubs.

The Illinois Congress of Mothers and Parent Teachers' Associations of Chicago, through their committee, of which Mrs. Michael is chairman, has an up-to-date compiled list of these subjects, which Mrs. Michael has no intention of keeping secret. She will be glad to have exhibitors and others interested write her at 5325 Indiana avenue, Chicago.

In these columns from time to time will be noted lists of pictures being shown in Omaha, Neb., where four theatres are now showing children's films, with more doubtless to follow.

And to those wishing a list to start and some valuable suggestions along these lines, "Juvenile Motion Picture News" offers a fine selection of children's pictures. This little book was published for the General Federation of Women's Clubs in New York last Summer, and several hundred copies are still available for free distribution by Mr. James S. Judd, managing editor, Juvenile M. P. News. Write him today for your copy.

EXHIBITORS OF CHILDREN'S PICTURES:

Send Us a List of the Pictures You Ran This Week for the Children and We'll Send YOU a List of What the Other Fellow Ran.

IF YOU WANT THIS SERVICE SEND YOUR LIST TO US—TO-DAY

Canadian Exhibitors Take Decisive Stand

Go on Record as Opposed to Present Contract Methods Employed by All Exchanges as Unfair—Prefer Federal Censorship

MATTERS of extreme importance to exhibitors everywhere were taken up by the executive officers of the M.P.E.L. of the Maritime Province of Canada the other day.

The decision was practically unanimous that the present system of forwarding contracts to the "head office" employed by all film exchanges now, was unfair, and action was taken refusing to sign such contracts. Hereafter all contracts presented to members of these associations must be executed on the spot by an accredited representative, or signed in advance by the exchange representative first, so as to become immediately binding when signed by the exhibitor.

Serial contracts must not be non-cancellable. If a serial proves interesting for only one or two episodes, there shall be no contract to bind the exhibitor to continue.

The federal plan of censorship was endorsed as against censorship by several Provincial boards, on the ground that story-value must be preserved, or picture audiences will be disgusted, and one board's excisions is enough.

"Percentage" paying was also condemned for "special features."

Those attending this important meeting included W. H. Golding, manager of the Imperial theatre, St. John and president of the League; G. J. B. Metzler, Empire theatre, Halifax, N. S., treasurer; N. V. Gastonguay, Orpheus theatre, Halifax, vice-president; F. W. Winter, Empress theatre, Moncton, N. B., vice-president for New Brunswick; F. G. Spencer, proprietor of a number of theatres throughout the Provinces, vice-president for Prince Edward Island, and S. C. Hurley, manager of Unique and Lyric theatres, St. John, secretary. R. J. Macadam of the Casino theatre, Halifax, N. S., and vice-president for Nova Scotia was unable to attend owing to illness.

The organization in this territory is in a flourishing condition with all members working for the common good.

Spokane Exhibitors Advertise Each Other's Shows

Advertising the other fellow's films is a nice little courtesy Spokane live wire managers are cultivating.

When a rival exhibits a film of particular merit a number of theatres devote a part of their space to boosting it in the newspapers. They figure it not only creates good feeling among the managers, but pays a deserved tribute to meritorious pictures and helps the game as a whole.

When "Intolerance" played at the Auditorium, both the Clemmer and the Liberty devoted display space to it; and other houses gave a hearty recommendation to "Civilization."

You couldn't get within half a mile of the Clemmer theatre, Spokane, while "The Pride of the Clan" was playing, without being apprised of the fact that something decidedly Scotch was in progress.

"Doc" H. S. Clemmer, manager of the house, booked two "Heelan'" bagpipers at the same time he did the film, and put them to work in the lobby. The nights got chilly and the gooseflesh crept up around undraped knees, but the hardy "Scuts" piped some mighty big crowds into the house.

This Kind of Live Wire Carries "High Voltage"

Powd McLuen, McLuen theatre, Guthrie Center, Ia., does not believe in doing things by halves. After running several readers in the local papers describing new styles (as if they were Mrs. Castle's ideas); getting the local drug stores to feature in window displays "recommendations" of their goods by Mrs. Castle; inducing the local shoe store, dry goods emporium, and last but not least the purveyor of phonograph dance records to boost Mrs. C., issuing free tickets, stickers, tack cards, and half-page ads. in the papers with admission coupons, he writes to Manager L. A. Sheridan, of the Pathe Exchange, Des Moines, to know, as he says, "not how good my ideas are, but how rotten."

Can you beat it?

We hope next time Mr. McLuen puts a big one over he will take us, too, into his confidence. And we would like to have his opinion on some of the ideas expressed in MOTION PICTURE NEWS Live Wire Department. Any man who asks to be told just how far he needs to go to make the best possible record, is a good pacemaker for the next man. You can bank on that.

N. J. Exhibitors Thank Samuels

A vote of thanks to F. E. Samuels has been spread upon the minutes of the New Jersey Branch of the M. P. E. L. A. for his activity in behalf of the ball given by the New Jersey exhibitors on February 1, in Newark.

State Convention at Little Rock, Arkansas

The fourth annual convention of Arkansas exhibitors was held in Little Rock, Ark., on Monday and Tuesday, February 5 and 6.

Election of Officers.

President—S. S. Harris, Gem theatre, Little Rock, Ark. Crystal and Royal theatres.

Vice-President—E. H. President, Electric, Russellville, Ark.

Secretary and Treasurer—Aaron Laskin, Kempner, Little Rock.

The meeting was harmonious and most satisfactory.

After due discussion of the advance deposit system, a resolution was adopted that the Arkansas exhibitors refuse to pay advance deposits.

Resolution passed that the members of this association pledge themselves not to show any pictures not passed by the Board of Review.

Expressions upon the censorship bill now pending before the legislature developed that the consensus of opinion was that the state does not need such a law, that it ought to be defeated. As an indignant movie fan put it, "This here censorship bill is like the appendix. No one has ever found out any use for it. It's a constant source of irritation, increases the expense account, and ought to be cut out."

In a review of the fortunes and ills of the picture men it developed that pictures were not furnished at uniform rates, according to the size of the towns. This will probably result in the establishing of a booking office, so that pictures may be had at same prices in towns of like population.

An Anomalous Situation

Exhibitors in the smaller towns expressed satisfaction with the past year's business. On the other hand, the exhibitors in the larger places claimed that although no complaint could be made of the houses, business has not paid. This on account of the high price for features. It looks as if the high-priced feature will be taboo in Arkanses. Also in the larger towns the motion pictures have been adding vaudeville to their program, admission remaining the same, thus enhancing the expense while the returns remain in statu quo.

An elegant banquet at the Hotel Marion was a most pleasing part of the assemblage. But—one veteran of the movies expressed the regret of all when he sadly commented: "Believe me, friends, Arkansas is sure bone dry."

Convention adjourned to meet at Little Rock in May next.

E. H. Butler, who is a pioneer in the motion picture business in Arkansas, in 1909 opened his show house in a portion of a small store building in the town of Russellville. He was by turns ticket seller, operated the films, started the machine piano, put out his advertising. As the business grew, he sold a half interest to a Mr. Howell for $450, but several months later decided to buy Mr. Howell out, and paid $1,600.

From this humble start has grown a splendid business. The Electric theatre, with seating capacity of 400, and an airdome of about the same capacity in connection with the theatre.

Mr. Butler is a progressive man and keeps pace with his business. During the coming summer Mr. Butler will erect the best playhouse between Fort Smith and Little Rock.

The structure will be devoted entirely to the motion theatre. It will be two stories, with theatre offices, posting rooms and operating rooms above. There will be rest-rooms for ladies and men. The auditorium will have a seating capacity of 600, while the balcony will seat 200. There will be a smokers' paradise in the balcony.

Mr. Butler is studying plans with a view to making his new theatre perfect from an artistic and architectural standpoint.

"Why Not Improve the Breed?" This Exhibitor Asks

If we can induce exhibitors everywhere to give serious thought to the present condition of things in this industry, if we can make exhibitors in large enough numbers realize that there is something radically requiring change before the best interests of the film business are fulfilled, we will have "started something."

Therefore we publish this week a letter from an exhibitor suggesting that a clean-up from within is due, and due mighty soon. Let him tell it:

Editor, Motion Picture News:

One cannot pick up a trade publication without being confronted with some suggestion from maker and exhibitor for the betterment of the film product. There is no question that there is always room for improvement there, but it will occur to the real student of conditions that there is vast room for improvement in the breed of the exhibitor himself.

This is one of the most legitimate and cleanest callings open to the many with small capital, yet it is singularly "blessed" with the greatest number of incompetents of any business that one can pick out in a day's search.

This is not a tirade against any community, or a kick on the other fellow, but everything in the motion picture industry points to the fact that the makeup of the exhibitor rank is woefully lacking.

The deposit system is one result of this. There is no other business in the world where there are so many unhealthy accounts as in the picture industry, and it is a shame to be compelled to admit the same.

If there was a wholesale cleaning out of the exhibitor who just opens his doors and later "totes" his films to and from the express office, with the thought that this is all he need do to fulfil his duty to his calling, there would be a brightening of the business that would startle us all.

The film exhibiting end of the industry was taken up by men who grasped at it as a means of easy money when it started, and the real showmen who were that time identified with the so-called "legitimate" scoffed at the thought that the "nickel" business could ever amount to more than it indicated in its infancy. The breed of exhibitor was bad to start with. It is only within a very recent time that the man with brains and money has been led to see the possibilities of the exhibition end of the game, and now the change is taking place, but the end is not yet anywhere in sight.

For example, in a western city a recent passing of a prohibition law drove the saloons out of existence. Several men who had conducted liquor stores and who held leases on good locations went at once into picture exhibition. There could be but one result. They were men who were in no way fitted for the business. Men who held no place in the community councils; and, failing to reap the rich harvest they expected from opening the doors of a picture show, they are ready to resort to anything to make up the deficit.

To such a class of exhibitors, as well as to the unthinking, the "white slave," "sex lure," and kindred pictures owe their very existence. And it is this class of exhibitor who must be shuttled out of the business before there will be no demand for advance deposits and so-called guarantees.

The man who stands on the outside and sees the sidewalk lined with people trying to obtain entrance to a picture show thinks it is all gravy. He thinks there is nothing to it but to open the doors and take in a wad of easy money. He is not keen enough to know the other side instinctively, for if he were a business man he would sum up the cost of operation before he jumped into a business he knows nothing of and is disqualified by nature and everything else to conduct properly.

Of course, there will be the man who will ask "how are we to eliminate the undesirable?" There are as many ways as there are methods of determining the fit in any other game or occupation.

Men do not start clothing stores or auto factories, or jewelry shops, who have never had a day's experience, just because they think the business is all beer and skittles. Let's all help improve the breed of the exhibitor and many of our troubles will vanish with the passing of the unfit.

Almost Any "Campaign" Pays

Lately we have received through our correspondents many optimistic indications that pains and thought behind a good picture are sure of winning success anywhere, even in these days of disturbed business, and past results in this direction are but marks of best indication for the future.

The latest from the Rialto, Baltimore, was a campaign of post-cards on Bushman-Bayne, "The Great Secret." This house has a big mailing list and uses it, as all houses with a real mailing list do, to very great advantage. Two weeks before the coming of the picture the first post-card went out. A week later the second. And the day of the showing of the picture a third "personal" reminder was sent. A continuous, but not extravagant campaign in the papers and a good lobby display, carried the serial over with overwhelmingly big opening, and good business for the next following episodes.

All of which goes to show that almost any well-thought-out campaign where big business means a big return worth the extra effort, will get the people coming to a theatre. Have you really planned a "campaign" in this way? Try it. Begin at least two weeks ahead and don't let up until it's all over. Make every boost count as carefully as if you were planning a single knockout. Imagine you are working by a "scenario" where every scene has to fit every next scene. Be a "director" of advertising for yourself, for once and produce a "feature" where you have been using "single reelers" heretofore.

Four Children's Shows Every Saturday Now in Omaha

Children's shows are spreading, and the rapidity with which this is happening where the right kind of films is offered is well illustrated in Omaha, Neb. Each succeeding Saturday sees greater crowds of kids at the children's matinees, which have now spread to four theatres and promise to include a number more before the city's capacity is reached. From every section of the city are coming demands for children's matinees. Community clubs, mother's clubs in certain sections of the city, and improvement clubs of various kinds are sending in demands for the matinees, and exhibitors are arranging to accommodate them. For the guidance of other exhibitors interested in the special matinees, it might be well to point out that in the following programs, all selected under the direction of the Omaha Woman's Club Censorship Committee, the children expressed more delight over the Muse program than any other. Omaha's latest program:

Muse—Marguerite Clark in "Little Lady Eileen"; a comedy, "Bobby Bumps and His Pointer Pup"; a cartoon and a scenic.

Strand—"Second Best," Baby Marie Osborne in "Twin Kiddies", and a scenic, "Climbing Mont Blanc."

Boulevard—"Boy Scouts"; a comedy, "The Best Idea," and a travelogue.

Besse—"Battle Hymn of the Republic"; a comedy, "Jones Keeps House"; a nature study, "Marine Birds," and a travelogue, "Seeing South America."

The programs can be changed from theatre to theatre as different crowds of children attend the different theatres. Capacity houses were reported by every theatre, many mothers attending with their children.

Stanley "Ad" Aimed at Pennsylvania Censor Rich Wit

Stanley's Palace theatre, Philadelphia, recently has been amusing the theatre public with attention-compelling ads which are "little but they're loud."

His first "ad" was a teaser and said:

All Next Week
CHARLIE CHAPLIN
In the first presentation of
"EASY STREET"
This is the famous comedian whom
Dr. Oberholtzer
Secretary of the State Board of Censors
Declares
IS A FOOL!
He admits it.

When Charlie arrived on the screen Publicity Director Emanuel came out with the following:

DR. OBERHOLTZER
Secretary of the State Board of Censors
Declares That
CHARLIE CHAPLIN
IS A FOOL!
This censor receives $2,400 per annum
Chaplin receives $2,400 Every Day!
See Chaplin in "Easy Street"
"WHO'S WHO?"

We don't see why this sort of advertising would not be suitable even outside the state of Pennsylvania. The light of publicity certainly is penetrating. And it needs something to penetrate some censorship minds.

EXHIBITOR PERSONALS

DISTRICT OF COLUMBIA—Washington: Lawrence Day, manager of the Metro Exchange, has purchased the Onyx theatre of Newport News, Va., and is offering long-run feature programs. The house is centrally located and has a capacity of 750. It stands as one of the most popular in Newport News and since Mr. Day's control has greatly increased its business. "There is no reason," remarked Mr. Day, "why the exhibitor should not have good box-office receipts. With the excellent material on the market to select from, a consistent program, reasonable business methods, attention to the comforts of his patrons, judicious advertising, and an attractive lobby display, the exhibitor has the controlling factors of a money-making business in his own hands."

ILLINOIS—Sullivan: A deal was recently closed in which Frank Stanley disposed of the Garden Theatre, Arthur's popular picture show, to Wilbert Fleming, who took charge at once.

Mr. Stanley and family left Tuesday for Rocky Ford, Colo., for a visit with his brother, Jim Stanley, formerly of Lovington, who is in poor health. Later he expects to embark in the picture business again in some larger city.

Casey: The Orpheum theatre, formerly owned and operated by Amos Roberts, was sold a few days ago to J. A. Rounsberry of Carlisle, Ind., who immediately assumed the management and intends to run a strictly up-to-date motion picture house.

IOWA—Des Moines: D. B. Lederman of Des Moines, Ia., new district manager for the Universal, paid his first visit to Omaha as manager the other day. He is optimistic over the business outlook.

Alton: George Dethoff, proprietor of the Crystal theatre at Alton, Ia., has put in new chairs, redecorated his place and reconstructed the lobby to give it better display advantages.

Ottawa: Farnham and Paine, proprietors of the Royal theatre at Ottawa, Ia., recently redecorated the lobby of their theatre. The walls were painted white with a creamy tint. They had stencils of flying birds made and painted them in blue all over the walls, giving a beautiful Bluebird effect. They show Bluebird features.

KANSAS—Abilene: Howard Collins, of Solomon, Kans., has leased the Seelye theatre here and will dispose of his other theatre properties and locate in Abilene.

MISSOURI—Gallatin: Victor Newman, formerly of the Newman Supply Company of Des Moines, Ia., has recently purchased the Iris, Gallatin, Mo. This theatre was formerly owned by J. S. Tarvis. Mr. Newman was in Kansas City recently arranging for films, and, among his contracts, was one with the Paramount for three days' run each week.

Senath: Alvin Chapman, Dome theatre, Senath, Mo., was obliged to close his theatre on account of an epidemic of measles and small-pox.

Kansas City: S. E. Gorham, manager of the Garden theatre of Denver, Col., was in Kansas City Friday, February 4, on business. This theatre is one of a string owned by the Garden Theatre Company, of which A. H. Blank of Des Moines is president.

Mr. H. Gumsky, special representative of the K. E. S. E., attended the Motion Picture Men's convention in Oklahoma City recently.

Several private showings of the Max Linder comedies have been made in the last few days in Kansas City and the exhibitors who reviewed them are very much elated over the first issue.

C. S. Edwards, Jr., of the Pathe Exchange, attended the Motion Picture Men's Convention in Oklahoma City, Okla.

J. Marshall, Marshall theatre, Manhattan, Kan., visited the Pathe lately.

Wichita: Frank Carney, Wichita, Kan., has bought the Wonderland theatre.

Chilhowee: Little in size, but big in the affairs of his town, B. W. Howard, of Chilhowee, Mo., rushed into Kansas City recently. Howard's theatre is the Star and he shows Paramount pictures two nights a week.

Salina: Herbert J. Thatcher, Salina, Kan., Strand theatre, received the first Max Linder comedy issued in the Kansas offices of the K. E. S. E. "Contracts are coming in very nicely, in fact far beyond expectations."

MONTANA—Missoula: Victor Olson has taken over the Grand theatre here, having purchased same from John Ebert. His first showing, Chapter 1 of the "Secret of the Diamond from the Sky," crowded his house and it would appear that a great success is assured him.

NEBRASKA—Broken Bow: The Lyric theatre, Broken Bow, a picture of which was printed in a recent issue of the "Motion Picture News," has just announced an increase in price from 5 and 10 cents to straight 10 and 15 cents.

North Platte: Exhibitor L. B. Norton has bought the Odd Fellow's theatre at North Platte, and has booked first run Universal program, with features one day each week.

Oakland: H. A. Larson, exhibitor at the Majestic, Oakland, writes that his Tuesday night business has been increased seventy-five per cent since he began making that his "Bluebird Night."

Omaha: The Princess theatre, Fourteenth and Douglas streets, Omaha, has installed new chairs and two new type S Simplex machines.

"The Right to Be Happy" is a popular picture in Omaha and its territory, with churches, children's matinees and other special occasions where a good, happy, clean picture is demanded. The Rev. C. E. Cobbey, pastor of the First Christian church, Omaha, showed the picture at one of the "Worth While Friday Night" programs given in his church. He was greatly delighted with it and gave Manager Calvert of the Omaha Bluebird exchange a hearty indorsement of it.

"Pagan Island" shown at the Sun theatre in Omaha made a big hit with the crowds that saw it. It was one of the best mouth-to-mouth advertised pictures shown in Omaha for a long time. Many people had read the serial story in a magazine and others had read the book. All went to see the picture. When they told their friends about the beautiful ocean pictures, their friends went, too. Manager Goldberg showed the picture two days, and wished he had shown it three.

The Farnam theatre, Fifteenth and Farnam streets, Omaha, Neb., is closed temporarily following a fire. Proprietor Joseph Goldberg is taking advantage of the opportunity to redecorate as well as to repair his theatre.

W. A. Waterman has left Omaha to be the organist at the Sterling theatre, Superior, Neb.

After a year in Nebraska, "The Birth of a Nation" is still going well with the aid of full page advertisements in the papers, in the towns and cities it makes. The prices being charged are 25c, 50c, 75c and $1.00. It returned to Omaha for a week on the anniversary of its first appearance there and drew greater crowds than ever before.

Syracuse: D. C. Bevens of Syracuse, Neb., has installed a motor generator and two new machines in his theatre.

Scotts Bluff: A deal was closed last week whereby Harry DeBoque of Alliance became the owner of the Queen theatre of this city, Mr. Bury selling all his interests in the same to DeBoque. It is understood that Mr. Bofell of this city will be the local manager of the theatre when it is again opened. The building has been closed for a few days, and it has not been announced as yet when it will be opened. Dates for the opening will be announced within a few days.

NEW YORK—New York: Herman F. Jans, president of the New Jersey Metro Film Service, 71 West Twenty-third street, accompanied by Mrs. Jans and their ten-year old daughter Mildred, soon will leave for an extended tour of the South. This will be the first vacation Mr. Jans has taken since he entered the film industry.

Mr. Jans and his family will go first to Jacksonville, Fla., and from there will visit St. Augustine, Ormond, Daytona, Palm Beach, Miami and, if time permits, Key West and Havana, Cuba. On the return trip they will stop at Tampa, and also at Savannah and Atlanta, Ga.

Miss Jans will leave the public school to make the trip with her parents, and on her return will take up studies in a private school at Maplewood, N. J. As planned, the entire trip will take about a month, but Mr. Jans says he is not bound by schedule and will take as much more time as may be necessary to see and to enjoy the Southland in its entirety.

SOUTH DAKOTA—Mitchell: A. J. Dix, manager of the Gale theatre, is taking steps to make extensive and desirable changes in his playhouse, which he expects to have under way in the near future. He has signed a 10-year lease on the building, which will be extended to the alley. The floor will then be lowered to the street level and slanted to make every seat a desirable one.

The stage is to be attractively designed and opera chairs installed and a modern heating and ventilating system will be added. He expects to have all alterations made by May 1.

ONTARIO—Toronto: James Norris, formerly manager of the theatre in Bracebridge, was in Toronto recently and stated that he was open to purchase a house in this city. Mr. Norris was very successful in the northern town, and is a first-class progressive exhibitor.

LIVE WIRE EXHIBITORS

Old Theatrical Idea Adapts Itself to Serials

We illustrate herewith a "free ticket" idea that strikes us as worth careful consideration. It is simply an adaptation of the time-honored something for nothing schemes which have been played up in theatrical circles since time immemorial.

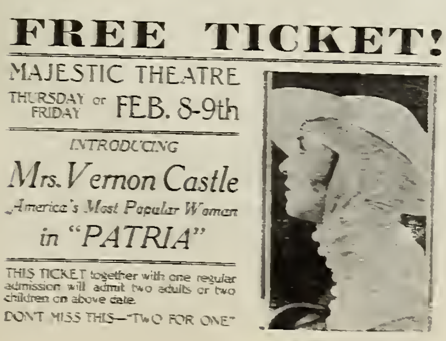
A ticket admitting TWO to the first episode of a serial.

There is always a question whether it is good policy to fill your house with pay-nothing patrons on an opening performance in the hope that some of them will come back. The picture theatre usually runs to capacity at certain times of the day and a general "free ticket" distribution is bad in a dozen different ways, besides cheapening the theatre and injuring the competitor, who is going to come back at you sooner or later with the same thing to injure you IF IT PAYS YOU.

The "two-for-one" ticket, starting a serial, is legitimate, however. Your competitor should feel very little the rush of patronage to your house, and you get by this scheme bona fide pay patronage—if not your regular class of patronage, it is the cheaper patronage which you want to educate to your prices, but find so hard to get into your house even the first time. A serial is the psychological thing to draw them in with. We would like to hear from every exhibitor who tries this simple little idea. Will you please write the "live wire editor" about it? We want to know how the second and third chapters hold up when you use this idea to get them coming at the start.

Uses Scenario Writer

Have you any local scenario geniuses? If so, read this: Exhibitor Kelley at Beatrice, Nebraska, found a local genius. He invited this man and all his relatives to a special party in his honor, at the theatre. The local papers took it up as a local interest item, and the curiosity seekers were all there, to see the local celebrity and his picture.



FREE TICKET!

MAJESTIC THEATRE

THURSDAY or FRIDAY FEB. 8-9th

INTRODUCING

Mrs. Vernon Castle

America's Most Popular Woman

in "PATRIA"

THIS TICKET together with one regular admission will admit two adults or two children on above date.

DON'T MISS THIS—"TWO FOR ONE"

Will Bet New Hat That He Was First Spud Man

F. J. McWilliams Claims to Be Inventor of Potato Matinee— Has Brand New "Sequel" That Every Exhibitor Should Try

WE "started something" in a recent issue when we asked "Who started the potato matinee?" as will be seen by reading the following letter. Read on, without fail, because he has a brand new idea he springs that will revive interest in this form of business getting.

Motion Picture News,

Gentlemen:

In the current issue of Motion Picture News there appears—on page 875—in the department headed Live Wire Exhibitors an article under the caption "Who Invented the Potato Matinee." The article states that the Princess theatre at Boone, Ia., had just pulled its seventh annual potato matinee.

The Princess theatre is mistaken in the number of "annuals" as the potato matinee was originated in the brain of the writer about six years ago. It happened as follow: The Vitagraph Company had released a picture called "The Battle Hymn of the Republic." The writer had it booked. We had for opposition a street carnival and we were starving to death. I had seen "The Battle Hymn" and knew it to be a wonder, and was at a loss to hit upon a scheme to advertise it so as to make a killing.

There is a psychological time for all things—a secret of successful advertising. At the time in question potatoes were selling for $2 per bushel. I one day read an item in the "B. L. T." column of the Chicago Tribune, where a fellow in Nebraska entered a saloon and called for a cocktail, and after drinking it laid on the bar a potato. The bartender looked at the fellow for a moment, then picked up the potato and tossed it in the register, rang up 15 cents and tossed out 10 cents change. That gave me my idea and I went to work on it. I advertised an advanced admission charge for "The Battle Hymn of the Republic," and stated that the prices would be as follows (for the matinee only): Children one potato—small size. Adults: one potato medium size. Also in order not to deprive the poor people of an opportunity of seeing the picture, those who could not afford potatoes would be admitted for the customary cash admission of 10 cents. I took in seven bushels of potatoes at the matinee, also $11 in cash, and at night I played to $84, whereas I had been playing to $10 or $12 per day during the street carnival. My idea was to get the children and send them out advertising the picture to their families.

I will bet Mr. Princess, Boone, Ia., a new hat that he copied the idea from the writer.

It may interest you to know that I improved on my original idea a very short time ago. I was to start a serial "The Lass of the Lumberlands." I wanted a good start and didn't want to give a free show. As potatoes were again selling for $2 per bushel I hit upon the idea of admitting children for one potato and adults for two potatoes and at the same time advertising that on the following Tuesday (a very dull night) I would give away to my patrons all of the potatoes taken in Saturday (the day I started the serial). I took in ten bushels of potatoes and on the following Tuesday I put on only one show, and in a house seating 439 I took in $64 in cash, thereby getting paid for my opener on the serial and also for my Tuesday night show. Possibly some one will claim credit for this idea.

Am enclosing clipping from a local paper describing my FIRST potato matinee. Kindly return the clipping as it belongs in my scrap book.

Yours very truly,
F. J. McWilliams
Casino Theatre,
La Crosse, Wis.

"Special Sale" of "Poor Little Rich Girl"

Tying up the book and the play is going to be a money-getting fact, not a theory, if exhibitors take advantage of the latest Artcraft idea in promotion of "Poor Little Rich Girl."

A special edition has been published which will be offered on "special sale," wherever the exhibitor has enough energy to get his local department store or book store to join with him in a mutual fifty-fifty sure profit plan.

The book is illustrated with scenes from the play. Exhibitors should not forget that EVERY sale of the book means one SURE patron of the play, and by actual calculation probably five patrons to every book sold, as a direct result of the talking about the story and play by the one who is so enthused as to have purchased the book.

A dozen methods of reciprocal co-operation might be suggested between the store and the theatre, but simply timing the "book sale" and the play date together is the big thing. Grosset and Dunlap are the publishers.

Conventions for Omaha Houses

Omaha theatres as "convention meeting places" is the latest. The Sun theatre entertained the Lumbermen, 600 strong, the other day, and the Muse claims equal share of honors because it entertained the Hardware Men's convention.

Left, William Woodin's Theatre Ten Years Ago; Right, Reception Accorded One of His Children's Shows Today

This Live Wire Keeps Everlastingly At It

Shows What Can Be Done with Local Opera House by Knowing the Game and Taking Advantage of Big Pictures Now Offered

WE think every exhibitor who reads the attached letter will take his hat off to this man from Pennsylvania who knows how. We say he knows how because the up-stairs opera house is not adapted to pictures unless it has a *showman* running it. And the evidence is there all right that Mr. Woodin and his little wife, whom he says "is some hustler and knows the game as well as myself," are show people who have kept "coming" as the business changed from "legitimate" to "pictures."

Moving Picture News:

Enclosed picture is an old-timer. Taken ten years ago. I have been in the business now twelve years. The enclosed photo is of the "Casino," which was in Orwigsburg, Pa. It was the second show I conducted. It seated ninety.

There were no posters in those days.

I have come right along with the business, due to the fact of seeing ahead and discarding old methods. I now use thirty inches of daily newspaper space and I have the billboards in all parts of the town, and in surrounding towns also.

I use around $20 worth of paper on a feature like "The Fall of a Nation," "The Battle Cry of Peace," "Romeo and Juliet." From the five-cent business of twelve years ago I have jumped to a $2,000 business in two days on "The Birth of a Nation." I have even had the railroads here put on special trains for pictures. Admission prices are five, ten and fifteen cents.

Here is another tip for live exhibitors who are trying to work up the children's end of the business. Put on two-cent matinees and see your house fill up; not only will the children come, but they will bring the adults along also. Your gross will run four times its normal amount.

Give a good show every day, and every two weeks make a drive on a big production at twenty-five cents (or more) admission, with such pictures as "The Spoilers," "Ne'er Do Well," "Fall of a Nation," "Romeo and Juliet," "Crisis," etc., and don't be afraid to spend $25, $50, $75 or $100 for a good production.

The business is better today for the live exhibitor than it ever was. But you must do things in a big way. Old-timers will remember me. I started in Orwigsburg, Pa., twelve years ago, then built the "Euclid" in Sch. Haven, Pa.; also conducted the "Lyceum theatre" in Montgomery, Pa., and the "Majestic" here in Towanda, Pa., and for the past three years have had the "Keystone Opera House," Towanda, Pa., and have built up a reputation for giving shows second to none in northern Pennsylvania.

The Moving Picture News is always eagerly awaited every week. Every live exhibitor should have it.

Yours for success,

William L. Woodin.

SPARKS AND FLASHES

An up-state New York exhibitor pulled a clever deal the other day with his local druggist. The latter had been conducting a voting contest, one vote with each 25 cent purchase. The exhibitor had a serial that needed reviving. The druggist donated 500 "votes" to the theatre, which gave away a vote with each ticket. The druggist's contest got a boost, and so did the theatre.

"Charity" (Mutual) filled the Monroe theatre, Omaha, for three days to capacity, when squads from several local charitable organizations sold the tickets to the show on "percentage." But the "live wire" stunt was getting "interviews" on the teaching of the picture from the enthusiastic workers, published in local papers as live news.

More slogans: Gilbert, Beatrice, Neb., "Quality Counts"; Majestic, Council Bluffs, Ia., "Home of Paramount"; Strand, Council Bluffs, "Theatre Comfortable"; Roper, Council Bluffs, "Always Good Pictures"; Empress, Grand Island, Neb., "Always Ten Cents"; Lyric, Norfolk, "The Wonder House."

The Gem theatre, Plattsmouth, has a very effective slogan, using the three letters of its name, "Good Every Minute." Majestic, Superior, Neb., "Home of the Big Show for Little Money."

Has Studied Kiddies' Likes and Dislikes

R. R. BOOTH, of the Paramount, Nebraska City, Neb., was in Omaha the other day and says the caloric reception tendered him upon his recent return home with his bride was not the only unusual stunt that has packed his house. Mr. Booth deserves the laurel wreath for being one of the most live wire exhibitors in the grand old state of Nebraska.

Showing "Hilda from Holland," he erected a miniature Dutch windmill in the lobby of his theatre, put in a tank filled with water and put some live ducks—with anchors to their ankles—and some live fish in the tank. It was a realistic scene and it "drew" the crowd.

At 10:30 o'clock Saturday morning, just as sure as Saturday comes, Mr. Booth is standing in the lobby of his theatre welcoming hundreds of children—for he is one of the pioneer children's matinee exhibitors in the state. He declares the children's favorite kinds of pictures are such as Mary Pickford in "The Prince and the Pauper." "The child's mind is more able than people think. They take a delight in serials and have no trouble at all to follow them from week to week," he says, arguing for serials in children's matinees.

"I tested them. I got first a pictograph, then a dandy single reel, then a travel and then a feature. The feature took the prize. They like travel, but they soon get tired of it.

"I don't favor these woman's clubs interfering with children's matinees. The parents are welcome to attend with their children at my matinees—any time. To make the invitation emphatic, I offered to let the parents in for nothing. I charge the children five cents. The children's programs are so good I show them Saturday afternoon and night, too. The older people can censor them then. But I take pride in my children's programs, and I certainly won't show anything harmful to my big family of little patrons.

"I got a big crowd once, when I was just starting, by advertising I would let in every child who brought a note from his mother saying he had earned the price of admission by carrying in wood or performing some similar errand. Out of an attendance of 450 I got fifty notes, but I am certain a few of the letters were forgeries.

"The kiddies are great advertisers. I have a 'Family group night' every Friday night—Friday night is best on account of school. I show 'Gloria's Romance,' a Paramount pictograph, a Burton Holmes travel series and a Ham and Bud comedy. The kids come in flocks, and a lot of them come bringing all their relatives. They are sure great advertisers.

"I tried a comedy night for the children at first, showing nothing but comedy. I found the rougher element of young men attended these too much to be best for the children, so I started my 'family group nights.'"

Yes, Mr. Booth will come pretty close to holding the wreath as one of Nebraska's liveliest live wire exhibitors.

THE EASTERN STUDIOS

ONE night of lost sleep, several silken strands of hair, a waist and skirt and the acquirement of several blisters was the cost to Alice Brady from the filming of the fire episode which forms the spectacular climax of a motion picture in which she is to appear late in April.

"Maternity," is the title of the subject, and the script called for Miss Brady as heroine to escape with her child from a burning hospital. It was two o'clock in the morning when the torch was put to the building erected by the World Film Corporation for destruction. When Miss Brady and Madge Evans, the child actress, finally escaped through the pulling of a trap-door, an inventory disclosed the stars' personal losses.

LOU-TELLEGEN and Mary Fuller have returned from Saranac Lake where they have been staging snow scenes for the Famous Players-Paramount picture, "The Long Trail," under the direction of Howell Hansel. The players waited for three full weeks before the recent snow storm enabled them to stage the scenes which were required for the picture. "The Long Trail" marks the first appearance of Mary Fuller in a Paramount picture.

J. SEARLE DAWLEY is happy again. For the first time since Mr. Dawley joined the directorial staff of the Famous Players Film Co. he was given a vacation during the time that Robert Vignola directed Marguerite Clark in "The Fortunes of Fifi." Immediately upon completion of the cutting and assembling of "Snow White," which was the last production that he directed for Miss Clark, Mr. Dawley found himself with nothing to do. From that moment on his restlessness and unhappiness of mind continued to increase daily, and grave fears were expressed for his well-being at the end of four weeks. However, serious eventualities were avoided by giving Mr. Dawley the script of "The Valentine Girl" and enabling him to begin work on preparations for staging that production.

RICHARD R. NEILL, long associated with Fox, and other companies, has been engaged to play leads in a Florence La Badie Thanhauser production.

Previous to entering screen ranks Mr. Neill had a legitimate stage career of six years under the management of Charles Frohman, and was with E. H. Sothern, Virginia Harned, Mary Mannering and W. H. Thompson. His first appearance with Thauhauser will be in a new play by Lloyd Lonergan.

ALICE JOYCE, one of the brilliant stars in Vitagraph's orbit, has finished her work in three big pictures without a day's rest in between. "Womanhood, the Glory of the Nation," "Within the Law" and "The Courage of Silence," all have been completed. The last-named already is released, and the other two will be seen in a short time.

So Miss Joyce just packed up bag and baggage and hied herself to where one could go out without several wrappings of fur. For two weeks the little lady will play around on Florida sands and then, with a nice coat of sunburn that she will have to hide under powder and makeup, she will be back at the Vitagraph studios in Brooklyn.

BJ-7A

George M. Cohan Lays Off Work for a While to Spring the Latest from the Friars on the Property Men

WORK on the initial George M. Cohan-Artcraft production, "Broadway Jones" had to be suspended due to the fact that practically all the principals in the cast were temporarily blinded from the powerful lights used in the big Knickerbocker Hotel lobby set.

The first to become afflicted was George M. Cohan, who had to be led from the studio and journeyed to Atlantic City to join his wife and children for a short rest. He is rapidly recovering and expects to be back at the studio in a few days. Marguerite Snow, who plays opposite the star, Crawford Kent and Ida Darling were among those compelled to leave the studio, but it is expected that they will be able to resume work shortly.

LOUISE HUFF is still bombarding her friends at the Famous Players studio with letters to the effect that delightful as the Pacific Coast may be and picturesque as the scenery undoubtedly is, there is the unsurmountable obstacle to be considered that it is three thousand long and dusty miles from Broadway. Miss Huff writes that though she is having a perfectly delightful time at the Lasky studio, she is hunting the mail for instruction from the East to report back in New York.

WITH the completion of "Pearl of the Army" this week, Ralph Kellard will finish his contract as a Pathe star. Mr. Kellard's contract with the Pathe Company has covered a period of fifteen months, during which time he has been starred in "The Precious Packet," a Pathe Gold Rooster feature, in five reels, and in the two Pathe serials, "The Shielding Shadow" and "Pearl of the Army." Mr. Kellard will take a well-earned rest before announcing his future plans.

IN one of the scenes in Lionel Barrymore's new five-reel picture now being rehearsed at the Metro-Rolfe studios by Director Harry Davenport, he is required to gaze intently and with horror at the front page of a newspaper that is brought to him. He was raising the paper in front of him and just starting to register horror; the camera man was buisly turning when suddenly Barrymore stopped and began to snicker.

"Say, Harry, it is pretty hard to register horror when you have to intently study the front page of the War Cry. Get me another paper quick."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE first intimation of the intention of increasing the production of the studios of the Famous Players-Lasky Corporation, in California, was given in Los Angeles this week, by Adolph Zukor, upon his arrival Tuesday. Mr. Zukor came to the coast for a stay of several weeks that he may have opportunity to confer with Director-General Cecil B. de Mille and General Business Manager Frank A. Garbutt concerning the future producing activities of the corporation he serves as president.

It is the intention of the executives to maintain a staff of ten producing companies in Los Angeles, and the present number will shortly be increased according to statement by Mr. Zukor. Mr. de Mille is to be in charge of the direction of the Pickford picture which is spoken of as an adaptation of "Rebecca of Sunnybrook Farm."

Olga Grey, former leading woman in Fine Art-Triangle subjects, has been engaged by the Lasky company and will play in support of Vivian Martin and Jack Pickford in the subject now being filmed by Director Marshall Neilan.

OLGA PRINTZLAU, who recently became a member of the Lasky scenario staff, has completed the preparation of her third original story which will serve as a vehicle starring Sessue Hayakawa, and she has been placed under contract for a year to write exclusively for the Lasky organization.

The second Morosco-Pallas subject, featuring George Beban, will introduce the actor in a characterization different from the roles played heretofore, he appearing in this as an aged French piano teacher. The title decided upon is "The Bond Between," and the principal characters supporting are Colin Chase and Vola Vale. The direction was by Donald Crisp.

At the present time the Beban-Crisp Company is working on a dramatic subject entitled, "The Marcellini Millions," in which an Italian truck farmer is the sole heir to a mammoth estate. The effect of wealth upon the man and his family furnish a psychological story which affords an excellent plot. Eugene Palette, Adele Farrington and Helen Eddy are among the players for this picture.

Howard Estabrook is busy with the filming of a semi-western subject which has Kathlyn Williams and House Peters as stars. Willard Mack is the author of this story which has been titled "Lonely Lou." Miss Williams has just returned from the Lasky studio where she was costarred with Theodore Roberts in a picture titled "Ashes of Hatred."

"The Lonesome Chap" which has Louise Huff and House Peters in the featured parts, has just been completed at the Morosco-Pallas plant. This was made under the direction of Edward J. LeSaint, the Lasky director, who worked at this studio while E. Mason Hopper produced a subject at the Lasky plant. "The Lonesome Chap" is a decidedly western subject.

THIS week saw three new productions started at the Ince-Triangle Kay-Bee studio at Culver City. One is a comedy drama written by C. Gardner Sullivan, and entrusted to Reginald Barker to direct the filming. Enid Bennett is the featured player, and the supporting cast will include a number of well-known Ince players, as wel as a new leading man, Roy Fernandez. He came to the coast more than a year ago, after winning the handsome-man contest conducted by the Universal. Jack Gilbert, Gertrude Claire, Agnes Herring and Walt. Whitman, well-known Ince players, together with Andrew Arbuckle and Cora Drew, character players, will appear in the supporting cast.

Lambert Hillyer has adapted the W. Carey Wonderly story, "One Week" for a screen play, and it was put in production this week by Director Walter Edwards. Anna Luther, late of Fox, and Maude George, formerly heavy actress with Lois Weber, directed subjects, appear in support of William Desmond. Marie Mills, a new actress at the Ince studios, is also cast for a part in this subject.

Dorothy Dalton is the featured player, Charles Gunn, leading man, and Robert McKim, cast for the heavy part in a subject Charles Miller will direct. The play is from an original scenario by Lambert Hillyer, and is spoken of as a drama of present-day society life.

William S. Hart has concluded the scenes for the mining story made at Inceville in which he appears in his usual role of a bad-man, with Margie Wilson in the feminine lead, and with a cameraman and assistant has gone to a big cattle ranch where he can secure scenes of more than 5000 head of cattle. These will be used as a few flashes for his next picture.

Director Victor Schertzinger is working at both the Culver City and Inceville studios in the making of the subject which stars Charles Ray. This will serve as the debut vehicle for Sylvia Bremer, who plays opposite Ray. Her most recent engagement was as ingenue with Grace George. Joseph J. Dowling and Jerome Storm take important roles.

PARKER REID, JR., has deserted the office of the Harper Film Company, where he serves as general representative of Thomas H. Ince, exploiting "Civilization," for a conference with Mr. Ince at the Culver City studios. Reid arrived in Los Angeles early this week, and will be here for several days planning presentations of the big film in other territories.

Final title for the next William S. Hart Ince-Triangle Kay-Bee, announced from the studio this week is "The Square Deal Man." Hart, in this subject, takes an entirely new role, that of a gambler of the old West, Daddy Jack, who wins a rancho at the game and abandons the roulette to care for it. A girl, taken by Mary MacIvor, comes into his life, and adds a romantic interest to the narrative. Hart has a forceful characterization in this story, written by J. G. Hawks, and while there is no murderous gun fighting, the six-shooter is brought into play and serves as a solution for several difficulties. This will be Miss MacIvor's introduction as a

Employees in the Finish and Service Departments of the Rothacker Film Manufacturing Company

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

ADAMS, DORA M.
ADAMS, GEORGE M.
ADAMS, LIONEL
ADAMS, MARION
AINLEY, HENRY
ALEXANDER, SARA
ALLEN, ESTELLE
ALLEN, LILLIAN
ALLEN, WINIFRED
ALTMAN, WILLIAM
ANDERSON, GEORGE
ANGELL, R.
ARGOT, LANGE
ARNOLD, HELEN
ARSDALE, VAN
AYRES, CLIO

BALFOUR, ELSIE
BALFOUR, SUE
BEAU, LUCAS V.
BEHRENS, BEN
BELL, W. H.
BELLAMY, GEORGE
BENNETT, T. W.
BERNARD, BARNEY
BERNARD, LESTER
BLAKE, BEN
BLIND, ERIC
BONCE, COSIMO
BOWERS, JOHN E.
BOYLE, MISS
BRAHAM, LIONEL
BREESE, EDMUND
BRICKERT, CARL
BROOKS, INA
BURNHAM, FRANCES

CALDEWAY, ANTH. W.
CALHOUN, WM.
CAMERON, RUDOLPH
CARR, ROSEMARY
CARTER, NAN
CHAMBERS, LYSTER
CHARLES, JOHN
CHERRY, CHARLES
CLAIR, ROY
CLARK, J. J.
CLARKE, GEORGE
CLAFLIN, A.
COHN, MARTHA L.
COLLIER, CONSTANCE
COMPTON, CHARLES
CONNOLLY, WILLIAM
CORWIN, C. E.
COSTELLO, JOHN
CROWE, ELEANOR
CURRIER, FRANK
CURTIS, JACK

DANTLER, MARION
DAUTEN, E. M.
DAVENPORT, EDGAR L.
DAVIES, HOWARD
DAVRIL, LINA
DAY, JOEL
DEAN, LOUIS
DECKER, JAMES
DEFOREST, HAL
DEELY, BEN
DELANEY, BERT
DELOPEZ, MME.
DIEAMOND, JAMES
DICKSON, LYDIA
DOUBLIER, MME.
DWYER, JAMES
EDHLER, CHARLES
EDWARDS, CHARLES
EMPRESS, MARIE
EVANS, FRANK
EVANS, MILLICENT

FANSSETT, JAMES
FERNANDEZ, E.
FOX, EARLE
FRANCES, EVA
FRANEK, KATHERINE
FROST, LORRAINE

GARNETT, PAUL
GASTON, MAE
GILBERT, HENRIETTA
GILLSTROM, ARVID E.
GOLDIN, SIDNEY M.
GORDON, PAUL
GREENE, MARGARET

HALL, DONALD
HALL, GEORGE
HALL, J. A.
HART, ALBERT S.
HARTMAN, GRETCHEN
HASKIN, HARRY R.
HODGES, RUNA
HOLDEN, HARRY
HOLMES, LULU
HULSE, VAUGHAN

IVES, CHARLOTTE

JENSEN, EMIL C.
JORES, E. F.
JOYNER, FRANCIS

KARR, DARWIN
KEELEY, FRANK
KEENE, MATTIE
KIMBALL, P. G.
KINGSTON, ETHEL
KIRK, DUFFY
KLAXTON, KALE
KNOEPFLE, RUDOLPH
LAUILLARD EDWARD
LEE, CAREY

LEHMAN, ARTHUR
LENNION, FRANK
LENNON, A.
LEWIS, FREDERICK
LORNA, BALEY
LOVETT, JOSEPHINE
LYNCH, JACK
LYTELL, WILLIAM

McDONALD, WALLACE
McINTOSH, BURR
McINTYRE, FRANK
McKEE, RAYMOND
MACK, WILLARD
MACKLEY, ARTHUR
MACKLIN, JOHN E.
MANDEVILLE, WM. C.
MARTEN, FLORENCE
MARTEN, JACK
MARTINDEL, EDW.
MASON, FRANK
MASON, JACKIE
MASON, LOUIS
MAY, ALICE
MAY, NATALIE
MAYFIELD, CHARLINE
MAYNE, ERIC
MELVILLE, GEORGE D.
MENJOU, ALFRED
MERKYL, WILMUTH
MERWIN, BANNISTER
MIDDLETON, TOM
MORGAN, FRANCIS
MORGAN, WALTER
MUELLER, CONRAD G.

NANSEN, BETTY
NIEMEYER, B.
NORTHRUP, HARRY
NYE, OSCAR

O'CONNOR, EDWARD
ODELL, GEORGE
O'DENTAL, MARIE
O'KEEFE, TOM
O'MADIGAN, ISABEL

PAGANO, MARIE
PARDEE, MADELINE L.
PARROTT, M. C.
PERUGINI, FRANK
PETERSEN, CECELLIA B.
PETTUS, ZULEME
PHILLIPS, MINA
PLATZ, MILDRED
PLAYTER, WELLINGTON
POLAND, JOS. F.
POLITO, SOL.
PRENDERGAST, BETTY

RAND, ANTHONY
REINHARD, JOHN
REISNER, CHARLES
RIPLEY, CHARLES
ROGERS, W. L.
ROONEY, G. S.
ROUBERT, MATTY
RUCHTI, J.

SALZMAN, AARON
SAUNDERS, KATHERINE
SCHENCK, E. O.
SCHOENE, WILLIAM
SCHWEIZER, E. H.
SEARLES, SAM
SEIGLE, V. STUAT
SHINE, JOHN L.
SIBLEY, LAURA DEANE
SMITH, CAMERON
SORILLE, WILLIAM J.
SPENCER, ELIZABETH
SPURGEON, ROBERT
STANLEY, HENRY
STEVENS, GRACE
STEWART, GRANT
STUART, AUSTIN
SULLIVAN, JAMES R.
SULLIVAN, JOHN M.
SUTTON, T. SHELLEY

THOMAS, H. H.
THOMAS, OLIVE
THOMPSON, GARFIELD
THOMPSON, N. J.
TUCKER, LILLIAN
TURNER, ALICE

VALLI, VALLI
VANDERBROECK, JOHN
VAN DEUSEN, C. J.
VAUGHN ARTHUR
VEKRIFF, PERRY

WALES, HARRY
WALTERS, ELMER J.
WANGEMAN, RICHARD
WARD, CARRIE CLARK
WARD, LUCILLE
WARRINGTON, GILBERT
WASHBURN, ALICE
WASHINGTON, ELEANOR
WATSON, BILLY
WEST, WILLIAM
WHITE, RUTH
WHITMAN, VELMA
WHITTAKER, CHARLES
WILLIS, L. D.
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WILSON, CAREY
WILSON, OLIVE
WOOD, LAWRENCE

FOR THE PLAYER

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MOTION PICTURE STUDIO DIRECTORY

leading woman, a position she has won for herself from the ranks of extra girl in a period of eighteen months.

HENRIK IBSEN'S famous play, "The Doll House," is to be filmed for the screen, and actual production has been commenced by an exceptionally strong cast of players under the direction of Joseph deGrasse, at Universal City. The principals are Dorothy Phillips, William B. Stowell, Lon Chaney, Helen Wright, Miriam Shelby, Sidney Dean and a number of children. At present it is the intention that this shall be filmed in not to exceed five reels.

A number of new productions were begun by Universal directors. Jack Conway has taken up the filming of "The Little Belgian," adapted for the screen from plot written by H. O. Davis, general manager of U City. Ella Hall has been selected to play the name role.

Director Charles Swickard has the script for a story named "The Great Adventure," and Mignon Anderson will be the featured player, according to arrangements made late this week. The other members of the cast have not been selected.

The subject recently started by Director Fred Kelsey, with Harry Carey as his featured player, is to be made in three reels. It is titled "Their Hold-Up." Kelsey is author as well as producer of this subject. The scenario was prepared by Eugene B. Lewis. The company has just finished filming "Hair Trigger Burke," a decidedly western melodrama.

The other western company which is in charge of Director George E. Marshall is busy with the making of a three-reel subject, "Bill Brenon, Gentleman." Neal Hart and Janet Eastman, the latter a new comer at the Universal studios, take the featured parts in this decidedly western melodrama. They are supported by a big cast of cowboys.

The Henry McRae Company, producing "His Mother's People," an Indian story, in five reels, has spent a greater part of the week in the vicinity of Elizabeth Lake where early day scenes with a semi-winter atmosphere were secured.

GEORGE SARGENT will direct a three-reel subject adapted from one of the well-known Willard Mack stories, titled "Love Is King." The cast for this picture has not been named.

The Nestorites have a real laugh provoker which was filmed this week under the title of "Grabbing a Jit." The comedy situations are created by two young men, Eddie Lyons and Lee Moran, appropriating an automobile for their personal use following a wine dinner.

The Joker Company, under the direction of W. W. Beaudine, is making a police film known as "The Careless Cop." William Franey takes the featured part.

Irene Hunt has been cast to play the lead in a one-reel comedy, "The Conscience of Mamie Lou," the role being that of a stenographer.

Allen Curtis and his band of funmakers are figuring out the gold-brick mystery that the truth of the matter may be seen on the screen. Eileen Sedgwick, Ralph McComas and Milton Sims are the leads.

Lois Weber has been busy for the past week writing a story and scenario for her next production temporarily titled, "Is a Woman a Person?" Phillips Smalley and Miss Weber will play the leads in this subject, and the principal supporting players are Priscilla Dean and Harry C. deMoore.

"Treachery and Perfumery" is the exceptional title for a five-reel photoplay which Raymond West is to direct. Jack Mulhall will be the star. This is an original scenario written by the editor of the Universal City department, Eugene B. Lewis, and is a comedy drama with a number of exceptional situations.

William V. Mong has completed the filming of the anti-capital punishment story, and now has in the making a three-reel western picture, "Adopting a Father."

Reid Heustis, recently connected with the Fox studios, where he was in charge of publicity, is a new member of the Universal scenario staff.

Joseph Blethen, owner of the Seattle Times, and party of five, spent Saturday at "U" city. Mr. Blethen's paper has carried more motion picture theatre advertising and motion picture news than any newspaper of the country, and he took a keen interest in investigating the making of motion pictures. He is the first and only publisher in the country to realize that to successfully conduct a motion picture department, the editor needs learn all possible about production. That the Seattle Times motion picture editor, George Bellman, could become thoroughly familiar, Mr. Blethen has him spend more than a week each year in Los Angeles.

ELMER CLIFTON, who has been a member of the Griffith, Majestic and Fine Art organization, serving for the past two years first as juvenile and later as leading man, was this week notified by Manager of Production Frank E. Woods that he merited a promotion, and would be placed in charge of directing a company. The featured player of the first picture to be made by Clifton will be Dorothy Gish. Clifton took the role of the mountain boy in "Intolerance," played an important part in "The Birth of a Nation," and has appeared as leading man in a long list of Fine Art subjects. He has long been a student of the Griffith method of production.

Director Lloyd Ingraham, accompanied by five others, Robert Harron, star; Colleen Moore, Alma Rueben, Charles Lee and Bert Hadley, departed for the East to make scenes en route at a number of the principal cities for "A Young Gentleman of the Old School." The picture will be finished in New York.

W. E. Keefe, Fine Art publicity director, and special representative of D. W. Griffith, has been sent to Salt Lake City and other points in Utah to aid exhibitors in preventing the passage of a censorship act introduced before the Utah legislature. Mr. Keefe has had almost two years' experience in fighting censorship legislation in connection with the presentation of "The Birth of a Nation" in more than thirty West Coast cities where rulings against the film being shown were overcome.

THE American studio at Santa Barbara was almost deserted, as two of the companies were working at Los Angeles during the week. Director Rollin S. Sturgeon was in the West Coast film center with his entire company, which includes Gail Kane, Edward Peil, leading man; Harry Von Meter, heavy; Ethel Ullman, Lucille Younge and Frank Rickert, and Cameraman J. F. Seitz, for scenes in

"The Promise," a Metro-Yorke, Presents Harold Lockwood and May Allison in a Virile Picture of the Outdoors

Helen Holmes and a Pair of Scenes Illustrating How Her Company Started Out and How it Came Back After Doing the First Day's Work on the New Serial, "The Railroad Raiders" (Mutual)

"Whose Wife," and the William Russell Company, which includes Edward Sloman as director; Francelia Billington, leading woman, and a number of others, took scenes of sensational run on a bank, for "High Play."

The only organization working at the studio was that under the direction of James Kirkwood. Most of the time of this company was spent on a New England set so accurate in detail, that it looks as though it might have been picked up in a small New Hampshire village and set down in the American studio. This serves as the home town of "Lizz," taken by Mary Miles Minter. The other principal of the romance is a young minister which is taken by George Fisher. Harvey Clark plays the character part of the father.

Julian Lamothe, formerly identified with the American studio where he served as scenario writer, has returned to the American studio and will write exclusively for this producing company.

PRODUCTION of the "Morals of Men" series was resumed this week at the David Horsley studios, upon the return of Crane Wilbur from a vacation spent at Reno, Nevada. Harrish Ingraham has been engaged to assist Wilbur in production of the remaining three of this series, the first of which to be made will be "The Eye of Envy." This series will be released by the Mutual.

As soon as the making of this picture is well on its way Mr. Horsley promises to give his attention to a number of spectacular productions, and has already engaged a number of prominent motion picture players to take part in these.

The Cub comedy release for March 8 is a western, finished this week, and titled "The Flying Target," George Ovey, as Jerry, serving in the title part when he rides a horse abandoned by a bandit. The filming of the comedy required the erection of a big western town set. The company is now at work on an animal comedy, lions and elephants being numbered among the props.

THE Corona Cineman Company's organization filming the eight or ten-reel subject, "The Curse of Eve," has under the direction of Frank Beal, completed the making of the prologue which shows primitive man and woman in their native haunts. The company found precise locations for the Garden of Eden after many days of searching. The scenes were finally taken on one of the uninhabited Catalina Islands. The producing company went to the island in a small launch. While en route they encountered a very severe rain storm, and every member was given the fright of their lives when the boat was swept against the rocky banks of the island. Fishermen came to the rescue, and by means of a rope ladder thrown over the rocks, the photoplayers climbed to safety. The filming of the scenes required five days on the island, and rather than risk the dangers of the trip, the party of fifteen remained during the five days, living most of the time on crabs and fish which they could secure from the fishermen.

Figures compiled by the business department at the Signal studios show that artificial lighting effects for night scenes in the second episode of the "Railroad Raiders" serial cost the company a sum greater than $1,200, or approximately $600 per reel for lighting only. But those who have had the good fortune to see this release agree that every cent of this expenditure shows in the film, for Director J. P. McGowan has secured night scenes of unusual realistic effects.

Work is now being done on the third chapter titled "Inside Treachery." To insure against delay, two separate and distinct scenarios have been prepared, one so that the company can continue work at the studio if weather conditions make it impossible to go to Nevada for filming of scenes. It will be remembered that many of the exterior scenes of "The Girl and the Game" were made at Las Vegas, where the company plan to shoot many of the exteriors of "The Railroad Raiders."

President John Freuler of the Mutual Film Corporation, arrived in Los Angeles during the past week, and has been spending his time with local producing companies making plans for future releases.

THE next release of the Pollard Pictures on the Mutual program will be "The Devil's Assistant." Final cutting for the film was given by Director Harry Pollard at the San Diego studio this week. It is spoken of as an anti-drug play, and like other subjects from this studio, has Margarita Fischer for its star. The supporting cast includes Jack Mower, as juvenile lead, the husband; Kathleen Kirkham, the feminine heavy, and Monroe Salisbury, as the male heavy, who causes the heroine to become a victim of the drug habit.

By the end of this week, all of the scenes for the last few episodes of "Patria" will be completed by Director Jacques Jacard, and the company working at the old Universal ranch. On Sunday, February 11, many of the big battle scenes for the concluding episodes were enacted. Five captive balloons, two dirigibles, and a Curtis aeroplane, together with about fifteen hundred men and several hundred horses were used. The setting erected for the battlefield gives a perspective of more than a mile with buildings extending that distance.

BEGINNING with this week the Kalem Company, which formerly made the "Hazards of Helen," but now filming the series, "The Daughter of Daring," made a wide departure from their previous style of production. "The Taming of Bill Stevens," is the name of the current subject which is a college boy story of the comedy melodrama class. Helen Gibson's heroine act in this calls for her to ride alongside a runaway box car, climb on top of it to set the brakes, and then leap to her horse that she may reach a switch and turn the car in on it. Lloyd Whitlock and George Routh are the principal members of the supporting cast, working under the direction of Scott Sidney. The company will next take up the filming of "The Blazing Gondola," most of the scenes for which will be made at the Lone Point Kalem station.

The Kalem "American Girl" Company is filming the fifth of this series to be known as "The Golden Eagle Trail." Scenario provides that Maris Sais shall cross a canyon on a lariat. The direction is in charge of James Horne.

The "Stingaree" series being made by

director Howard Mitchell caused an addition to the Kalem zoo of a lamb, increasing the total of specimens to two, the other being a wildcat. The lamb was needed in a scene in which the Australian highwayman endangers himself to capture by going to aid the crippled animal.

The Ham Comedy Company is still working on the bull-fight story temporarily known as "Ham Throws the Bull." An arena has been built at the Glendale studio, and a large number of Mexicans who know all about bull fighting are serving as atmosphere. Al Santell is directing through a translator and the Kalem lot is a lively place these days.

THE Balboa studio at Long Beach is the scene of much activity due to increasing the number of producing studios from four to eight. In the past two weeks a large exterior stage with scene docks, directors' offices, dressing rooms and complete diffusing system; enlarged carpenter shops, and other buildings have been erected. A mammoth pool is now being built for making submarine scenes for "The Twisted Threads" serial, and the next few days will see ground broken for the erection of a large glass studio 130x300 feet, with twenty-five foot diffusing system.

The cast for the next Pathe-Balboa serial, "The Twisted Threads," was made known this week. Director Frank H. Crane will have Gordon Sackville as leading man, Bruce Smith, heavy; Julian Dillon, juvenile lead, and Corinne Grant as heavy leading woman supporting Kathlyn Clifford.

There are many new faces to be seen at the Balboa plant. This week Monroe Salisbury and Katherine Kirkman, principals of Clune's "Eyes of the World," who have been playing with the Pollard Company at San Diego were engaged. Winnifred Greenwood is also member of Balboa staff, and Julian Dillon, who recently came to the coast from New York colony, will play juvenile leads. Many other players are under consideration by General Manager H. M. Horkheimer and the stock company is shortly to be materially increased in connection with their new plans.

THE five reel picture which is holding the attention of Director William Worthington, promises to be one of unusual merit. The story will make the picture a decided novelty, and the properties and settings will give it distinction. The technical staff has supplied the company with very unusual clocks, and it is from these the picture derives its name, "The Clock." The timepieces are all of the same design, and differ only in size. Mr. Worthington's leads are Franklyn Farnum and Agnes Vernon. Frank Whitson takes the principal heavy lead.

Eileen Sedgwick, Ralph McComas and Milton Sims are leads in the one reel comedy, "The Man from Bombay," being filmed by Allen Curtis.

Molly Malone is to take the name part in the subject "Her Great Desire" to be filmed under the direction of George Cochrane. Lee Hill is to play the male lead.

Hollywood Hookum

March 3, 1917 NEWS MORE NEWS

EDITORIAL ANNOUNCEMENT

Hookum has made an investigation of the serial market this week and statistics compiled cause the introduction of a new feature of great interest. It has been found:

Helen Holmes has created a thrill for every box car in use today;

Ruth Roland has perpetrated a quarter million feet of suspense;

Pearl White has escaped from the clutches of a murderous heavy more times than our adding machine will register;

Helen Gibson used up all the hair-breadth escapes invented;

Grace Cunard has dethroned more rulers than the world contains today;

Kathlyn Williams started it all and is still playing big in the South Sea Islands;

Marin Sais, named after a California county, did her derndest to make 'Frisco and the state known the world over.

Added to the above the investigation brought out the fact that there were enough copies of serials out today to show in every theatre in the land at one time. This stopped the argument.

Hookum is to have a serial —"Shredded Woofs"—and the first chapter appears in this issue. Read it! The entertainment will compensate you for the eye strain. Don't miss a single chapter or episode. If you are not a subscriber now, wire your subscription, for valuable prizes are to be given the parties who guess the contents of the concluding chapter. (Announcement later.)

Bright and fair all week.

Ted Sloman was told by an actor that it couldn't be done, and so he put on the war paint, forgot he was director, and did the scene. And now he has to play in a number of others for the American release, "High Play," which caused the other actor to say, "it served him right."

When a Turin, Italy, exhibitor mailed a folder announcing the appearance of "The Girl of the Golden West," to Mabel Van Buren, star of this Lasky production, he used an "O" instead of an "A" in her second handle, and the mail censors made a thorough investigation, and decided it was harmless.

Hal. Lockwood and Lester Cuneo have been fightin' again.

A warm reception was tendered Carl Laemmle at U City. He was shown the hell set.

Ruth Stonehouse and a bevy of U City actresses want to be red-crossers if there's war.

Clyde Cook, cameraman for the Lynn Reynolds Company, claims the championship in checker playing of U City and the world.

Phil Lang is temporarily laid up from an auto smash. No, he wasn't driving, just playing the role of a passenger in a jitney.

Wild tales of Dorothy Dalton doing a Grecian dance in eighteen inches of snow on the top of Mount Baldy have reached the public press.

Hell was froze over this week, and so the old time simile passes out of date. Lois Weber had hell built for "Even As You and I."

Tom Ince when told by an actress that she had two splendid offers to go east, guessed them both right off the bat, and named the Santa Fe and Southern Pacific.

Tod Browning, that Fine Art director, has established what he thinks is a long distance record. He kept the camera and a company busy for twenty-four hours straight.

Hank McRae told a child actress to get enthusiastic about its mother of the play in a greeting scene and bite her ear. The scream is said to have pierced the celluloid.

And now we learn that H. O. Stechban has blossomed out as a conceiver of original plots suitable for that lass of the golden hair—Jackie. He still combs his hair pompadour.

From no less an authority than old man Carbon Copy, HOOKUM learns that Gail Kane is to do gardening and grow peas, beets and sich like. Her woolly dog is to aid in the scratching old Mother Earth.

The trifling matter of the color of one's hair means nothing to Harry Carter. He's had three shades this week. Brown, a rich cerise, and canary yellow. Right away they raised the price of dye stuffs.

Old man Hoodoo, who follows thirteen around, alighted on Charles Ray's shoulder when the scene just before the fourteenth was being made. A spirited horse gave Charley the speediest ride of his fillum career. The horse will never do it again.

Gene Lewis, U City editor, is so accustomed to visualizing, that after he was in an auto smash-up this week, he told the HOOKUM representative he felt his hair turn white, which causes us to believe that one of his senses is a little off color.

The most recent letter from Japan that we have heard of was received at the American Mutual studios at Santa Barbara. These Japanese are great letter writers, but it would be refreshing for some star to hear from a South Sea islander or a Patagonian Fan.

Bill Russell is reported to have fallen asleep at the switch between scenes, and when he awoke found a magazine lying near which contained a photograph of him with carnations lying across his chest. Days later he learned who the culprits were that would put up such a job on him.

Magnates are here — conferences.

Dorothy Gish is home from paying her respects to Broadway.

As Krazy Kat would say, Tom Swemm is technical director at the Balboa.

Blanche Sweet is reported to have signed with Frohman, and will go east about April 1st.

Bessie Love has the Ukulele habit, and all the Fine Art girlies are saving their nickels to buy an Hawaiian harp.

What would a peacock be without its tail, is the explanation Captain Leslie T. gives for the addition of "e" to his surname.

Doug. Fairbanks can now prove his popularity is as great as Mary's or Charley's, for the exhibitors have started Fairbanks reviews.

Franklyn Farnum loves his art, and he demonstrated it this week by taking a mid-winter swim in the ocean. Yes, he had to be coaxed.

Our esteemed contemporary, the L. A. Examiner, brings to our reading table the interesting information that there are 60,000 motion pictures theatres in the U. S.

John P. Stalling is Fred J. Balshofer's assistant, but from the information booth at the Yorke-Metro studio it could not be learned whether it was a real or adopted name.

HOOKUM mail was cluttered up with a gob of poetry this week, some sentimental fan sent May Allison. As the first and last words did not make sense, we spare our readers.

Press-agentry has rose up again to deny the use of doubles in pictures. The heroine of the most recent story being Claire McDowell, who jumped off an embankment and rolled down a sand hill.

Consolidated crepe hair took a sprint for the better when Oscar Apfel required fifty men with clean shaven heads for "The Hidden Children." The barbers were thankful for the fourteen dollars, but don't see the sense of it from the title.

Not being content with building aerial dressing rooms by the aid of his faithful Underwood, the father of Pete Props has now added movable carpenter shops to the Lasky studio equipment. This fellow's wife should give him a ninth commandment motto card for his birthday.

Marshall Neilan's habit of instructing acquaintances to "call me up in the morning" caused him a telegraph bill. Unable to reach Neilan by phone, and learning he had left town, the acquaintances sent telegrams in all directions, and every one went collect.

SHREDDED WOOFS

(Being a Biographical Serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

Chapter I

She is an F. F. V., having been born in Charlottesville, Virginia, in the shadows of Monticello, the home of Thomas Jefferson.

She is a new screen star.

HOW PICTURES ARE BOOKING

Loew Circuit Books Max Linder Comedy Sixty Days

Following closely the statement from Kleine-Edison-Selig-Essanay offices that the Strand theatre, New York City, had contracted to show the Essanay-Linder comedy, "Max Comes Across," during the week beginning February 18, comes the statement that Loew's circuit had booked the Linder comedy for approximately sixty days. This, in addition to the numerous smaller circuits and individual theatres where the Linder comedies will be shown, augurs success for the Essanay-Linder comedies.

Critics everywhere whose opinions are valued speak favorably of "Max Comes Across," and there appears to be little doubt that the twelve pictures which the famous European film comedian is under contract to make for Essanay will achieve a distinct success.

Eight Runs for Each Chaplin Film in Butte House

The Orpheum theatre, Butte, Montana, is holding up well under a unique policy which has included the booking of each Charlie Chaplin subject eight times. The comedian's latest effort is drawing the crowds to the playhouse, which is under the management of J. A. Haas. Considering that there are ten picture theatres in Butte which has a population of 90,000, Manager Haas feels he has done himself proud in exhibiting the foresight to re-book the Chaplin features successfully.

Exhibitor Books Year Ahead

Probably all records for booking a picture in advance have been broken by Burr Swan of Swan's Opera House, Pittsfield, Ill.

Mr. Swan has played Pathe's "Little Mary Sunshine" pictures with such great success that he has booked "Twin Kiddies" for December 25, 1917.

Ascher Bros., Chi., Sign Annual Vita Contract

Seven Large Houses Covered; Blue Ribbon Feature and Comedies Booked; All Eleven Theatres Play "Girl Philippa"

WHAT is said to be one of the biggest annual contracts for program service ever entered into in the city of Chicago has just been signed between Ascher Brothers, owners of the largest chain of motion picture theatres in that city, and Vitagraph V-L-S-E, distributors of Vitagraph productions.

The contract calls for the complete Vitagraph service, including special features, Blue Ribbon program features, comedies, etc.

Seven of Ascher Brothers' theatres will immediately begin to use Vitagraph productions weekly for the next year. These theatres cover every section of Chicago. They are: Cosmopolitan, Oakland Square, Frolic, Milford, Columbus, Lane Court and Calo. All of these theatres have a seating capacity of between 1,000 and 1,400.

Ascher Brothers desired to contract for four more of their theatres for Vitagraph service for a year, in addition to the seven just named. But contracts were already in force between Vitagraph V-L-S-E and houses in immediate opposition to these four Ascher Brothers' theatres.

All eleven Ascher theatres, however, have booked "The Girl Philippa," Vitagraph's presentation of Robert W. Chambers's literary masterpiece, with Anita Stewart in the title role.

The "Captain Jinks" Vitagraph comedy series, starring Frank Daniels, and the "Big V" comedy series, which now are produced at Vitagraph's Los Angeles studios, will also be used in the Ascher theatres in addition to the Blue Ribbon feature releases.

Sydney E. Abel, manager of the Chicago exchange of Vitagraph V-L-S-E, closed the contract with Ascher Brothers.

A widespread advertising campaign in the Chicago newspapers has been arranged by Ascher Brothers.

Honolulu Gets "Sins"—May Show to Leper Colony

The San Francisco office of the McClure Series Department of the Triangle Distributing Corporation has booked "Seven Deadly Sins" with the Consolidated Amusement Company of Hawaii. This company controls Hawaii's best theatres, including the Bijou, one of the finest vaudeville theatres in Honolulu. "Seven Deadly Sins" will be the first motion picture feature ever shown in the Bijou, which is giving up its vaudeville bill for pictures, to show "Seven Deadly Sins."

The Consolidated Amusement Company does a great deal of charity work, and after pictures have been successful in their theatres they often are shown free to the poor. The company has asked special permission from the Government to show "Seven Deadly Sins," after its Honolulu run, to the leper colony on the Island of Moloki.

Michigan Prisoners See "The Crisis"

"The Crisis," written by Winston Churchill, filmed by the Selig Polyscope Company, and exploited in Michigan by John H. Kunsky, was presented to more than a thousand prisoners at the State penitentiary at Jackson, through the courtesy of Mr. Kunsky on Sunday, February 4.

The prisoners were not sparing in their applause at every dramatic point of the story. Big men are reported to have wept and applauded as Abraham Lincoln enacted again America's critical history.

Alice Joyce and Harry Morey Star in this Vitagraph Picture "The Courage of Silence," Which Had Its Premier Showing at the Rialto Theatre in New York

Flashes from the Seventh Episode of "The Great Secret," the Metro Serial, with Francis Bushman and Beverly Bayne

Clean Pathe Plays with Gladys Hulette Bring Praise

FRANK and unsought commendation recently given Gladys Hulette by a number of newspaper critics has given an added volume of interest to her newest Pathe film "Pots and Pans Peggy," a Gold Rooster play.

The Philadelphia North American said of the little star: "Gladys Hulette is getting better and better with each picture. She is one of those rarely gifted persons who have no qualms about disfiguring their personal appearance; as a result she looks winning and attractive in any get up." After viewing "Potts and Pans Peggy" the Pathe film committee echoed the "better and better" view.

The story, written by Agnes Johnston, is said to be charming, clean, full of human interest and pathos, with many humorous and quaint whimsical touches.

"Pots and Pans Peggy" is the story of a little Irish girl who has a lively brood of younger brothers and sisters to look after. To support them she goes out to service and by her big heart, shrewd common sense and native decency brings order into a disordered household, reforms the erring son, aids the daughter to win the man she loves, foils a villain and wins for herself a husband of her own kind.

Pathe is proud of the happy combination of talent, that of Miss Johnson and Miss Hulette, for they say the pair work out pictures that are different—that have a charm all their own.

Exhibitors have not been slow to recognize the drawing value of the features. On presentation of "The Shine Girl," first of the Hulette-Johnson subjects, J. H. Townsend, Plaza theatre, St. Louis; Edward O'Keefe, manager of the City Square and Cort theatres, Atlantic City; H. B. Kester, Cameraphone theatre, Pittsburgh and Fred Wright, Colonial theatre, Hagerstown, Md., sent glowing reports of successful showings—and they were but a few of the commendatory letters that came to the Pathe offices.

Pathe's strongest and proudest boast of Miss Hulette's features is that they are clean, can be shown to any audience any day, and are the best argument against local censorship that any exhibitor can have, and that certainly says much.

Long Run Contract for Vita

The home office of Vitagraph V-L-S-E last Saturday approved contracts for more than seventy-five theatres in Kansas and Nebraska alone on "The Fall of a Nation." In most instances the contracts called for two days' run; fifteen were for three days each. One-day showings were conspicuous by their rareness, just two theatres in the seventy-five having booked "The Fall of a Nation" for less than two days.

Rialto Takes a Third Bluebird

Director S. L. Rothapfel of the New York Rialto, was so well satisfied with the impression "The Mysterious Mrs. M." and "Polly Redhead," made upon his audiences during the past month, that he has decided to book a third Bluebird for his theatre—"Mutiny," a Lynn F. Reynolds story of the sea.

"Mutiny" is set for release on the regular Bluebird program, March 12, and to show it at the Rialto a pre-release will be arranged. Myrtle Gonzalez, Val Paul and George Hernandez will be featured in the production. The title is doubly applicable to the story, for there is a mutiny of love as well as a rebellion among the sailors on the high seas.

Return Bookings Popularity Test of "Skinner's Dress Suit"

Henry Irving Dodge, author, is authority for the statement that the picturization of "Skinner's Dress Suit" by Essanay is better than the original story.

"There are original touches put in that greatly aid the story," said the creator. Above all, for a smooth running, human, absorbing proposition, the picture beats anything I have seen."

The producing company reports that "Skinner's Dress Suit" is having record bookings. Critics have been high in praise of the subject. As a result, K.E.S.E. has been doing a rush business. Capacity business is reported by exhibitors, and return showings are the rule at the larger theatres.

South Running "Great Secret" Big

With Harry Cohen, George Schwartz and Harry E. Reddish on the road for Metro in this vicinity, the Washington exchange is making some very important contracts with exhibitors. Mr. Schwartz reports that the Bushman-Bayne serial of "The Great Secret" was breaking records by its close bookings.

Three houses are making consecutive first runs of it in Washington; seven houses are similarly booking it in Baltimore; five houses likewise in Norfolk and Richmond, while other important cities are making from three to five consecutive runs. The three prints are kept constantly busy. Other managers are clamoring for bookings.

Serial from Flatbush Picture Center Going Big

Marcus Loew is a booster for the Vitagraph Serial, "The Secret Kingdom." Twenty-seven theatres of the theatrical magnate are playing the subject, and in a letter to Vitagraph, Mr. Loew declares the picture is doing even more than expected of it.

He is not alone in his praise of the feature. After viewing fifteen episodes of "The Secret Kingdom," Manager Woda of the Orpheum, Cleveland, booked the serial for a week's showing for every chapter. Another phase of the popularity of the picture is seen in the fact that out of 1,900 new annual contracts signed for Vitagraph feature service since January 1, more than 1,400 have included "The Secret Kingdom" as part of the service contracted for.

Big Trenton House Takes Metros

The New Jersey Metro Film Service, through its president, Herman F. Jans, has just contracted with the State Street theatre, Trenton, for the handling of Metro wonder plays, on a program of three days consecutively each week.

This is one of the largest of New Jersey's playhouses, and is owned by M. Hirschfield, of the Surprise Amusement Company. The State Street theatre has a seating capacity of 1,500.

"Hell Morgan's Girl"

Purchased Outright

NOW A BLUEBIRD

After advertising this big production for weeks as a State Rights proposition, negotiations were withdrawn because BLUEBIRD Exchange Managers who viewed this production in New York City and elsewhere in BLUEBIRD Exchanges throughout the country realized the possibility of the production and offered more money for it than had been put up by State Rights Buyers. All State Rights money has been returned and arrangements now made to release "HELL MORGAN'S GIRL" as a BLUEBIRD SPECIAL not on the regular BLUEBIRD program. "HELL MORGAN'S GIRL" is a tremendous Box Office Attraction. An inspection of the sample print (if possible) will tell you more and convince you quicker than a dozen pages of advertising. Here's a real production that will win big entirely on its merits alone. Far sighted Exhibitors will go out of their way to secure this production. Take our tip and act immediately. Book thru your local BLUEBIRD Exchange or thru—

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1600 Broadway New York

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A NEW
BLUEBIRD
PHOTO
PLAY
Book
"Hell Morgan's Girl"
BLUEBIRD
Special Release
TODAY

FOLLOWING are extracts from a few of the hundreds of letters we are constantly receiving from enthusiastic Exhibitors who have found in BLUEBIRD Photoplays the perfect entertainment that attracts and pleases their patrons, and proves profitable in every sense of the word. Read them. They are from men who like yourself, are in business to make money:

I have noted with much interest the steady improvement in QUALITY and the ever increasing POPULARITY and PRESTIGE of the BLUEBIRD Program. I have paid more than ordinary attention to the PROGRESS of the BLUEBIRD Program because in the Spring of 1916 I staked my judgment on its WINNING QUALITIES against the advice and opinions of a number of Film Men who were in a good position to be qualified judges of a Program's possibilities, and have seen my judgment verified. The fact that the BLUEBIRD Program has lived up to and exceeded my expectations, explains my unusual interest.—WM. E. POWELL, Columbia, Pa.

We find them uniformly clean, meritorious, well played and all the productions are excellent. This is not my personal opinion but that of our patrons also, as we endeavor to ascertain from them from time to time their likes and dislikes, and cater to their tastes.—JOHN POPULIAS, Steubenville, Ohio.

BLUEBIRD features rank among the very best film productions on the market in every respect. I have run quite a number of BLUEBIRD features in my house, all of which have pleased my patrons immensely. To a number of my patrons all I have to say is "There's a Bluebird Coming," and

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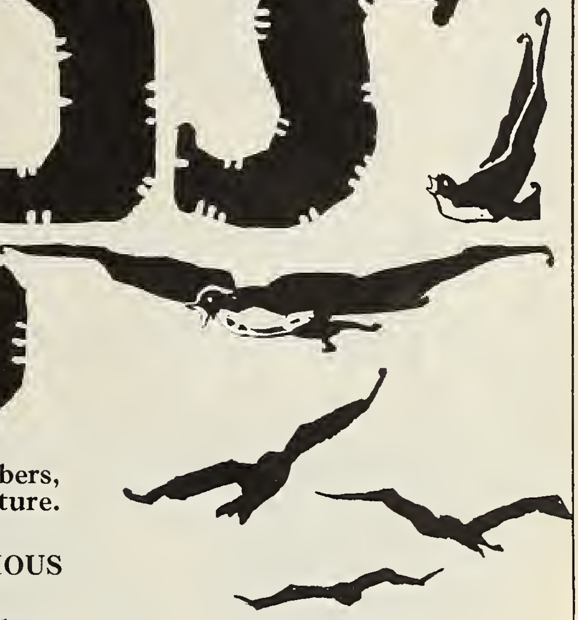

regardless of the title of the subject they turn out in large numbers, knowing that they will have the pleasure of witnessing a good picture. —C. E. BERNARD, London, Ont.

I am proud to give place on the Circle screen to "THE MYSTERIOUS MRS. M."—S. BARRET McCORMICK, Indianapolis, Ind.

If there are any houses in this neck of the wood you are unable to put BLUEBIRDS in and I can assist you in any way to accomplish this, I will only be too glad to help as, "I am strong for BLUEBIRDS." (Why?) Because "BLUEBIRDS" are strong for me, having won a home with my patrons.—A. A. ULM, Randolph, Neb.

Must say in all my eleven years' experience of operating and managing houses, "THE THREE GODFATHERS" is the Greatest and Best Picture I have ever had the pleasure to witness.—H. M. MASON, Newman Grove, Neb.

Why gamble with flivver features. BLUEBIRDS are sure winners. The finest feature films on the market today. You can get your share of the wonderful BLUEBIRD popularity by communicating with your local BLUEBIRD Exchange, or

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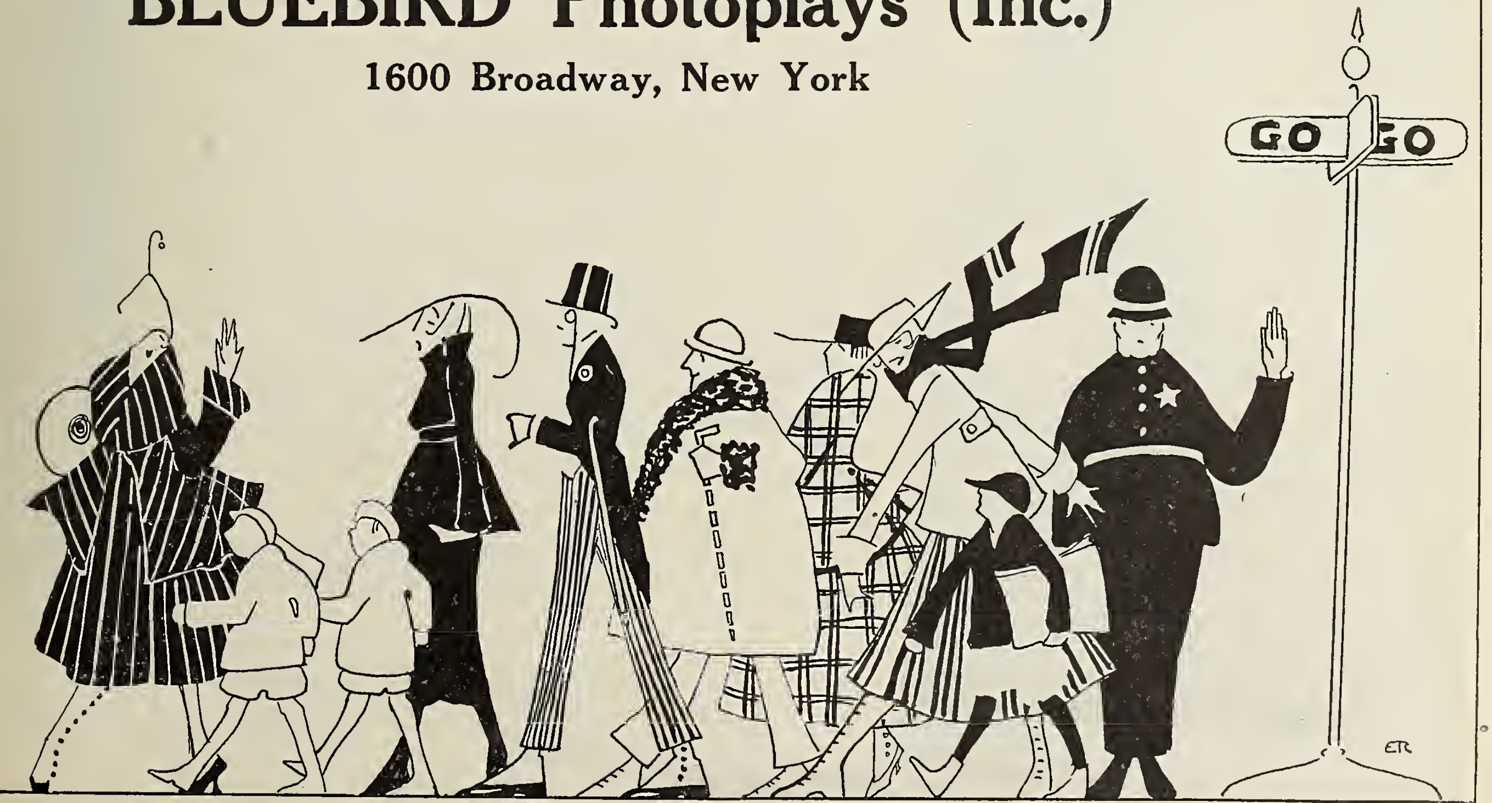

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A Tremendous Series of Eight Thrilling Two Reel Detective Dramas

"The PERILS OF THE SECRET SERVICE"

Each Story Complete in Itself

For the Exhibitor who does not care to book a serial this marvelous series is a most unusual opportunity for continuous business—and the kind that will get them all—high and low. Millions of people have read the famous Yorke Norroy stories by George Bronson Howard upon which these international detective dramas were founded and they are eager to see this remarkable visualization on the screen. The entire series was personally directed by Mr. Howard, and is one of the most notable screen productions of the season. Full particulars from your nearest Universal Exchange, or the Home Office of the Universal.

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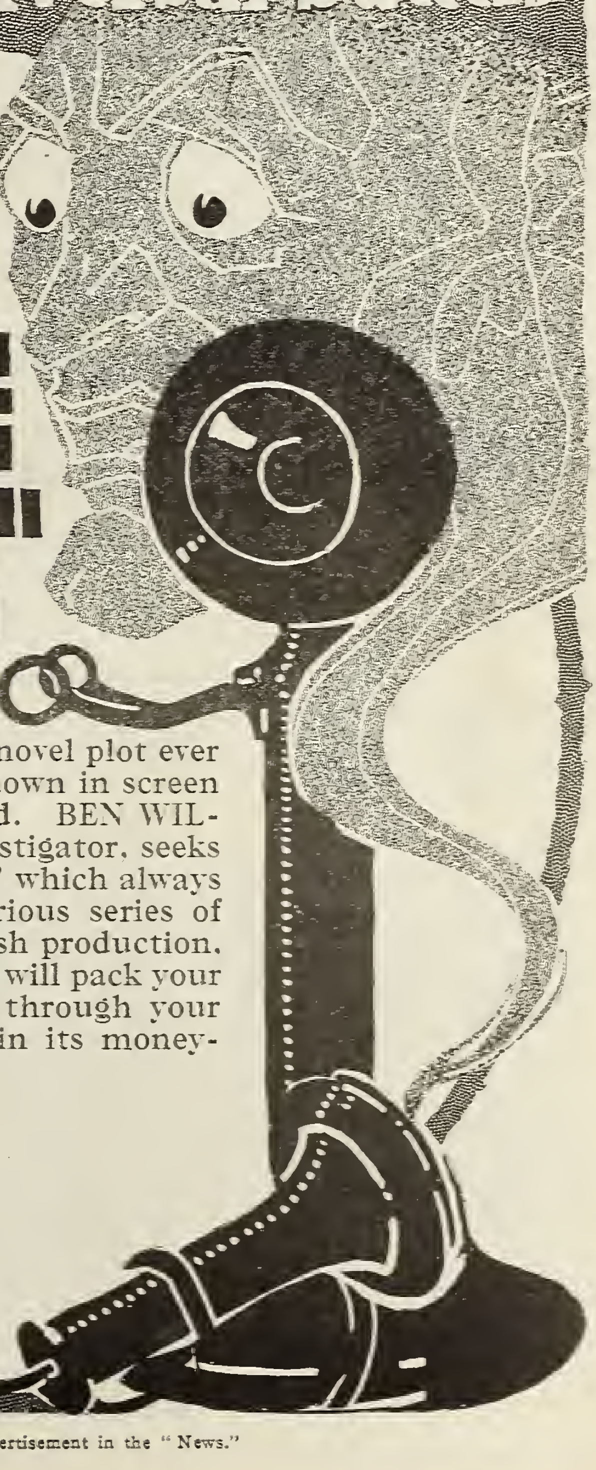
BEN WILSON IN "The VOICE ON THE WIRE"



With Beautiful NEVA GERBER

Teeming with mystery; built around the most novel plot ever conceived, "The Voice on the Wire" is going down in screen history as the biggest achievement of its kind. BEN WILSON as John Shirley, the great criminal investigator, seeks to solve the mystery of a "voice on the wire" which always gives warning preceding each of a mysterious series of crimes. The suspense and action, the lavish production, and the air of love, adventure and mystery will pack your house for full fifteen weeks. Book this through your nearest Universal Exchange and share in its money-getting drawing power.

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SPECIAL RELEASES ON THE UNIVESRAL PROGRAM FOR THE WEEK OF MARCH 12th, 1917

RED FEATHER DOUBLE ATTRACTION—Two Play Five Act Double Attraction—"THE GIRL WHO LOST," with Cleo Madison, Roberta Wilson, Molly Malone, and—"BORDER WOLVES"—(Two-Reel Western Drama), with Neal Hart.
NESTOR—"SOME SPECIMENS"—(One Reel Comedy)—Eddie Lyons, Lee Moran, and Edith Roberts.
LAEMMLE—"WHERE GLORY WAITS"—(Two-Reel Drama)—Allen Holubar and Roberta Wilson.
L-KO—"LOVE ON CRUTCHES" (Comedy)—Hank Mann.
IMP—"THE PERILS OF THE SECRET SERVICE," Adventure No. 2, "The Clash of Steel" (Two Reels)—Kingsley Benedict.
L-KO—"SUMMER BOARDERS" (One Reel Comedy)—Phil Dunham.
UNIVERSAL SCREEN MAGAZINE—Issue No. 10.
JOKER—"ART ACHES" (One Reel Comedy)—Gale Henry and Wm. Franey.
POWERS—"THE TAIL OF THOMAS CAT" (Comedy Cartoon)—and—"FOREIGN LEGATIONS IN CHINA"—(Educational)—Split Reel.

29 Reels of Box Office Attractions.. Every Week..

UNIVERSAL PROGRAM

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 12th, 1917

GOLD SEAL—"THE COMMON SIN" (Three-Reel Drama)—Helen Gardner.

VICTOR—"A WOMAN IN THE CASE" (One Reel Comedy)—Eileen Sedgwick, Ralph McComas and Milton Sims.

UNIVERSAL ANIMATED WEEKLY—No. 63.

IMP—"SINS OF A BROTHER" (One Reel Drama)—Herbert Brenon and Wm. Shay.

VICTOR—"THE HASH HOUSE MYSTERY" (Two-Reel Comedy)—Harry Myers and Rosemary Theby.

BIG U—"FOR HONOR'S SAKE"—(One Reel Drama).

BISON—"ROPED IN" (Two-Reel Comedy Drama)—Neal Hart

LAEMMLE—"RACING DEATH" (One-Reel Drama)—Bob Leonard and Betty Schade.

BIG U—"HIDDEN DANGER" (Two-Reel Indian Drama)—Mona Darkfeather.

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ADVANCE OFFERINGS OF THE PROGRAMS

Gaumont Presents Interesting Week's Program

The Gaumont Company starts the week of March 4 with the release on that day of "Reel Life," the Mutual Magazine in Film. This issue, No. 44, includes "Strange Industries of the Arabs," "Conc-Artistry," novel jewelry from sea objects; "Making a Rubber Shoe," an exposition of a new serum for the treatment of cancer, and a picture of a baby and a puppy dog, calculated to show parents the danger of infection from such playful little pets when not watched.

The second reel of the week is "Tours Around the World" No. 18, released March 6. It takes the arm-chair traveler to Munich, the third largest city of Germany, to the historic Schonbrunn Castle, Vienna, and to the City of Rustchuk, a place of 40,000 inhabitants on the Danube in Northern Bulgaria.

There are two reels issued March 7. These are the Mutual Weekly and the split-reel, "See America First."

Owing to a change in the release date of "Reel Life," moved from Sunday to Thursday, there will be two issues of "Reel Life" in the week of March 4. The second will be issued March 8. The most interesting picture, perhaps, of this reel is that which depicts the fur industry.

Another Comedy Series Ready

Beginning March 3, a group of one-reel Selig Comedies will be released by General Film Service at weekly intervals. These productions include farces written by William E. Wing, E. Lynn Summers and other well-known writers. The titles are: "No Place Like Home," "Over the Garden Wall," "Everybody was Satisfied" and "Bill and the Bearded Lady."

Variety Program Released by Pathe on March 4

Doris Grey in Gold Rooster; One of Closing "Pearl Chapters"; "Patria" Episode; Comedies, Scenics Presented

A GOLD Rooster Play, two serials, a one-reel comedy, a split-reel fashion and scenic, a split-reel cartoon and scenic and two issues of the Pathe News, make up Pathe's program for the week of March 4, 1917.

"Her Beloved Enemy" is the Gold Rooster play produced by Thanhouser, featuring Doris Grey and Wayne Arey, supported by J. H. Gilmour and Gladys Leslie. "Her Beloved Enemy" is a comedy melodrama written by Philip Lonergan.

The advertising matter available through Pathe Exchange includes one and six sheets and two styles of three sheets, a banner, a window card, photographic lobby display and heralds.

"The Flag Despoiler" is the 14th episode of "Pearl of the Army," produced by Astra, starring Pearl White. This chapter moves at a fast pace as the story reaches its completion. In this episode the identity of the Silent Menace is disclosed and the interest stimulated in the love story of the next episode.

The eighth chapter of "Patria," entitled "Red Night," takes its place in the program. The serial written by Louis Joseph Vance features Mrs. Vernon Castle.

This episode shows a strike at the Channing munition works, with Patria bringing it to an end by acceding to the men's demands on the condition that they undergo military training; an explosion which is a reproduction of the Black Tom disaster in New York harbor, and the blowing up of a ship at sea with Patria and Donald clinging to the mast.

"Deep-Dyed Villainy" is the title of a Mittenthal comedy in one reel.

The twenty-first release of popular Florence Rose Fashions is entitled "Morning Hours." It is on the same reel with Picturesque Catalonia, a scenic showing the town of Ripol in Catalonia, Spain.

"A Hot Time in the Gym," is the title of George MacManus's "Bringing Up Father" cartoon, animated by Edward Grinham. This is on the same reel with "Government Pets of the Yellowstone Park," a very attractive scenic.

Hearst Pathe News, Nos. 20 and 21 round out the program which is one of the classiest yet produced.

Virginia Pearson Seen in Dual Role March 5

"Sister Against Sister," the newest of Virginia Pearson's subjects for William Fox, will be released on March 5. Miss Pearson plays a dual role in this production.

The main story is preceded by a prologue in which Katherine Lee impersonates the two girls whose parts are taken by Miss Pearson a score of years afterward. This is perhaps the first photodrama in which a child of little Katherine Lee's slight age has ever acted for double-exposure work. Katherine's sister, Jane, is also in the cast.

Other members of the company are Maud Hill, Walter Law, Irving Cummings, Calla Torres, William and Archie Battista.

Mary Murillo wrote the script. James Vincent was the director.

Moments of Intensity from the Picturization of Upton Sinclair's Novel, "The Adventurer," Which Art Dramas Will Release

Marguerite Clark Graces the Circles in the Famous Players "The Fortunes of Fifi," While Mae Murray in a Lasky, "On Record," Holds the Centre. Both are Paramount Features

Days of '61 Revived in March Paramount Drama

Marie Doro and Vivian Martin on Month's Program—Wallace Reid and Myrtle Stedman Co-Star for First Time

THE Civil War, an Irish romance, and a prison reform story are subjects of Lasky productions which will be released by Paramount during the month of March.

The first of these, "Those Without Sin," has Blanche Sweet as the star. "Castles for Two," presents Marie Doro in the stellar role, and "The Prison Without Walls" marks the first appearance of Wallace Reid and Myrtle Stedman as co-stars.

"Those Without Sin" which will be released on March first is the story of Maliane Landry, a belle of Richmond. It opens considerably before 1861, and the action carries the characters through to the close of the war. Malanie is, of course, a loyal daughter of the South, and her personal bravery and daring in the assistance of the boys in gray forms the chief topic of the story. The supporting cast is an exceptional one including Tom Forman, James Neill, Charles Ogle, Guy Oliver, Charles H. Geldert, Mabel Van Buren, Maym Kelso and the ever delightful little Billy Jacobs. Marshall Neilan is the director of the picture.

In "Castles for Two," Elliott Dexter plays opposite Miss Doro. Others of importance in the supporting cast are Maym Kelso, Horace B. Carpenter, Billy Elmer and Jane Wolff. The story opens in America with Patricia as an extremely wealthy girl. The action then shifts to Ireland, where she goes incognito, posing as her own maid. She is in search of romance, being a firm believer of the fairy stories which her old Irish nurse had told her—and, of course, she finds that for which she is seeking. "Castles for Two" was directed by Frank Reicher, and was written by Beatrice De Mille and Leighton Osmun.

"The Prison Without Walls" was written by Robert E. MacAlarney, and presents Wallace Reid and Myrtle Stedman. The production was staged by E. Mason Hopper with James Neill, Billy Elmer, William Conklin and Camille Ainkerwich in the supporting cast. It is a story of prison reform which deals with the adventures of a young theorist who goes to jail as a convict in the hope of unearthing information concerning a mysterious master criminal who seems to have unlimited power in the underworld.

Many crimes have been committed which were obviously instigated by the "man higher up," but this man can never be traced. It is this difficult job which Huntington Babbs undertakes. The trail is a tortuous one, in the pursuit of which Babbs is harassed by many dangers. It leads into a most unexpected quarter—and to a tremendous amount of dramatic action.

Many New Subjects on General Film Schedule

General Film Company with its war series, and the two Kalem series "The American Girl" and "A Daughter of Daring" is in excellent shape at present to serve its exhibitors.

Great popularity has resulted from the showings of "The War" the scenes of which were taken on French battle fronts, and bookings of this subject are reported heavy. The two Kalem series begin in March.

Marin Sais features in "The American Girl" written by Frederick R. Bechdolt. The first episode will be "The Black Rider of Tasajara."

Helen Gibson, whose daring feats are well-known, is called upon for extra hazardous work in "In the Path of Peril," first episode of "A Daughter of Daring," and this serial furnishes ample opportunities for Helen to retain the fans' goodwill.

General's two-part Vitagraph series, featuring Lillian Walker will also be issued in the near future. The first subject is "Dimple's Baby." One other series bids fair to become popular—the film versions of the peer of short story writers, O. Henry. "Past One at Rooney's" taken from "Four Million" will be the first subject.

"Hell Morgan's Girl" Bought by Bluebird

According to the demands of their exchange managers Bluebird Photoplays, Inc., has purchased outright from Universal the picture that has for some time been advertised to be distributed on state rights—"Hell Morgan's Girl." The star will be Dorothy Philips, with Lon Chaney and Wm. Stowell heading her supporting company. Joseph De Grasse made the production from Ida May Park's scenario, founded on a story by Harvey Gates.

"Hell Morgan's Girl" is based on incidents immediately preceding the San Francisco earthquake and attendant fire. Considered sensational in the extreme it carries a gripping love story to weld the heart interest with its exciting episodes. The feature will not be issued on the regular Bluebird program, but will be circulated on state right lines.

This is the second feature to meet requirements of a "Bluebird Special." Early in December the industrial preparedness feature, "The Eagle's Wings," was issued on the same lines, distributed by exchange managers independent of the program.

"On Record," Mae Murray Picture

Mae Murray, the Lasky-Paramount star who was last seen in the Paramount Picture, "The Plow Girl," will next appear in "On Record" which was written especially for her by Paul West and John B. Clymer.

Robert Leonard directed the picture in which Tom Forman, Charles Ogle, Louis Morrison, Henry A. Barrows, Bliss Chevalier and Gertrude Maitland appear in support of Miss Murray.

Abandons Stage Tour for Screen

Edna Goodrich, among the latest Mutual's acquisitions under President Freuler's policy of "big stars only," has given up a highly successful vaudeville tour to begin work on her pictures in execution of the Mutual contract, and is now in New York, where her pictures will be made.

"U" to Release Two Dramas as Five-Part Feature

A distinct novelty will be presented by the Universal Film Manufacturing Company early in March, when there will be released on their regular program service a five reel Red Feather production which will be made up of two separate photodramas.

This five reel combination will consist of a three act drama, in which Cleo Madison, Molly Malone, Roberta Wilson and Jack Nelson are the principals, and a two act Western comedy drama with Neal Hart, Edward Hearn and Janet Eastman in the leading roles.

This will be known as the Red Feather Double Attraction. The move is inaugurated by the Universal officials to give the public five reel entertainment of two subjects instead of restricting it to one subject padded out with unnecessary details and pretty atmosphere.

Cast Completed, Work Progresses on "The Transgressors"

With the acquisition of Harry Benham, formerly of Thanhouser, and Theodore Friebus, widely known stock actors, Edward Warren has completed his cast of principals for his production now known by the title, "The Transgressors." The cast lines up as follows: Walter Hampden, Charlotte Ives, Marie Shotwell, Sheldon Lewis, Harry Benham and Theodore Friebus. It is one of the most expensive cast of players ever assembled for a single production.

Work has been going forward on Mr. Warren's production rapidly. After studio work will have been completed the company will go south for exterior settings.

Fairbanks Resting Before Work

Prior to starting his initial Artcraft subject, Douglas Fairbanks, latest acquisition of that corporation, has gone to Saranac Lake for a short vacation sojourn.

Before leaving New York Mr. Fairbanks expressed himself as greatly pleased with his new affiliation and stated his first picture would be of a most novel nature.

Mutual Introduces Marjorie Rambeau on Feb. 26

"The Greater Woman" First Screen Subject of Stage Star—Interesting Supporting Program Includes Several Comics

MARJORIE RAMBEAU, will make her first screen appearance in "The Greater Woman" on February 26. This is the first of a series of pictures which will be released by the Mutual Film Corporation starring Miss Rambeau. The feature, produced by the Frank Powell Producing Corporation, is a picturization of the play by the same title by Algernon Boyesen, and is the first of Mr. Boyesen's works to reach the screen.

In "The Greater Woman," Miss Rambeau has a most difficult role to handle in the part of a loving wife of unusual character who discovers her weak-willed husband faithless, and also that they are in danger of losing their wealth.

Supporting Miss Rambeau are Aubrey Beattie, Hassan Musselli, Frank Ford, Sara Haidez, Josephine Park, Margaret Grey, H. G. Pattee and Louis Stern.

On February 26, also will be released the seventh of the "Adventures of Shorty Hamilton" series, "Shorty Hooks a Loan Shark," in which Shorty and his cowboy friends find themselves in the toils of a money lender.

No. 10 of the Mutual-Niagara series "The Perils of Our Girl Reporters" is entitled "Taking Chances." Helen Greene plays the lead in this story, the story of which tells of a pretty Southern girl who attempts to run her father's country newspaper after his death. She makes a failure of this venture, but is a success in a position as reporter for a big metropolitan newspaper. In her first assignment she not only captures a whole gang of criminals, but her skilful handling of the big story also wins her a husband.

George Ovey, Arthur Munns, Clair De Witt, Clair Alexander and Helen Gilmore, furnish all the fun in "Jerry's Romance," a one-reel comedy released March 1. George Ovey, as Jerry, has to go through the terrible agony of attending the wedding of the girl who has rejected him. He does everything wrong during the wedding party, and also later when he attempts to help the husband out in some of the difficulties of married life.

The American contributes two short dramas, "Calamity Ann's Protege," released March 2, in which Louise Lester and J. Warren Kerrigan have the leads; and "Cupid and a Brick," ready March 3, with J. Warren Kerrigan and Jack Richardson playing the principal parts.

In "A Rummy Romance," scheduled for March 4, Paddy McQuire is seen as a country Rube, and Lillian Hamilton plays the role of his sweetheart.

"Tours Around the World," No. 17, released February 27, shows Vienna one of the most picturesque cities of Europe and Toledo, Spain, which is situated on a rugged granite promontory. Other interesting scenes are the former hospital at Santa Cruz, the baths of Caba and St. Martin's bridge.

On February 28 comes No. 77 of "See America First" with scenes from the battlefields of Chickamauga and Chattanooga. On the same reel is a Gaumont Kartoon Komic "The Elusive Idea," animated for the screen by Harry Palmer. The Mutual Weekly is also released on this date.

Reel Life, No. 44 is scheduled for March 4. This takes up the subjects of "Strange Industries of the Arabs," "Conch Artistry," "Will This Cure Cancer?" "Criminal Cuteness" and "Making Rubber Shoes."

Timely Booking of War Subject

One of the quickest bookings recorded was put over by E. V. Cadugan, the booking manager of the Bon Ton theatre, in Jersey City, when he arranged for first run of "The Fall of a Nation" in his theatre within two hours after the break with Germany had been announced. The Mammoth Film Corporation reports a big booking on this patriotic feature of the U. S. A. the past week.

Left to Right: Henry King, Lois Meredith and Eugene Strong, All Appearing in the B. S. Moss Release "The Hands of the Law"

Lillian Walker in a Trio of Scenes from the Vitagraph Blue Ribbon Production, "Kitty Mackay"

Thirty-One Reel Program Offered by Universal

Red Feather in Five Reels with Dorothy Davenport Leads; Screen Magazine Becomes a Weekly Instead of Bi-Monthly

FROM one-act comedy and educational to five-reel drama is the gamut of variety run in the thirty-one reel Universal program for the week of February 26. Excellent casts are seen in every type of picture.

The leading feature of the week is the five-act Red Feather drama of love, finance and politics, "The Girl and the Crisis." William V. Mong is the author and producer, and Dorothy Davenport plays the leading role, supported by Charles Perley, William V. Mong, Harry Holden, Alfred Hollingsworth and Forrest Seaberry. This subject will be released Monday, February 26, on which day will appear the Nestor comedy, "A Million in Sight," produced by L. W. Chaudet, with Eddie Lyons, Lee Moran and Edith Roberts.

"Mary From America," a three-part comedy drama, released as a Gold Seal, is the feature offering of Tuesday. February 27. The photoplay is from the original story of Elizabeth R. Carpenter, by Maude Grange, and produced by Douglas Gerrard. Ruth Clifford and Douglas Gerrard head the cast, which includes Francis Marion, Margaret Whistler, Harry Crane and Percy Challenger. The other release of this date is the Victor comedy drama, "A Novel Romance," with Flora Parker De Haven and Paul Byron furnishing most of the fun.

"Spike's Bizzy Bike," an L-Ko two-reeler, is the chief release of Wednesday, February 28. This is said to be one of the funniest L-Ko's of the year, with Dan Russell, Marjorie Ray and Vin Moore adding to the gayety. The regular issue of the Universal Animated Weekly comes out on Wednesday.

"The Rented Man," a Rex two-act drama, with Claire McDowell, M. K. Wilson and Francis Marion in the leading roles is the chief offering Thursday, March 1. The story by Annie Hamilton Donnell, and was scenarioized and produced under the direction of Ruth Ann Baldwin. The Victor comedy, "They Were Four," with Neal Hart and the Imp drama, "An Hour of Terror," with Matt Moore and Jane Gail are other Thursday offerings.

The Universal Screen Magazine, No. 8, will appear Friday, March 2. Beginning this week the Screen Magazine will be issued weekly instead of twice a month. The Big U two-act war drama, "A Battle of Wits," featuring Harold Lockwood and the Imp drama, "Evil Hands," with Edith Roberts and Edward Hearn in the leading roles, will also be released on Friday.

On Saturday, March 3, the Bison two-act western drama, "The Tornado," with Jack Ford in the lead will appear. The Joker comedy, "Passing the Grip," with William Franey and Gale Henry and the Laemmle drama, "Undoing Evil," featuring King Baggot, are other Saturday releases.

The Imp underworld drama, "Tangled Threads," with Lorimer Johnston, the Big U drama, "Buried Alive," with Wallace Reid and Dorothy Davenport and the Powers split reel, "Mr. Fuller Pep; An Old Bird Pays Him a Visit," a comedy cartoon, and the Dorsey educational, "The Land of Buddha," are the Sunday releases.

The tenth episode of the Universal super serial, "The Purple Mask," entitled "The House of Mystery," carries Grace Cunard and Francis Ford through more harrowing adventures.

Entertaining Issue of Universal Screen Magazine

The newest Universal Screen Magazine embodies a series of subjects designed to interest and instruct.

The activities of the official government weather bureau and the methods used in their forecasting is shown. The testing of the deadly torpedo carries the spectator to the United States Government proving grounds at Sag Harbor, L. I. A close view of the mechanism of the torpedo gives a glimpse of its workings.

The capers of the Armadillo, the tiny denizen of the Southwestern desert country, and the plastic molding of clay by Willie Hopkins, the sculptor are other subjects on the reel, and there are others of paramount importance, both from instructive and entertaining points of view.

First Linder Comedy Feb. 26; Next Under Way

Following the preliminary campaign of advertising, which is to be kept up during the run of the Linder-Essanay series, the comedian's first picture, "Max Comes Across," will have its general release February 26.

Trade showings of the subject were held at the New York Theatre Roof, and in branch offices of the K-E-S-E service throughout the country. That organization is to handle all the Linder comedies.

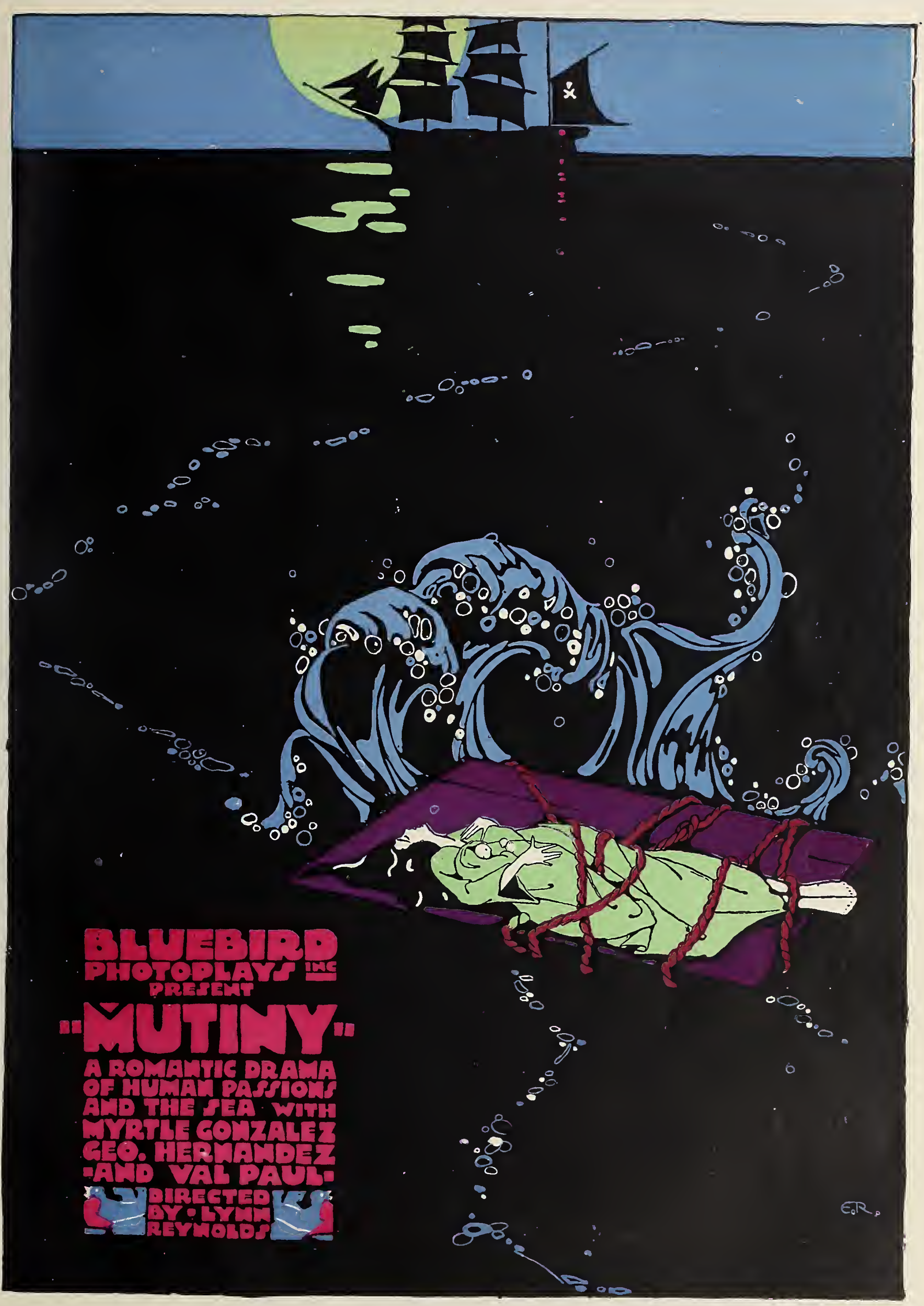
Meanwhile Max is well along with his second production, "Max Wants a Divorce." The story has to do with Max's flirtatious disposition. He has hardly left the altar rail before his eye rests upon a chic young lady sitting in the front pew at the wedding. Arriving at their honeymoon apartment, Max and his bride, both still in their wedding clothes, began their "life's battle." Having thoroughly wrecked the apartment, baby grand piano, etc., the two enter peace negotiations, and it is agreed that Max shall get a divorce at once. The plan is that Max shall compromise himself and his wife shall rush in with detectives and thus get the evidence. The chic young person of the church pew is decided upon as the "other woman." Max engages an apartment for the purpose of the plot, and then invites the c. y. p. to meet him there. Unfortunately both Max and the "other woman" in going to the apartment get mixed, and enter the private sanitarium of Dr. Squirrel, specialist in "nuts," across the hallway, where they are put in padded cells.

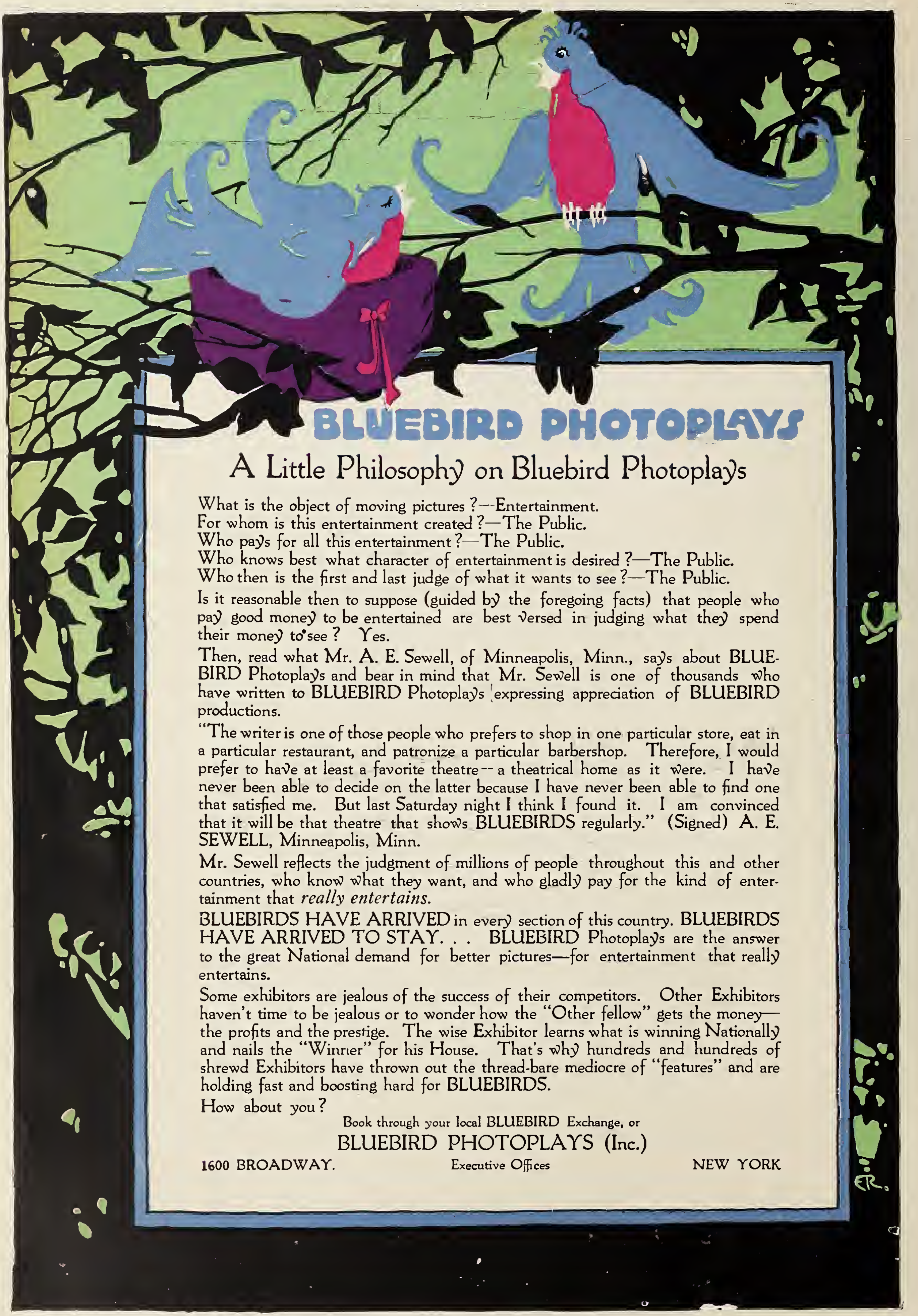
Many laughable complications ensue, and Max finally promises wifie "never again."

Starring Role for Peggy Hyland

Peggy Hyland, the charming little Vitagraph star, will soon be seen in a production entitled "The Sixteenth Wife," from the story by Molly Elliot Sewall.

Marc MacDermott will be seen opposite Miss Hyland. Following the release of "Intrigue," in which Miss Hyland is seen with Bobby Connolly and Marc MacDermott, Vitagraph will issue "Babette," a five-reel production, with the same stellar cast. It is following the release of "Babette" that "The Sixteenth Wife" will be seen.


BLUEBIRD
PHOTOPLAYS INC
PRESENT
"MUTINY"
A ROMANTIC DRAMA
OF HUMAN PASSIONS
AND THE SEA WITH
MYRTLE GONZALEZ
GEO. HERNANDEZ
AND VAL PAUL
DIRECTED
BY LYNN
REYNOLDS
E.R.



BLUEBIRD PHOTOPLAYS

A Little Philosophy on Bluebird Photoplays

What is the object of moving pictures?—Entertainment.
For whom is this entertainment created?—The Public.
Who pays for all this entertainment?—The Public.
Who knows best what character of entertainment is desired?—The Public.
Who then is the first and last judge of what it wants to see?—The Public.

Is it reasonable then to suppose (guided by the foregoing facts) that people who pay good money to be entertained are best versed in judging what they spend their money to see? Yes.

Then, read what Mr. A. E. Sewell, of Minneapolis, Minn., says about BLUEBIRD Photoplays and bear in mind that Mr. Sewell is one of thousands who have written to BLUEBIRD Photoplays expressing appreciation of BLUEBIRD productions.

"The writer is one of those people who prefers to shop in one particular store, eat in a particular restaurant, and patronize a particular barbershop. Therefore, I would prefer to have at least a favorite theatre—a theatrical home as it were. I have never been able to decide on the latter because I have never been able to find one that satisfied me. But last Saturday night I think I found it. I am convinced that it will be that theatre that shows BLUEBIRDS regularly." (Signed) A. E. SEWELL, Minneapolis, Minn.

Mr. Sewell reflects the judgment of millions of people throughout this and other countries, who know what they want, and who gladly pay for the kind of entertainment that *really entertains.*

BLUEBIRDS HAVE ARRIVED in every section of this country. BLUEBIRDS HAVE ARRIVED TO STAY. . . BLUEBIRD Photoplays are the answer to the great National demand for better pictures—for entertainment that really entertains.

Some exhibitors are jealous of the success of their competitors. Other Exhibitors haven't time to be jealous or to wonder how the "Other fellow" gets the money—the profits and the prestige. The wise Exhibitor learns what is winning Nationally and nails the "Winner" for his House. That's why hundreds and hundreds of shrewd Exhibitors have thrown out the thread-bare mediocre of "features" and are holding fast and boosting hard for BLUEBIRDS.

How about you?

Book through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY. Executive Offices NEW YORK

Scenes from the Vitagraph Production of "Arsene Lupin," Starring Earle Williams

Attractive Rambeau Poster Put Out by Mutual

An unusual line of paper has been prepared for "The Greater Woman," presenting Marjorie Rambeau.

A star three-sheet done in eight colors has been made available to exhibitors booking the Rambeau productions. Despite the increased expense involved the Mutual accessories department is placing it on the selling schedule at the standard price for Mutual paper.

The other paper on this production includes a one-sheet scene from the production and a six-sheet depicting one of the biggest moments in this Powell-Mutual production.

"The special eight color three sheet," observed H. F. Turrill of the Mutual's poster department, "is so designed that it may be used by the exhibitor in connection with any Rambeau release. It is also of such quality that it may be framed either with or without glass and will present the aspect of an oil painting."

Timely Cuban Views in Mutual Weekly 112

The value of a "hunch" is demonstrated in Mutual Weekly, No. 112, which contains a set of Cuban pictures. These scenes were taken by Pell Mitchell, editor of the weekly, on a recent visit to Cuba, at which time there was no indication of turmoil. Mr. Mitchell, though on a vacation, unearthed enough to convice him that pictures from Havana might be extremely timely, and devoted himself to taking a large footage.

In the current issue of the Mutual Weekly appear pictures of recruits at Morro Castle and Lieutenant Terry, the army officer who was instrumental in uncovering the present plot against the government of the island republic.

New Lillian Walker Comedy Soon

"Dimples' Baby" is to be the first subject of General Film's new Vitagraph two-reel comedies featuring Lillian Walker. This picture will give Miss Walker exceptional opportunity, showing her a young girl full of maternal instinct, whose adoption of a baby brings happiness to all concerned.

"Black Stork" Leads Eugenic Crusade on Screen

Legislative Halls, Say Physicians, Will Be Temporary Theatres; Law-Makers Asked to View Haiselden Picture

THE screen is to be extensively used in an effort to force the passage of eugenic marriage laws in every state in the Union. After numerous consultations, some of the best known members of the medical profession have decided that the one way to place before the lawmakers of the different states the disastrous effects of mismated marriages is by showing moving pictures of the offspring of these marriages.

It was decided at a meeting of the Medical Society last week that the first onslaught would be made on the members of the legislature of Illinois following the introduction next week of a eugenic marriage law which seeks to prevent marriages until after a medical examination of the parties to the prospective marriage and after blood tests as well.

The legislative halls, according to the plans of the physicians, for the moment will be turned into a motion picture theatre, and the lawmakers will be requested to view the eugenic photoplay, "The Black Stork," through which Dr. Harry J. Haiselden, the eminent Chicago surgeon, attempts to convey the message that all deformed, unhealthy children should be allowed to die at birth.

Members of the medical profession throughout the country are divided as to the advisability of supporting the plan as advocated by Dr. Haiselden, many of them taking the stand that the duty of a physician is to save life under every condition and without taking into consideration whether the saving of the life is advisable.

But the physicians are unanimous in declaring that "The Black Stork" is the best agency obtainable to drive home the point they desire to make with the lawmakers of the various states.

Recently a committee of physicians from the Medical Society called upon Dr. Haiselden to make arrangements for the showing of the picture before state legislatures now in session. Through an agreement with the Sheriott Pictures Corporation, which owns the picture, arrangements were made by which a clause is to be inserted in the contracts with state rights purchasers, in which the medical societies of the various states are given the privilege to show the picture before the state legislatures, provided no admission is to be charged and that the picture will be confined to one showing to the lawmakers.

According to the plan, as outlined, a committee of three physicians will carry the film from state to state, and the state medical societies of each state visited will provide for the showing and the hearing.

Increase Scope of Gaumont's Bulletin

The Gaumont Company has been issuing a bulletin for exhibitors and others interested in single-reel releases. The scope of this has now been increased to give its readers information also about photoplays and photo novels, released by Gaumont through Mutual.

The current number has some interesting information regarding "Fantomas" and "The Vampires," Gaumont photo novels now on the screen. While the Gaumont Bulletin is largely distributed through Mutual branches, any exhibitor can have it sent him direct by mail merely by sending his name to the Gaumont Company, Flushing, N. Y.

Star Cast in "Spirit of Romance"

Vivian Martin follows up her success in "The Wax Model" in a new Paramount release on March 2, "The Spirit of Romance."

Some elaborate settings and expensive furniture are used in scenes of this subject. A wealthy Los Angeles citizen loaned the producers an elaborately enameled Venetian set valued at twelve thousand dollars for one scene.

In the cast supporting Miss Martin, there are some of the best known names on the screen; among them the popular Colin Chase, Herbert Standing, George Fisher, John Burton and Elinor Hancock. The production was staged under the direction of E. Mason Hopper.

Arctic Breezes No Bar to Chi. Premier of " Girl Philippa "

ABNORMAL weather conditions, the mercury hovering fifteen degrees below zero in an icy gale, did not affect the initial Chicago performance of " The Girl Philippa," the Vitagraph performance with Anita Stewart in the title-role. A capacity audience of the city's most representative people in social, artistic and business circles turned out at the premier at the Ziegfeld.

The showing was arranged for by Sydney E. Abel, manager of the Chicago Exchange of Vitagraph V-L-S-E, who previously gave three public presentations of the subject at local rinks. The spectators upon leaving were asked to make their opinions of the picture on slips. The majority wrote " excellent," and a few designated the film " perfect."

Among the first-nighters were: Mayor and Mrs. William Hale Thompson; Thomas D. Knight, president of the South Side Elevated Railroad; Alexander H. Revell, president of the furniture company of that name; Julius Rosenwald, president of Sears, Roebuck & Co.; Mrs. Ernest Hamill, whose husband is president of the Corn Exchange National Bank; Mrs. Maclay Hoyne, whose husband is State's attorney; Howard F. Gillette, president of Merrill, Cox & Co.; Hugh McBirney Johnston and Morris L. Johnston, of the National Lead Co., and many others of equal prominence.

As an evidence of the fact that " The Girl Philippa " is regarded as clean, wholesome entertainment, it may be cited, that the subject has passed by the Toronto and Montreal Board of Censors without a single cut.

Public Will Determine Length of Kalem Series

Following close upon the announcement emanating from the Kalem offices that a new two-part series called " The American Girl " and a new single reel series to be known as "A Daughter of Daring " are in the making, comes the news that no limit will be placed upon the number of episodes of either to be produced.

This is in line with Kalem's policy of the past and means that if its new series productions meet with the reception accorded " The Girl from Frisco," " Stingaree " and " The Hazards of Helen " that exhibitors can count upon a continuance of " The American Girl " and "A Daughter of Daring " as long as the public may determine.

Frederick R. Bechdoldt, author of the stories for " The American Girl," calls his initial episode " The Black Rider of Tasajara." It tells a dramatic tale of a respected Westerner who finds himself drawn into the life of a highwayman almost subconsciously. His unmasking by the American girl, Madge King, is claimed to provide an episode of strong dramatic value.

During the week which has elapsed since the first word of the new series productions was given out the various General Film exchanges have received a large number of inquiries for them. Many of these inquiries come from theatre men who have decided to cut down their costly feature bookings and return to a mixed program of short length subjects.

Zola's " Nantas " to Be Filmed by U. S. Amusement Corp.

Madam Blaché, the producer of those Art Dramas which are released by the U. S. Amusement Corporation, is at work at the present time scenarioizing " Nantas," the novel written by Emile Zola, the eminent French writer. Although the book has been translated into English, as well as into almost every other modern language, Madam Blaché is basing her screen version on the original French version.

A competent cast will be engaged to portray the characters in the story as soon as Madam Blaché finishes her work on the scenario.

Barnett Opens Detroit Exchange

Detroit is to have another film exchange. It will be established by B. Barnett, who has bought the Michigan rights to " Twenty Thousand Leagues Under the Sea " and " Joan, the Woman " with Geraldine Farrar, for which he is said to have paid $75,000 for Michigan and Ohio.

Real " Prep " Atmosphere for Barbour Films

The co-operation of the authorities of several " prep " schools has been secured by Thomas A. Edison, Inc., in order to insure extraordinarily fine productions of a number of Ralph Henry Barbour's stories of school life that will be produced for release under the Conquest Pictures brand. These pictures will be filmed in the actual vicinity of some of the finest preparatory schools in America, thereby making possible the retention of all of the atmosphere of the original stories.

Picture Train in Safety First Canada Campaign

The first moving picture railway car that ever traveled about Canada, will commence a tour of the Government railway system in support of the safety first campaign. Hon. Frank Cochrane has authorized the fitting up of a car for the exhibition of moving pictures dealing with the dangers of taking unnecessary chances in the performance of railway duties, and the film will be shown to the employees over the entire Government System. The car will be in charge of Safety Engineer J. E. Long, and will spend a week at each of the terminals and divisional points.

Mary Pickford Leaves for the Coast. Left to Right: Walter Greene, Miss Pickford, Al Lichtman and Owen Moore

Chicago Critics and Public Receive Selig Special Warmly

FROM Chicago comes laudatory reports of the initial showing of "Beware of Strangers" the latest Selig Special, at the La Salle theatre on February 10.

The story was written by Gilson Willets and produced by Colin Campbell. In the cast are Thomas Santschi, Bessie Eyton, Jack Richardson, Edward Coxen, Fritzi Brunette, Vivian Rich, Al. W. Filson, Harry Lonsdale and Eugenie Besserer.

Chicago newspapers were unanimous in praise of the picture.

Bob McKnight in the Evening American says in part: "All wool and a yard wide is 'Beware of Strangers.' There has been no cheating in this sensation. The yarn is good. Popular interest attaches to the film."

Oma Moody Lawrence in the Chicago Post, says of "Beware of Strangers." Certainly the new offering at the La Salle holds the interest of the audiences, and is attracting crowds better than any other production. And with much justice for there is not a moment that is not fraught with suspense; besides there is a moral, and the public loves morals. Every player has been well cast and as a consquence the acting stands out notably. Colin Campbell has done some of his best work in production.

Louella O. Parsons in the Herald says in part: "The Selig management is rather proud of the cast in 'Beware of Strangers,' said William N. Selig: 'I call that a well cast production.' I agree with him. First honors go to Fritzi Brunette. She is at her best and establishes a new record for herself."

Mae Tinee in her review in the Tribune, says in part: "The cast is one of shining excellence from which glow noticeably Thomas Santschi, Fritzi Brunette and others. Certainly, the picture holds interest from start to finish."

"The Black Stork" Is Shown to Chicago Press Men

A special showing of "The Black Stork," the five-reel eugenic photoplay handled by the Sheriott Pictures Corporation, was shown to a gathering of Chicago newspaper men on Tuesday, February 13. O. M. Lawrence of the Chicago Post, who said he had expected to see an ordinary feature, declared that he was surprised, not only at the amount of action which the picture contains, but at the ability of Dr. Harry Heiselden, the surgeon who enacts the leading part.

Following the showing, Nat S. Strange, advertising manager of the Sheriott Pictures Corporation, which is selling the picture on the state rights plan, was the host at a luncheon to the newspaper men.

U. S. Military Film Bought

Rogson Film Company, Inc., Louis T. Rogers, president, with offices at 218 West 42d street, New York City, and 15 West Swan street, Buffalo, announces that they have purchased the five-reel military film "Uncle Sam Awake," which has the endorsement of the United States Government through the War Department.

Enid Bennett on "T" Program—Bessie Love in Comedy

BESSIE LOVE and Enid Bennett are the stars of the Triangle feature releases for March 11. Miss Love will appear in a unique Fine Arts comedy entitled "A Daughter of the Poor," written by Anita Loos and directed by Edward Dillon. Enid Bennett will make her second stellar appearance under the auspices of Thomas H. Ince in a Kay Bee production, entitled "The Little Brother," written by Lois Zellner and directed by Charles Miller.

As the heroine of "A Daughter of the Poor," Bessie Love takes the part of a young girl with an inherent hatred for wealth and all that wealth implies, who finally falls in love with the son of a millionaire, mistaking him for a poor chauffeur. Bessie keeps house for her lazy uncle, who would rather smoke his pipe and rail against life than utilize his muscles. Uncle keeps telling her that he would be worth millions if it were not for his heartless employer, who forces him to work as a night watchman at beggarly wages. But Bessie finally gets a line on the real state of affairs when she visits the factory and finds her relative asleep on the job, while the owner of the factory is working overtime. When the girl discovers that her lover is rich instead of being a downtrodden worker, an opportunity is presented for some of the most telling comedy that the little Fine Arts star has yet achieved.

"The Little Brother," Enid Bennett's vehicle, tells the story of Jerry Ross, a bright, lovable daughter of the East Side, who acts as a home-maker for her two brothers, and upon being convinced of the more desirable portion of a man's estate, dons trousers and becomes a "newsie" in order to make both ends meet. She has to fight her way into supremacy with bare knuckles. And this leads to her meeting with Frank Girard, a mineralogist with a hobby for the "big brother" movement. Girard adopts Jerry, thinking she is a boy, and, after putting her in college, departs for Mexico. Jerry's sex is discovered by the college authorities, but Girard is not notified. She specializes in chemistry, and finally graduates with honors. Girard sends money for his "little brother" to join him in Mexico. The meeting between the two naturally leads to many complications that are both unusual and attractive and go to make a film worth while.

Picture Betterment Body Praises "Vicar of Wakefield"

THE Photoplay League, described as "A National Organization for the Encouragement of the Higher Forms of Motion Picture Art," formally endorsed the Thanhouser production "The Vicar of Wakefield" at a meeting held last week in the home of Mrs. Marcus M. Marks, wife of the President of the Borough of Manhattan. The picture which will be released as a special through the Pathe exchanges is a picturization of Oliver Goldsmith's popular work, and stars Frederick Warde.

The meeting of the league was attended by several persons prominent in civic and social circles of New York City, including Frank Lascelles, director of the league and Helen Varick Boswell, general secretary. The picture was projected in the parlor of the house.

Mr. Lascelles in speaking in behalf of the advisory committee outlined the purposes of the league. "It is not a censor board in any respect," he said, "it has been formed to recommend various pictures upon which it passes to the leading communities in every city of the country. The league has made research as to the general character of the motion picture and in future by giving its patronage will attempt to elevate the tone of productions.

"Branches will be established in other large cities to be maintained by way of popular subscription. The league also wishes to make clear that it has absolutely no business interest in any of the producing companies."

Miss Boswell also spoke and concluded by introducing Frederick Warde, who is seen in the title role of the picture.

Vernon Steele (Goldwyn)

Twelve-Part Version of "The Planter" Progressing

After months of careful preparation and the travel of the company half way around the world, the Nevada Motion Picture Corporation is well along in the production of Herman Whitaker's famous novel, "The Planter." The story is to be shown in ten or twelve reels, and Tyrone Power, who has made such a tremendous hit on both the screen and the stage, is being starred. Half a million it is said, will be spent on production.

The company is located at 40 West Mountain street, Pasadena, and three or four tropical film villages have been built in that vicinity for operation of the company immediately upon its return from Guatemala, where it has been several months.

" A Rummy Romance " is Another Vogue-Mutual With Paddy McQuire

Introducing Miss Elsa Lopez, Triangle Research Director

CREATING atmosphere—artistic atmosphere—while tucked away in an undisturbed corner of the big Triangle-Fine Arts studio in Los Angeles, is the important work of a young woman, Miss Elsa Lopez, who though her picture is never in the papers, and her name unknown on the outside, is nevertheless a czar in her own domain, and a court of last resort in matters pertaining to the adaptation of screen subjects to their proper environment.

Miss Lopez holds down a job in which you would expect to find a scholarly old gentleman, who had spent his life delving in the musty recesses of libraries, but she is eminently qualified for her tasks and says she gets as much pleasure out of it as if she were posing before the camera or basking in the spotlight of fame.

Miss Lopez was educated in Europe, and has traveled in many parts of the world. She is an accomplished linguist, speaking Spanish, French, German and English fluently, and has a nodding acquaintance with several other tongues encountered in her travels. She was born in Asuncion, Paraguay, and is the granddaughter of Francisco Solano Lopez, former president of the South American republic.

She digs out historical incidents, customs of the time or any and all embellishments that may serve further to adorn the characters with an air of realism and assembles them in such form that they will be readily available for costumer, carpenter and director.

Miss Lopez's office is full of note books, scrap books, historical volumes and card index files which contain thousands of references and data concerning hundreds of screen productions which she has compiled solely in her search for accuracy. The subjects range in variety from information and detail regarding the habits and ceremonies of occult mystic to the manipulation of the finger bowl in our best circles.

Balboa's " Fortune Photoplays " Are Under Way

Four companies will be kept going continuously at the Balboa studios in Long Beach, California, preparing the " Fortune Photoplays " series for the General Film Company. The casts of the various dramas, which are to be four reels in length, based on stories in the Street & Smith chain of magazines, will comprise some of the leading screen players of the younger generation.

Among these are Winnifred Greenwood, who has been doing leads for American; Margaret Landis, the youthful Southern beauty who made a success from her first appearance at the age of nineteen, Vola Vale, Ethel Ritchie, Gloria Payton, Kathleen Kirkham and Mignon LeBrun. Male leads will be done by Arthur Shirley, Clifford Gray, Melvin Mayo, Cullen Landis, the nineteen-year old brother of Margaret Landis, R. Henry Grey, Lewis King and James Warner.

Bertram Bracken, who has been in the East directing Theda Bara and other stars for the Fox Film Company, will direct one of the companies. Another will be handled by Edgar Jones, formerly of the Metro forces. The other two companies will be under the direction of Harry Harvey and William Bertram. The first " Fortune Photoplay " to be released will be announced soon.

Convincing Run of K-E-S-E Pictures on Broadway

Two of the largest Broadway houses, and many of the popular theatres in the upper sections of that thoroughfare, will show K. E. S. E. subjects this week.

At the Rialto Manager Rothapfel will present Essanay's " Skinner's Dress Suit," featuring Bryant Washburn. The Max Linder comedy, " Max Comes Across," will hold forth on the screen at the Strand theatre.

K. E. S. E. pictures will be shown at many upper Broadway playhouses also, closing Saturday at the Nemo, 110th and Broadway, where Essanay's "Little Shoes," with Henry B. Walthall, will be exhibited.

A further announcement from the producers last week, regarding the picture, " Skinner's Dress Suit," was that the subject has been booked for three days each in nine Proctor theatres in New York and New York State.

Advertising Helps for " Seven Deadly Sins "

In order to help the exhibitor who books " Seven Deadly Sins," the series of seven five-reel features to be released through the Triangle exchanges at weekly intervals, McClure pictures have compiled a comprehensive book that will be given to each exhibitor who shows the group of photoplays.

A four-column page is devoted to each of the seven dramas. Newspaper stories and displays advertisements in abundance are furnished the exhibitor in order to help him connect his theatre with the vast amount of advertising that McClure pictures have been giving to " Seven Deadly Sins."

Twenty-seven different electros have been provided to aid the exhibitor in illustrating his house advertising.

A feature of the book is a department suggesting special stunts and special ways of unusual advertising to help the exhibitor let the public know where " Seven Deadly Sins " may be seen.

McClure pictures will go farther to aid the exhibitor. To each city special publicity will be sent, playing up stories that are of unusual interest to each locality. When one of the actors in " Seven Deadly Sins " is well known in a particular city—whether because he was born there, calls that city his home or has played there in stock—stories of local interest will be furnished to the newspapers of the territory in which the actor's name is an unusually strong drawing card.

For instance, George Le Guere, one of the seven stars, is a New Orleans boy. He also is a graduate of Georgetown University in Washington, D. C. Already the Washington and New Orleans newspapers have started to use articles telling of Mr. Le Guere's work in " Seven Deadly Sins," publicity which will make Mr. Le Guere's appearance in those two cities an especially strong box-office feature.

Popularity Proof of General Series

Twenty-seven Cleveland houses played " Is Marriage Sacred? " the General Film Company serial which is exciting wide interest, last week.

H. B. Warner to Star in Frohman's "God's Man"

Former Leading Man of Stage to Create Character of Arnold L'Hommedieu in Screen Version of G. B. Howard's Story

H. B. Warner, to be Starred in "God's Man" Frohman Amusement Co.)

FOLLOWING close upon the announcemen of the Frohman Amusement Corporation, that it had secured exclusive motion picture rights at record payment to George Bronson Howard's story of New York and its night life, "God's Man," news now comes from President William L. Sherrill that he has contracted for the services of H. B. Warner, theatrical star, and one of the motion picture fans' favorites.

Mr. Warner will create the character of Arnold L'Hommedieu, the lead in "God's Man."

Mr. Warner's qualifications are those which make him particularly well adapted to the rugged characterization which he will portray, that of a young collegian who drifts from the pathways of respectability, down through the mire of New York's elite underworld, into Broadway's blackest pits of degradation and then, with heroic struggle, back to the dawn and the light of righteousness.

Himself an athlete, member of several victorious Thames crews and permanent holder of the Terries Cup, emblematic of the Foils Championship, he is possessed of the physique such as he will find need for in the portrayal of the character of "Arnold L'Hommedieu."

Little more than two years ago, Mr. Warner first heeded the call of motion pictures, since which time he has appeared in an unbroken series of screen successes. Notable among his appearances have been the features "Shell 43"; "The Vagabond Prince"; "The Raiders" for Triangle and the episode of "Wrath" in the McClure "Seven Deadly Sins."

The character of Arnold L'Hommedieu permits of the application of his widest latitude of experience.

Supporting H. B. Warner in "God's Man" is a well chosen cast; Jack Sherrill, Edward Earle, the former Metro and Edison star; Yolande Landowska, Russian dance exponent; Betty Bellairs; Walter Heirs, Barbara Castleton; Jean Stewart; Lester Wallick and others. George Irving will direct the picture.

French Offer Received by Brady Picture Star

June Elvidge, who has been contributing a number of remarkably vivid "vampire" personations to World-Brady picture plays during the past few months, has received an interesting offer to transfer her field of artistic endeavor to France and the Societe Generale des Cinematographes Eclipse—otherwise the Eclipse Cinematograph Company. The proposition came to Miss Elvidge through M. Louis Mercanton, the principal director for the French corporation, who was in New York recently for a few days in connection with the American rights for Mme. Sarah Bernhardt's new photoplay, "Mothers of France."

On seeking William A. Brady, Mr. Mercanton found Miss Elvidge's contract still had several months to run. He then suggested Mr. Brady make a long-time contract with the actress, and let her go to France for a year's training. Mr. Brady is thinking it over. Miss Elvidge, by the way, is entirely willing.

Kalem's Available Independent of General Subjects

All Kalem-made pictures, whether series or comedy, can in future be booked independently of other releases on the General Film program, under an agreement entered into by Kalem and its distributor.

This arrangement say the producers is eminently fair and beneficial to exhibitors who are trying to cater to a local demand for a particular brand, and it will also enable the Kalem Company to materially increase the demand for its productions through its advertising and to receive the entire benefit of such monies spent.

It is anticipated that when this news becomes generally circulated the demand for "The American Girl" and "A Daughter of Daring," Kalem's two new series productions, will be greatly augment. The new policy it is held should also increase the bookings of "Grant, Police Reporter" and the further adventures of "Stingaree" when it is released.

Minus Lifeline "U" Diver Gives Exhibition

For the purpose of proving to the United States government what a simple matter it would be for German divers to blow up every ferryboat and steamboat in New York harbor, the Universal Film Manufacturing Company sent Tom Barry, a diver, to the bottom of the Hudson River at 138th street and Riverside Drive from the dock of the Fulton Motor Boat and Yacht Club, last Tuesday afternoon.

Barry was one of the group of divers who succeeded in raising the submarine F-4, which sank in the harbor of Honolulu two years ago. He wore in his latest descent a self-contained chemical diving suit weighing 172 pounds, and carried no life-line or means of communication with the surface.

Barry took with him a dummy mine and spent considerable time on the floor of the Hudson, and a large group of New York newspaper men and several hundred people who stood overlooking from Riverside Drive witnessed the demonstration.

After his successful demonstration last Tuesday, Barry left for Miami, Florida, where he is to make some more underwater pictures for the Universal. He took with him a company of players, headed by Helen Marten, and will remain there several weeks.

Release "Little Lost Sister" on March 12

"Little Lost Sister" the well-known book and play by Virginia Brooks has been completed by Director Al Green at the Selig studios, Los Angeles, and will be released as a Selig Red Seal play through K-E-S-E service on Monday, March 12.

In the cast are Marion Warner, Eugenie Besserer, George Fawcett, Joseph Singleton, Will Machin and Al. W. Filson.

Director Lynn Reynolds Rehearsing His Company in the Largest Set Yet Used in Universal City

March "Bluebirds," Louise Lovely in "The Gift Girl," Left and Centre; George Hernandez and Myrtle Gonzalez in "Mutiny," Right

Beauty Leads in Four March Bluebird Features

Ella Hall, Louise Lovely, Violet Mersereau and Myrtle Gonzalez Divide Stellar Honors in New Releases

THERE will be a procession of beauties in the four releases Bluebird has scheduled for March—Violet Mersereau, Myrtle Gonzalez, Ella Hall and Louise Lovely running in the order given.

Violet Mersereau will lead off with "The Boy Girl," March 5, a play by John C. Brownell that has been produced by Edwin Stevens. Miss Mersereau will next appear on the Bluebird program in "Susan's Gentleman," another play directed by Mr. Stevens from Kate Jordan's story.

Myrtle Gonzalez, with Val Paul and George Hernandez featured, will appear March 12 in "Mutiny," a Lynn F. Reynolds self-written production. This story of the sea is headed for S. L. Rothapfel's Rialto where two other Bluebirds have preceded it. Scheduled for early presentation is "The Code of the Klondyke," another Lynn F. Reynolds production, with the Gonzalez-Paul-Hernandez trio featuring.

Ella Hall, on March 19, will present "Polly Redhead," a play pre-released for the New York Rialto a fortnight ago. Miss Hall plays a dual role in this play, interpreting the "Pollyooly" stories written by Edgar Jepson. Exhibitors are promised an early return of Miss Hall in another Jack Conway presentation—"Pawned," a feature based on a story by Constance Crawley and Arthur Maude.

March will end with Louise Lovely and Rupert Julian appearing in "The Gift Girl," a feature drawn from H. R. Durant's play "Marcel's Birthday Present." This attraction marks Miss Lovely's return to Bluebirds after an absence covering more than three months. As she became a public favorite earlier in the series the announcement of her reappearance will be good box-office news to theatre managers. Rupert Julian directed "The Gift Girl" from E. J. Clawson's scenario.

War Scare Gives Mutual Series Added Impetus

R. S. Ballantyne, manager of the Des Moines exchange of the Mutual Film Corporation, was quick to appreciate the timely interest and box office possibilities contained in the Mutual one-reel series "Uncle Sam's Defenders" on account of the present agitation of the question of preparedness in America.

As soon as news came of the possibility of America being drawn into the war Mr. Ballantyne sent out to each exhibitor in his territory a card bearing a picture of President Wilson over the caption "The Man of the Hour," and calling their attention to the golden opportunity to cash in on the six reels of timely subjects contained in "Uncle Sam's Defenders."

These one-reel subjects, released one each week, give information as to what our army and navy are doing. The subjects treated are "Our Boys at the Border," "From Civilian to Soldier," "Afloat and Ashore," "A Jack Tar in the Making," "Scouts of the Sea and Sky" and "Bulldogs of the Deep."

Mabel Taliaferro in March 5 Metro Release

"The Barricade," a story of society and the stock market, with Mabel Taliaferro as the star, is the March 5 release of Metro Pictures Corporation. The subject, in five parts, was directed by Edwin Carewe for Rolfe Photoplays, Inc.

Miss Taliaferro has the part of Hope Merrill, daughter of a stock gambler, who is ruined by his own dishonest operation. Her father, however, blames John Cook, a young westerner, worth millions, and Hope promises her parent shall be revenged. She fascinated Cook, marries him, and then telling him she hates him sets out to ruin him. Her success in "breaking" her husband, later revelations of her father's untruthfulness, and her successful attempt to rebuild her husband's fortunes, and his love for her, make for an engrossing feature.

Clifford Bruce, Frank Currier and Robert Rendel are in the supporting roles.

American Producers Warned by Canada

Unrest characterizes the motion picture situation in Canada, owing to the differing views held by the censors in the various provinces, and to recently issued "Orders-in-Council of the Government at Ottawa under powers conferred by the War Measures Act.

Under the head of objectionable matter it is stated that no film shall be produced or exhibited that might cause disaffection to his Majesty, or that might interfere with the success of England's land or sea forces, or prejudice recruiting, training, etc., of troops.

A $5,000 fine or five years imprisonment or both are penalties imposed for any offence.

Exhibitors are told to warn American producers that much that is now exhibited over the line with impunity is a criminal offence in Canada. Producers will do well to investigate this condition.

Subject of Last McClure "Sin" Picture Is Secret

"The Seventh Sin," last of the Seven Deadly Sins, McClure series, contains a mystery. McClure Pictures has announced no details of this last feature and only admits some of the more important features of this climax to the series of seven five-reel photoplays.

George Le Guere is billed as the star of "The Seventh Sin," but Mr. Le Guere is not the only star therein. Ann Murdock, Holbrook Blinn, Shirley Mason, Nance O'Neil, H. B. Warner and Charlotte Walker complete the stellar cast.

The theme of "The Seventh Sin" is being kept a secret. It is described as being "the biggest sin of all; the sin that incites all other sins."

It is expected that exhibitors will find a strong box office value in the mystery element in the final photoplay, as well as in the all-star cast.

CHICAGO NEWS AND COMMENT

Ralph O. Proctor, President, Reel Fellows Club and Manager, Chicago Branch of Art Dramas, Inc.

Reel Fellows' Ball, Chicago, Voted Big Success

Essanay Houses Twenty-One Hundred Merrymakers—Prominent Film Men and Picture Stars Present—Beauty on Every Side

THE Reel Fellows' Studio Ball, held at the Essanay studios on Saturday night, February 11, was one of the biggest, smartest, and most successful affairs ever sponsored by the industry. In point of attendance, receipts and enthusiasm, it completely shatters all records of moving picture balls.

From 9 o'clock until well past midnight the huge Essanay plant was jammed to the doors with film people and fans. Twenty-one hundred people were present during the evening. The success of the affair was due to Geo. K. Spoor's generosity in loaning the studios, to the willing co-operation of his employees, to the advance work done by the Reel Fellows, and last, but not least, to the efforts of Ralph Proctor, Jack Haag, and Henry Miller. The latter triumvirate covered themselves with glory by their showmanship in engineering the party from start to finish. The spirit of the Reel Fellows was typified by M. G. Watkins, who temporarily deserted the hospital to be present at the function.

President George K. Spoor of Essanay gave the Reel Fellows carte blanche to use all the facilities of the great Argyle street studios. He turned over to them the use of the scenic department for decorating the plant, and the services of his stars for entertaining the guests.

Studio C, the world's largest artificially lighted studio, was given over to dancing. A fifteen piece orchestra, supplied by Benson, played a succession of dance syncopations. The dance numbers were appropriately named after Essanay successes, for example, one lilting rag was entitled "Is Marriage Sacred Fox Trot?"

In Studio B, Bryant Washburn and his supporting company, directed by Arthur Berthelet, did scenes for a forthcoming feature, watched by batteries of curious fans.

Among the Essanay players who made a speech or otherwise entertained the throngs were Henry B. Walthall, Max Linder (who spoke in French), Richard Travers, Mary Charleson, Sydney Ainsworth, Edward Arnold, Ernest Maupain, Harry Dunkinson, Thomas Commerford, Marguerite Clayton, Nell Craig, Lillian Drew, Doris Kenyon and Charlotte Burton.

In addition, a number of vaudeville celebrities contributed specialties, among them Rose and Arthur Boylan in classic dances, Hariss-Kress in roller-skating feats, Mar in vocal and accordian renditions, and baby Hogan, the child dancer. The interest aroused by Max Linder's wooden-legged dog certainly entitles it to mention.

A striking example of newspaper co-operation was presented when the Chicago Evening American issued a four-page extra edition devoted to the ball. These papers were sold to guests by the picturesquely attired program girls of the "Intolerance" production. The receipts from the sale of newspapers will be used for buying furniture for the Reel Fellows club rooms.

Marguerite Clayton mixed gallons and gallons of punch, using her own receipt.

Were You Aware That—

Max Goldstine, manager of the local Artcraft exchange, was host at a luncheon tendered to Mary Pickford in the Grey Room of the Hotel Sherman on Sunday, February 12. A number of newspaper and trade paper representatives were present to meet the star. Also in the party were Miss Pickford's mother, her sister Lottie, and the latter's daughter Mary Pickford Rapp.

Several contingents of children, hearing that "Little Mary" was in town, came to the Sherman to see her and do her honor. When not engaged in greeting these youthful admirers, Miss Pickford talked in characteristic fashion of the U-boat situation, Douglas Fairbanks, and other strenuous subjects.

While traveling toward Los Angeles, Mary Pickford sent this telegram to Mr. Goldstine: "I hope I made as good with Chicago as Chicago made with me."

The Camel Film Company of Chicago has just completed an advertising film for the Standard Oil Company, featuring one of that company's oil-burning cooking ranges. Sunshine films recently completed their latest one-reel comedy, entitled "The Jones' Jonah Day." Both these films were produced in the American Bioscope studios.

B. F. Lewis, general manager of the La Salle Film Company, is making a tour of the Eastern cities in the interests of Lafco Comedies. Mr. Lewis left Chicago Tuesday night, February 13, and will visit Detroit, Buffalo, Boston, New York, Philadelphia and Pittsburgh. He will be gone about two weeks, and hopes to meet all the prominent Eastern states right men.

Dorothy Gish and Edna Goodrich paid Chicago brief visits last week. The Windy City was Miss Goodrich's scholastic, if not her native heath, since she was educated in the Lake View High School.

A trade showing of "The Black Stork" was given at the Rothacker studios on Tuesday morning, February 13, at 10 A. M. "The Black Stork" is an eugenic photoplay based on Dr. Haiselden's refusal to operate on a defective baby. The much discussed physician is himself the star of the film.

An item appeared in this department in the February 17 issue, stating that Watterson R. Rothacker's private secretary, Miss M. B. Morrison, had been recently married. It was Miss Morrison's engagement, not her marriage, that should have been announced. The wedding ceremony will not take place until next spring.

Improvements at the studios of the American Bioscope Company, 6242 Broadway, are still being made. The fireproof assembling and printing rooms are being enlarged, departments for cartoons and animated advertising work have been installed, and new lighting and heating systems are being put in. Extensive painting and decorating is also being done.

Ralph Kettering, indefatigable P. A. for Jones, Linick and Schaefer, asks us to think of the good old days when—Hobart Bosworth was a character man in the Chicago Opera House Stock, Bryant Washburn spotted balls in Smith's Billiard Hall, Horlo Smith sold tickets at the Princess, and D. W. Griffith was assistant stage manager of Hunt's Stock Company, Chicago.

Max Linder comedies will receive their first public showing in America at the Rialto and McVicker's, two Jones, Linick and Schaefer houses. These theatres have booked the entire Linder series for first run engagements of a week. "Max Comes Across" will open at these theatres on Monday, February 9.

IN THE STATE RIGHTS FIELD

Mayer and Rosenthal Buy Grossman Program

Well-Known Theatrical Men Organize Exchange in San Francisco—Both Have Erected Many Large Motion Picture Theatres

THE film situation on the Pacific Coast is given a new and interesting twist through the organization of the M. & R. Film Exchange, Golden Gate avenue, San Francisco. The presence in New York this week of Charles Rosenthal, Jr., explains the "R." of the concern, the other letter standing for Emanuel Mayer. For many years both have been associated in the operation of a string of legitimate theatres in Californian cities. The chain includes the famous Alcazar, from the stage of which were seen the first efforts of some of the foremost stars of the legitimate.

Mr. Mayer, who is the nephew of Fred Belasco, has worked with Mr. Rosenthal in the building of legitimate theatres and in later years they were among the first to raise fine edifices for motion pictures. Both are native San Franciscans and have spent practically all of their careers in purveying amusement.

At his hotel in New York Mr. Rosenthal announced that he had secured the territorial rights for the Pacific Coast on the new program of the H. Grossman Distributing Company. This is to embrace a substantial arrangement of varied releases including the Flora Finch Comedies. A feature of the program is to be the monthly issue of one multiple-reel attraction, that will carry with it tremendous weight in the personnel of the producer and stars.

The advent in the field of the M. & R. Exchange means a very important change in the film map of the Pacific Coast. Heretofore Messrs. Mayer and Rosenthal have dealt with film exchanges in supplying their theatres, but Mr. Rosenthal says that they had been contemplating this move for a long time.

"Embarking in the film supply branch is but a natural evolution of our business. With our extensive experience in supplying the people's wants in amusements we have learned what they don't want—and that is a mighty important thing. In contracting for the Grossman output, I feel that we, too, have listed our business under Mr. Grossman's seal of the 'square deal,' and that we have secured a most creditable production for our initial efforts.

"The M. & R. business will be conducted upon the theory that the public is resentful of any effort at unfair exploitation. Ambiguous titles, questionable themes and the film world's bag of tricks will be studiously avoided in the conduct of our business. We are going into it in a big way, and while we admit that we do not know the ramifications of the film industry, we certainly do know the public temperament and its tastes. We will play to this to our best ability and according to our long experience."

Mr. Rosenthal returns to the Coast in a few days to take up actively the management of the film exchange.

Second Arrow Subject on St. Right Basis Soon

Scenario Said to Be from Widely Read Story—Prominent Cast Planned—Dr. Shallenberger on Special Features

DR. W. E. SHALLENBERGER and the Arrow Film Corporation will shortly begin the production of a new feature film to be disposed of on territorial rights lines when completed. The scenario is founded on a popular story widely known, which has proved especially well adapted to translation to the screen. Thomas J. Carrigan, the supervising director of the Arrow Company, has begun negotiations with two prominent players for the leading roles.

Dr. Shallenberger, speaking of his experience in the production of "The Deemster" and its reception on its first presentation at the Strand theatre, February 8, said: "I appreciate all the arguments put forward in favor of the program. The thousands of moving picture theatres throughout the country must have a source of supply which can be depended upon to meet constant needs at a price that will enable the exhibitor to make money.

"The success of the business depends upon exhibitors' success. I believe more attention should be given to the needs and the success of the exhibitor. The program plan, however, will always leave room for big special features, elaborately produced with casts of great prominence, just as there is always room on a vaudeville bill for big star numbers.

"The essentials of a successful special production are manifestly a powerful story adaptable to the screen, the name of an author sufficiently well-known to be an actual asset and a star. By star I mean a man or woman of reputation who possesses the ability to visualize on the screen the character as conceived by the author—fulfilling the demands of the eye as well as all dramatic requirements.

"The special feature is just as important today in the industry as the program, and will grow in interest and value to the exhibitor to the extent that it is made of importance and of special excellence by the producer.

"The best bet for the state rights man is a big story by a big author translated to the screen in a big production with big artists. The combination will attract really great public attention."

To Market "A Mormon Maid" on State Right Basis

One million post cards, one thousand twenty-four sheet stands, a nation-wide newspaper campaign agitating afresh the unusual character of the production, and several other as direct and pertinent circulation and publicity stimulations are among the ammunition with which Benjamin Friedman of the Friedman Enterprises, Inc., is bombarding the eye and ear of the trade and lay public anent "A Mormon Maid," the new states rights production for which Hiller and Wilk are selling agents.

By the time this comment appears in print Hiller and Wilk expect to shortly close with one of the Broadway theatres now in consideration and have settled down to the active work of marketing.

Exhibitors and Buyers After "The Black Stork"

A rush of big state rights buyers with requests for screenings of "The Black Stork," the eugenic photoplay, has followed first announcements in the trade papers of the release of the subject. Twenty-two big buyers and three hundred and seventy-two theatre owners or managers are reported to have wired or written Sheriott Pictures Corporation asking information but a few days after the first announcement.

A special line of paper consisting of from one to twenty sheets on each of which appears a statement by Dr. Henry J. Haiselden, star of the picture, and leading exponent of "death to unhealthy babies at birth," is being prepared.

Kalem's South Studio for U. S. Film Corporation?

That the United States Film Corporation, producers of the Black Diamond comedies, which are leased through Paramount, may secure the lease on the Kalem studio in Jacksonville after April 17 is the general impression in film circles, as it is understood that Kalem will not seek a renewal of their lease, but intend concentrating their studios on the west coast.

Under the direction of Bill Louis the Black Diamond company has been turning out one one-reel comedy per week for the past two months, and are working consistently on their production in order to keep ahead of their release.

"Crucifixion" Scene in Next Selig Special

As yet unnamed, the next Selig spectacular special, which contains episodes including a vision of the Crucifixion of Christ, the execution of Mary, Queen of Scots, Marie Antoinette, and scenes of the Spanish Inquisition, is nearing completion under direction of Colin Campbell.

Illustrating Arrow's Nine-Part States Rights Picturization of Hall Caine's Novel "The Deemster." Derwent Hall Caine, Star of the Picture is in Character in the Center

"The Mormon Maid" Is First of a Series for Open Market

Benjamin Friedman, a prominent film man of the Northwest, has recently organized a company to be known as Friedman Enterprises, Inc., which is said to be incorporated for $250,000. The corporation headquarters are at 923 Longacre building, New York City, and Hiller & Wilk, Inc., are the representatives.

The purpose of this concern is to handle large film productions in the open market. The first of these is entitled "A Mormon Maid," and is a photodrama of early Mormon days. The picture is five reels in length and presents Mae Murray and Hobart Bosworth in the leading roles.

State Film Opens in Detroit

A grand opening of the State Film Company, 221 Broadway, Market building, Detroit, was held February 15. Charles Muehlman, for the past nine months in Indiana for Thomas H. Ince, has been appointed manager of the exchange by Col. W. S. Butterfield, president. This exchange has the Michigan rights to "Civilization," "Libertine," "Conquest of Canaan" and "The Mormon Maid." Col. Butterfield is now negotiating for other productions. "Civilization" is scheduled to start a Detroit engagement at the Washington theatre in March.

Greene Buys Moss Picture for New York State

Chas. H. Streimer, manager of Greene's Feature Photoplays, Inc., 729 Seventh avenue, which has obtained control of the B. S. Moss Picture Corporation's "The Girl Who Doesn't Know" for the state of New York, has inaugurated a percentage plan booking tour for this feature.

Several companies will be booked throughout the state beginning with Washington's Birthday at the Regent theatre, Syracuse. It is expected that before the 1st of March ten companies will be working throughout New York state.

Story-Telling Educationals Find Good Market

E. W. Hammons, in Interview, Tells of Success That Has Met Effort to Overcome Prejudice Against Type of Film Formerly Disliked

If there is anything under the sun that the American public dislikes more than being forcibly educated, theatrical managers have overlooked it.

E. W. Hammons, vice-president of the Educational Films Corporation, has succeeded in introducing a type of film to the American public in face of perhaps the lustiest and most unflagging "It Can't Be Done" chorus that has ever hailed a new venture into the picture industry.

Two years ago, Hammons undertook to introduce films, frankly labeled educational, to exhibitors. This came at a time when ingenious manufacturers of various household and factory necessities had been flooding the market with free trips, via celluloid, to their plants. The public had become tired of being "flim-flammed." They didn't want to be educated. They much preferred sitting back in their seats to watch entertainment without mental labor.

Overcoming this old prejudice has been difficult. The first thing Hammons did was to accumulate several reels of a new type of picture, educational in content, but story telling in flavor. Exhibitors looked at them cynically. A few gave them a trial.

Motion Picture News has long and strenuously advocated the educational film, if properly made, because we have realized its commercial possibilities. Mr. Hammons, we believe, is taking full advantage of this excellent opportunity.

In an interview for Motion Picture News, Mr. Hammons outlined the present status of his concern and its outlook. What he first said was this:

"Mention any large theatre in this country, and I will tell you if they are running our pictures."

We replied: "The Strand and Rialto, New York; the Stanley, Philadelphia, and the Stillman, Cleveland."

"We have all those," said Hammons, "and nearly every other large theatre in the country that you can mention. Altogether, our films are shown in two hundred theatres. If our plans go through, we will have over a thousand on our list before the end of the year."

Asked about his distributing plan, Mr. Hammons said: "Sixteen exchanges handle our films in the United States and Canada. We require a deposit of four cents a foot from these exchanges and twelve cents on the Ditmar subjects. On the gross receipts of the exchange, we receive thirty per cent. and the exchange gets seventy per cent. until their costs are paid. Beyond that, we split fifty-fifty. By means of the thirty-seventy arrangement, the exchange man is encouraged to work at top speed. The results have been excellent."

The complete success of Mr. Hammons' venture seems now to be merely a matter of time. He has succeeded in overcoming the old prejudice, and the fact that the foremost theatres in the country are constant users of his films testifies amply to the hold they already exert on the public.

Masterpiece Buys Rights to Eastern States

The Masterpiece Film Attractions has purchased the rights for eastern Pennsylvania, Delaware, southern New Jersey, Maryland and District of Columbia for the Sun Photoplay Company's releases, one featuring James J. Corbett and "A Woman Wills," with Elsie Leclaire.

As soon as larger quarters can be secured Manager Amsterdam will consolidate his two exchanges, Masterpiece and White Film Company.

Four roadmen are now representing Masterpiece. The latest of these, Messrs. Loftus and Schwartz, represent respectively eastern Pennsylvania and Philadelphia.

AMONG THE EXCHANGES

Phila. Millionaires Show War Film for Charity

Quaker City Exchanges Enjoy Big Business Week—Chaplin and Billy West Comedies Go Great—New Mutual Home Planned

AN audience of twenty men, representing $50,000,000, witnessed a private showing of the official British war pictures at the Philadelphia exchange of General Film recently. The picture was engaged by the millionaires for three performances at the Metropolitan Opera House, February 17. All fourteen reels were shown. Two-dollar prices prevailed. The performance was for the benefit of British Relief Fund and American Field Amublance.

Manager Hebrew of Philadelphia Vitagraph has started an innovation which is proving of mutual benefit to all concerned. Realizing that every employe should know the pictures he is talking about, Mr. Hebrew has set aside one night a week for everybody in the office to come back at seven and see the latest pictures. Attendance is voluntary, but all come. Often the same picture is shown twice, so as to thoroughly impress its points on the minds of those present. The special projection room of the Vitagraph building makes the plan easy.

Increased sales are already shown, even in the few weeks that the plan has been in vogue.

In the booking of Vitagraphs the Sothern pictures continue on the crest of popularity. Since the war talk for America started, "The Battle Cry of Peace" has taken a big spurt and is booking largely with no present indication of a let-up. "The Secret Kingdom" is also going big.

Hunter Bennett, general exchange supervisor of the Mutual, has been paying the Philadelphia office several weeks' visit. Mr. Bennet is now awaiting a special architect from Chicago, who has plans for a new building for the Philadelphia Mutual exchange. Several sites are under consideration. When a decision is made it is purposed to erect the largest and finest exchange in Philadelphia as a home for Mutual.

Unicorn's Billy West comedies are getting exceptional bookings in the territory controlled by the Philadelphia exchange. Theatres that usually run cheaper films are taking these comedies at increased prices. About 275 houses have regular contracts at present to show Billy West each week.

Charlie Chaplin's "Easy Street," his latest Mutual comedy, took Philadelphia by storm. Every Stanley house downtown (and that means every big theatre in the central district), including the Stanley and the Palace, ran the picture a whole week.

Other Mutuals achieving Philadelphia popularity are Charlotte Walker in "Pardners," Ann Murdock in "Where Love Is," and "The Perils of Our Girl Reporters."

Canadian Exchange Notes

Harry Price, former Famous Players representative, is now in charge of the Monarch Film Co.'s office in Montreal.

James Travis, formerly of Pathe, is to be special representative in Toronto of the Essanay company. It is understood he has already contracted for the Max Linder comedies in Canada. He will work with Mr. Cooper, representing K. E. S. E.

New Vancouver "U" Manager

E. A. Langley, formerly general sales manager of the Pathe Film Company in Canada, and latterly with the Canadian Auto Sales as general organizer, has joined the Universal force to take charge of the Vancouver office in Canada.

Changes in Tri-State Offices

President Art W. Blankmeyer, of the Tri-State Film Company, who control the Art Drama releases in Michigan and Ohio, announces the following changes: W. A. Kent, as manager of the Detroit exchange, to succeed Bert Graham. Howard O. Pierce, formerly with Bluebird, as Michigan representative and director of publicity. J. J. McCurdy, formerly with Bluebird, as special sales representative in Northern Ohio, traveling out of the Cleveland office.

Kalem Indorses Daylight Saving Plan

The "Daylight Saving" idea which is now being argued in the country's press, is nothing new to the Kalem Company.

At Glendale, California, where the Kalem studios are located, it is quite a common sight to see the various producing units setting out at dawn, intent on utilizing every minute of favorable light for their scenes. Marin Sais, star of the new "American Girl" series is the prime mover in all this, and it was her idea in the first place that she and the other members of her company photographed better in the early morning light than under the pitiless glare of a noonday sun.

Actual experiments carried out by Miss Sais' director, James W. Horne, have proved this theory to be correct. The word has been passed to the other directors and now even Ham and Bud are obliged to turn out early for comedy business.

"The Black Rider of Tasajara," initial episode of "The American Girl," was taken almost entirely during the early morning hours.

"V" New Orleans Branch Moves

The New Orleans Exchange of Vitagraph V-L-S-E, under the management of John A. Steinson, has moved from its old home at 342 Baronne street to larger offices, at 347 Carondelet street.

E. G. Longwell, who for some time has been city salesman for Vitagraph V-L-S-E at its New York Exchange, has been promoted to be assistant branch manager to George Balsdon, succeeding George Balsdon, Jr., who recently was made manager of the St. Louis Exchange.

Des Moines Exchanges Now Charge for Posters

Des Moines exchanges have sent out letters to all customers, under date of February 7, charging for all posters, slides, photos and other accessories. It has been the custom in this territory in the past to handle the poster question with a liberality ruinous to exchanges at the present cost of supplies and paper, hence the united stand by the exchanges against any shading of a proper charge to the exhibitor.

Posters in Des Moines will now be both rented and sold.

St. Louis Picture Body Adds New Members

At a meeting o fthe Theatre Managers and Motion Picture Exhibitors' Association of St. Louis on February 9, the following new members were accepted:

William G. Dillon, manager, Movie Department, St. Louis Globe; J. A. Pastelnick, manager, Movie Department, St. Louis Post; Sam Werner, United Program Film Company and Thomas McKeen, manager, Artcraft pictures.

Members were informed the Grievance Committee had effected a satisfactory adjustment with the operators' committee in reference to the proposed increase of $5.70 a week on operators' wages.

IN AND OUT OF TOWN

Nicholas Power has left New York for Florida, where he will rest for six or eight weeks.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, left New York Monday for an extended trip through the West in connection with the disposition of the states rights on "The Deemster." He will make Battle Creek, Chicago, St. Louis, Cincinnati and Indianapolis.

M. J. C. Kornblum, advertising manager of the Rowland and Clark theatres, Pittsburgh, Pa., was in New York last week.

Both Lillian and Dorothy Gish were in the city during the week past.

JUST FOR FUN

By LONGACRE

THERE was an unusual amount of excitement among the reviewers last week when a press agent handed out a synopsis that told a story corresponding in details, names, locale and plot to the story pictured on the screen.

EVEN screen heroes have their weaknesses. William Farnum is a camera fiend and, armed with three of the instruments, he is seen constantly photographing his brother Dustin.

IN "Peace at Any Price," Herbert Rawlinson plays a role containing a line of light comedy which he "has all to his own little self and in which he shows no trace of acting." Also: "The answer is that he enjoys these parts and keeps his company on the smile all the time he is acting." Which may mean something.

THE Fox publicity department, which so often furnishes material for this page, has been inspired by Washington's birthday to tell the truth in all future stories. There are eight four-line verses driving home the significance of this resolution. All this seems well enough, but did anyone ever doubt the veracity of the Fox or any other publicity department in the first place?

WALTER HILL, the well-known secret agent of Bluebird pictures, was pressed to write a serial for this department. The spasm below is the first episode. How many there will be is still a question. Our only stipulation to the author was that the name of Bluebird should not be used all at once, as then it would undeniably be merely a press agent's excuse for crashing into print. Here it is:

DALLYING WITH DRUDGERY

Synopsis of Preceding Episodes

Fifty words don't amount to much when it comes to telling a story.

That's why we condensed this to so few words.

The yarn cannot be told in little reading matter.

Therefore we make no attempt until next week to unravel the plot.

You might get BLUE——

(End of First Episode.)

Kindly notice the marvelous manner in which the author maintains the suspense by stopping in the midst of a highly exciting moment. Such moments as that usually run five reels, but observe the ingenuity of the author by cutting it to half its length. Watch for the second episode, shown here next week, providing it comes through the mails safely.

THE paragraph below was conceived and perpetrated by one George N. Shorey, who, after sitting at an assortment of geography and arithmetic books for at least three hours and twenty-seven minutes, handed it over:

"Paramount has shown one picture to more than the entire population of the city in which it was shown. We know the facts are right, because Paramount says there were 2 x 11 shows playing to 20,000 persons each—total, 440,000. It therefore can't be a 'misprint.' Eleven shows, properly projected, allowing two minutes for the 20,000 persons to give up their places to others, would require 17 hours to project—so this performance, or series of performances, must have run from 7 A.M. till midnight. Kansas City's self-furnished 'statistics' for 1917 give the total population both sides of the river at 400,000. How would you account for the seeming discrepancy? Easy. We refer to the 'Snow White' performances under the auspices of the Kansas City Star. That's it. The Star did it. You know all things are possible with the right star."

CHICAGO, or, to be exact, that part of Chicago interested in things pictorially moving, was startled not so many days ago when R. H. Fulton, vice-president of the E. E. Fulton Company, disappeared for a few days. It almost caved in when he returned with a wife, formerly Miss Undine Farrington of Battle Creek. To coin a phrase, we wish the couple all happiness on the sea of matrimony.

G. T. BINDBEUTEL, until recently in charge of the publicity and advertising departments at Thanhouser, has been engaged by the Wheeler Syndicate to do special writing.

THE sudden cessation in activities last week was due to the fact that Vitagraph discovered an exhibitor in a smaller etown than either of those hamlets brought to light by Paramount, Goldwyn, Pathe and the World Film. Of course he immediately signed for Vitagraph pictures all the year round, and now officials are considering changing the name of the place from Keeler to Vitagraph.

NOW that so many "effects" are employed by orchestras to heighten the realism of the pictures, why not take another step and install automatic sprinkler systems to be turned on when there are rain scenes?

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., March 3, 1917

EDITORIAL

Casting about for some praiseworthy feature of the business to discourse upon this week, we come to the performance of Milton Sills which is one of the brightest spots in "The Honor System." Mr. Sills hasn't got long hair, nor does he paint heavily or wear a sport shirt. He is every inch the man and when it comes to acting, we are not much out of the way when we say that his performance is one of the greatest that the screen has ever pictured. Henry Walthal's in "The Birth of a Nation" was another and H. B. Warner's in "Shell 43" was yet another. The role of the convict offers Mr. Sills opportunities galore, hard ones most of them, and he takes them all with such ease and such a lack of useless ranting that the strength of the part is practically doubled, even tripled, by his performance. When an actor cries in a picture the effect is often so ridiculously sentimental that one smiles. Mr. Sills in "The Honor System" breaks down and cries in the governor's arms and you forget that you're in the theatre.

LOCAL NEWS

—H. Reichenbach is still acting as p. a. for Ivan Abramson, the w. k. master craftsman.

—Geo. Worts, who often takes the 5.56 from the Penn. station, has bought a coat lined with fur of the same general contour as Double H. Van Loan's.

—It is remarkable to note with what great dignity Fritz Tidden reviews the premiere of a legit. show, when I call to mind his unseemly conduct in the projecting rooms.

—Larry Reid, who motionpicturemails it up and down the street, has fully recovered from his headache.

—Mrs. and A. H. Shirk are becoming regular 1st afternooners these days, they being seen at the opening of Bill Fox's show, "The Honor System," which is a good show, we remark in passing.

—A. Smith says the debut of Frances Agnew on the A. M. Telegraph gives the balance of power to the women, there being 2 of each sex on that paper now. Ah there, Messrs. Watts and Reddy.

—Some few from here took a holiday last wk., the occasion being the anniversary of the birth of Abe Lincoln.

—Pat Kearny and Fred Rath are doing some work for the p. m. studio directory (adv.).

—Mrs. Marcus M. Marks, wife of our w. k. borough pres., had a private show of Ed. Thanhouser's picture, "The Vicar of Wakefield," in her house 1 night last wk.

—The film salesmen had a beefsteak 1 night last wk., which is reported to have been a fine affair.

—The camera boys gave an affair at the Plaza, 1 of N. York's finest taverns, 1 night last wk.

—The p. a's. of the bus. were at Keen's again on Thurs. last wk. for the usual lunch. The trouble is that Paul Henkel doesn't know we're advertising his tavern after this fashion.

—Jake Wilk is proud of his s. r. picture, "A Mormon Maid." Jake has fine cause to be, say we.

PHOOLISH PHIL'S PHILM PHILOSOPHY

—The appearance of the words "subtitles" and "subtleties" ain't their only claims to relationship. Lots o' subtitles are in reality subtleties.

—Closeups may be cheap enough to make, but that ain't no reason why there should be so many uv 'em.

—If they are goin' ter make a 15-cent piece for the movies, why don't they make a 12½-cent piece for 1 drink, 25c. bein' the price o' two at once in most places.

NEWSY REPORTS FROM ALL SECTIONS

Proposed Penna. Theatre Building Code Strict

Measures Submitted for Future Legislation Embody Extreme Safety and Fireproof Precautions in Movie Houses

COMPREHENSIVE provisions, embodying stringent regulations governing the construction of future theatres, including motion picture houses, are contained in a proposed building code submitted recently by the Building Code Commission of Pennsylvania to Governor Brumbaugh as the basis for future legislative action on the subject. Seventy of the 1523 sections relate to moving picture houses.

In brief the act provides that motion picture theatres hereafter erected shall be so designed that the floors shall safely sustain in addition to the weight of the floor construction, partitions and permanent fixtures a live load of not less than one hundred pounds on each square foot of surface; stairways a live load of not less than one hundred and fifty pounds per square foot, and roofs, forty pounds. All doors shall open outward by hand pressure. Two front doors only which are not used as emergency exits, may be locked except during time building is occupied by the public. Other doors shall be provided with no other lock than a removable bar on which in the middle shall be painted the words "Closed," "Unlawful." The words "Open," "Push" shall be painted on each exit door. No wall projection, radiator, or other projection shall hereafter be allowed in any aisle, corridor, passageway or exit, and none but attendants shall be allowed to stand in these places.

A space back of the last row of seats may be provided holding not more than twenty per cent. of the entire seating capacity of the building. Ventilating provisions require fifteen hundred cubic feet of free air shall be provided each hour in every theatre for each patron designed to be accommodated. This air must be taken direct from outside the building. After each occupation the theatres shall be ventilated, and also continually during occupation.

All buildings erected to house five hundred or more persons shall be fire resistant construction, and must be more than one-story high, and those accommodating five hundred must have an entrance as wide as the widest part of the auditorium.

The unoccupied space of the theatre, exclusive of aisles and space reserved for standing room, shall be sufficient to contain the whole number of persons accommodated in the ratio of one and one-half square feet for each person. A platform instead of a stage, not more than eight feet in depth will be permitted. Movable scenery will not be allowed.

Many other stipulations as to the electrical wiring, projection booths, etc., are made.

Comedian Host to Exhibitors

On the evening of February 28, Buffalo film men will be host to Roscoe (Fatty) Arbuckle, at a banquet at the Hotel Iroquois. Mr. Arbuckle, with his wife, are on their way from the Coast to New York, and will stop off in Buffalo, as the guests of Manager Daniel Savage, of the local Paramount branch. Mr. Savage is busy arranging a program of entertainment for the illustrious couple. The banquet will be attended by theatre managers from all over Western New York. Newspaper men have also been invited.

Australia Exhibitors Hurt by Daylight Saving

Daylight Saving has been put into force in Australia—much to the chagrin and dismay of the Motion Picture Showmen—or in fact the whole of the amusement purveyors. Under the new arrangement the evening sessions at the theatres which formerly commenced at 8 P. M. are now an hour earlier, viz. 7 P. M. As it is daylight, or at least very bright until nearly 9 P. M. under the new schedule it is easily seen that the pleasure resorts prosper while the theatres suffer. The majority of the outdoor theatres, open air, etc., have had to run vaudeville at the beginning of the performance on account of there being too much light to screen the pictures.

Practically every theatre in every town in Australia is suffering from this new measure, and what with the increased rental, length of programs, wages and censorship combined with this new exhibitors' evil—Daylight Saving, the motion picture theatre proprietor is faced with a problem that is hard to solve.

Censor Cudgels Grasped by Film Service of Baltimore

Following protest of M. E. Morgan, Hotel Jefferson, Charleston, W. Va., that neither exhibitors nor exchangemen were aiding him in any manner in his work against the proposed film censorship in his state, the American Standard Film Service, of Baltimore, through Manager Arthur D. Gans, has come forward with an offer of any financial or other assistance needed.

In addition the corporation has written Mr. Morgan proposing that letters be sent to all exchanges and theatres which will be affected by the passage of the West Virginia bill, expenses of such letters to be borne by the film service company.

Clara Kimball Young in Scenes from Her Next Selznick Release, "The Price She Paid"

Ethel Barrymore in "The Call of Her People," left; Mabel Taliaferro in "The Barricade," centre and right; Coming Metro Pictures

Brooklyn Carnival Promises to Be a Gala Affair

What promises to be a most successful event is the Movie Carnival and Ball of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, to be held at Stauch's Palace, Coney Island, on Wednesday, February 21, the evening before Washington's birthday.

Great interest has already been evidenced by the picture fans of Greater New York in the first public appearance of Douglas Fairbanks. With Anita Stewart, Mr. Fairbanks will lead the grand march.

Boxes have already been engaged by the following companies: Paramount program, Artcraft, Vitagraph, Universal, Bluebird, World, Selznick, Pathe, Metro, Art Dramas, K-E-S-E, Triangle, Mutual, General Film, Flora Finch Company, Picture Playhouse Company, Morning Telegraph, Motion Picture News, Exhibitor's Trade Review, Moving Picture World, Screen Club, Manhattan Local Motion Picture Exhibitors' League, the Cinema Club of the Bronx, and others.

Trains will leave every few minutes during the evening from Brooklyn Bridge and Municipal building, landing in Coney Island, just one short block from Stauch's. There has also been provided sufficient parking space for 1,500 automobiles.

Censor Hearing at Lansing, Mich. —New Detroit House

A public hearing on the Eaton Moving Picture Censorship Bill was held before the State Affairs Committee at Lansing, Mich., on February 14. Several officials of Michigan women's clubs spoke for the bill. Against it were Arthur Mitchell of New York, representing D. W. Griffith and other producers, and William H. Shiek and F. A. Schneider, president and secretary of the Detroit Exhibitors League.

March 3 will mark the opening of the New Madison Theatre, Detroit, which it is said will be the largest and finest of the John H. Kunsky theatres. "A Poor Little Rich Girl" will be the attraction. M. Harlan Starr, formerly manager of the Washington Theatre, is to manage the new Madison.

Woods of Triangle Busy Man

Frank E. Woods, manager of production at the Triangle-Fine Arts studio in Los Angeles, is the author of four of the recent and forthcoming releases staged at the plant. Woods wrote "The Bad Boy," in which Robert Harron is being starred, "Betsy's Burglar," the second starring vehicle of Constance Talmadge, and "A Young Gentleman of the Old School," the itinerant drama upon which Robert Harron is now engaged. In addition he is responsible for the social drama in which Seena Owen's return to the films will be signalized.

Large Richmond Theatre Planned

A new theatre to be devoted to motion pictures, and which will be the largest house in the South, is being planned by Jake and Otto Wells, of Richmond, to replace the old Colonial at Eighth and Broad streets, that city.

Advance plans show an imposing structure with modern store fronts on the lower floor, executive office above, and the interior as a playhouse, which will seat eighteen hundred people. These plans call for all that is modern in theatrical buildings.

Betty Brice (Bernstein Productions)

Film Folk Make Merry at Ball of Jacksonville S. C.

An attendance of three thousand, many from distant Florida towns and cities, made the first annual ball of the Screen Club of Jacksonville on February 12 one of the social events of the year.

Victor Moore and Emma Littlefield led the grand march. The Japanese and Chinese decorations which made the ball room a flowery garden spot were arranged by T. Justin Dow, Kalem studio manager and Mr. Moore. A motion picture was made of the affair. A feature of the ball was the Fortune Dance, during which $650 in prizes was given away to dancers.

Among those who were present were: Kate Price, Viola Dana, Mabel Taliaferro, Anna Little, Grace Darmond, Theda Bara (en veil), Beatrice Joy, Morgan Jones, George Larkin, Ollie Kirkby, Corra Beach, Walter Shumway, David Thompson, Eugene French, Louise Westner, Wray Physioc, C. A. (Doc) Willat, George de Carleton, B. A. Rolfe, J. H. Collins, J. W. Noble, Gordon Edwards, Babe Hardy and Billy Ruge. Babe Hardy acted as floor manager and William McKee, president of the Screen Club, was master of ceremonies, and this team working in unity saw that no phase of the evening's entertainment was overlooked, and that contributed largely to the affair's success.

Open Market Booking for the Strand, Buffalo

On March 1 the Strand theatre, Buffalo, will change its policy and enter the open market for its attractions, dropping the Paramount program which it has shown for nearly two years. Among the attractions so far booked are Metro, Pathe and Universal features, while "The Crisis" is one of the big March attractions. Manager Earl L. Crabb, in announcing the change in policy, is confident that patrons will be greatly pleased.

The Paramount program in Buffalo goes to Shea's Hippodrome, which is now showing Triangle pictures. The opening attraction at the Strand, under the new policy, is William Courtleigh in "Kick In," followed by Ethel Barrymore in "The Awakening of Helen Ritchie," and Mary MacLaren in "The Mysterious Mrs. M——."

SCREEN EXAMINATIONS

"The Honor System"

(William Fox Special—Ten Reels)

REVIEWED BY PETER MILNE

DRURY LANE in all its prime never gave birth to a more sensational melodrama than "The Honor System." When the first New York exhibition was given on Lincoln's Birthday it was profusely punctuated with applause which came not from the customary papered house of a picture's premiere but from people who had paid cash at the box office. It seems that R. A. Walsh, the director, must needs have taken the "average picture fan," if there really is such a thing, as the person to be entertained by his production. At least, we can assume that the average picture fan as a definite substance embodies the desires of every person that attends the picture theatre. And "The Honor System" has everything for every one. It makes you laugh, it makes you cry, it makes you thrill for the welfare of its hero, it makes you love the heroine, it makes you hiss at the villains and, still further, it preaches prison reform by the most dramatic method—contrast.

The Pardon Refused

To see Joseph Stanton and his hundreds of prison companions being flogged at the stake, thrown into cells reeking with filth, darkness and snakes, and breaking loaves of bread which are no more than maggots' nests; to see Stanton collapse and cry in the Governor's arms when at last that gentleman has investigated his prison is sufficient excuse for the most unemotional individual to wipe his eyes without pretending to blow his nose. Afterwards when the selfsame men are shown in light, airy cells, working in congenial surroundings and being treated in every respect like human beings you can't blame yourself at all for getting up and cheering with the rest of them. And in all probability when you go home you'll sit down and write a letter to the Governor or newspaper, signed "An Advocate of Prison Reform." Mr. Walsh has not colored the awfulness of his prison scenes with anything more than the situations of his story. For the pictures of the model prison he was indebted to George W. P. Hunt, first Governor of Arizona, who led the fight to wipe out the barbaric prison regime, formerly in sway in that state.

Mr. Walsh secured a basis for his picture from a story by Henry Christeen Warnack. Just where the work of the author ends and that of the adaptor and director begins is a problem not to be solved by one who has not read the story. However, from all appearances, Mr. Walsh fixed things up pretty much to suit himself or rather as said before the average picture fan. It is nearly five reels before Stanton is arrested. This introductory footage is taken up with something of a laborious preface to the plot proper. In it there is a surprisingly fierce raid of Mexicans on an American border town depicted merely so that one man may be killed in order to throw Stanton with the woman who causes him to commit a murder. Both the cause and the crime might have been consummated in double-quick time, and as the first act of the picture only ends with Stanton's trial and conviction, it leaves a state of "well, bring on your 'Honor System,'" in the mouth when you go out to have a smoke. But though lacking in plot development, this first act is a marvel of sensational incident, including some quite wonderful horseback riding and several flashes of fighting. The Mexicans are banished by a new troop that sweeps on to the scene behind an American flag.

Thereafter, though, the plot is never lacking in swift movement. There is the mad dash of the prisoners for liberty, an awful fight in an underworld "joint" between rival factions and a fight of words in the State Senate between the Governor and the villainous Senator, which ends by the latter gentleman being forcibly ejected by the "bouncer" of the chamber to the accompaniment of hisses and oaths from the gallery. A pardon for Stanton is not lacking, which removes all obstacles between him and Edith. The last act (there are three in all) is to tell the truth very obvious to even the untrained eye. You know that the Senator will attempt to make Stanton betray his trust and you know that he will eventually triumph with his pardon and his girl, but after all it is just such things as this that alternately bring out the tears and smiles.

The cast of "The Honor System" is excellent. Milton Sills as Stanton creates an appealing character by an emotional performance restrained to a perfect degree. Miriam Cooper as Edith has never been seen to such good advantage. Every scene of hers is natural. The big moments of her role are many and she goes through with them always with such an appreciation for their true significance that you quite forget the fact that she is acting. Charles Clary is the villainous Senator to a degree, Arthur Mackley is happily cast as the sheriff and Gladys Brockwell creates a realistic impression as a dance-hall girl. The large number of supernumeraries have been handled to excellent effect. Mr. Walsh's direction is marked throughout by special attention to detail and to intimate scenes connected with various of the characters. The closeup is used well. The domestic animal and the mouse and the cockroach (the latter bug being used by the convicts in the old prison as messenger) comes in for a considerable share of the closeup but not for a boresome number.

"The Honor System" seems due for an indefinite run in New York. It should have them elsewhere, too. So melodramatic and with such a popular appeal it should pack them in whether it play in big city or small town. It is a rare thing in these days when an audience is so carried away by the picture that it claps the hero and hisses the villain. "The Honor System" makes them do it, and do it time and again.

THE STORY AND PLAYERS

Joseph Stanton (Milton Sills) kills a man in self-defense, and owing to inadequate evidence is sent to prison for life. He finds the warden of the penetentiary (P. J. Cannon) nothing more than a brute, and after terrible abuse sends a note to the Governor (James A. Marcus) asking his aid. The Governor comes to inspect and as a result the Honor System is installed. Steven Holt (Arthur Mackley) is made warden and his daughter, Edith (Miriam Cooper) lives near the prison. A friendship that soon turns to love develops between Stanton and Edith. Stanton, under the new regime is allowed to continue work on his invention of a wireless attachment. The conspiring Senator (Charles Clary) arranges for him to go on parole for three days in order to make practical experiments with his instrument and plans to make him prisoner while away and so prove the falsity of the Honor System. The Governor is so sure that Stanton will return that he gives his word that he will do away with the system providing Stanton fail him. The Senator and the ex-warden, together with their associates attempt several times to keep Stanton from getting back in time, but just when Holt and his daughter have given him up he staggers in, saving the System and incidentally earning for himself a pardon—and Edith.

"A Mormon Maid"

(Friedman-Hiller & Wilk-States Rights—Five Reels)

REVIEWED BY PETER MILNE

DEALING with Mormonism at the period of its height, in the year 1848, this picture seems perfectly suited to the requirements of the states rights man. Well produced and setting forth a theme that will undoubtedly evoke considerable comment due to its innumerable revelations of the laws of the Mormon faith, it carries advertising possibilities manifold within its footage. Commercially worthy its artistic merit is no less prominent. The story by Paul West itself contains a wonderfully strong plot that possesses several moments of the greatest dramatic power. In its production Robert Leonard has utilized the artistic prerogative of the director to good effect chiefly in his panoramic scenes. The groupings of the Destroying Angels, the fight between the Mormons and the Indians and the attempted escape of Hogue and his daughter are events that are handled superbly and create a strong measure of suspense.

MAE MURRAY
IN
"A MORMON MAID"
© 1917
DORA BROUGHT BACK TO THE HOUSE OF BURR'S WIVES

Dora in the House of Burr's Wives

The cast of the play does capable work. Mae Murray in the title role, though her tendency to become Pickfordian was never more prominent, creates an appealing character in the shape of Dora. Hobart Bosworth has a strong role as her father, who, by his fierce fight against the unjust principles of Mormonism is constantly the center of admiration. Edythe Chapman as his wife, plays here one big scene before she passes from the story in a style that makes it the strongest moment in the picture. The players have been directed after the customary Lasky fashion in that they continually approach the foreground, where the full significance of their every expression and sometimes the falsities of their makeup are magnified.

A glance at the story will convince the reader of its strength. That the marriage episode should in any way work to the ill repute of the theatre is hardly a matter for argument. It is done nicely and the lie told by Dora is justified when stock is taken of her hopeless plight.

THE STORY AND PLAYERS

Dora (Mae Murray), the daughter of the Hogues (Hobart Bosworth and Eythe Chapman), who live in a Mormon metropolis, loves Tom Ridgon (Frank Borzage), a young follower of the Faith, who is unacquainted with its darker side. Darius Burr (Noah Beery), a leading figure in the church looks with covetous eyes on Dora, and to gain his point forces Hogue to accept the Faith by marrying him a second time. This so affects Nancy Hogue that she takes her life. As a consequence Hogue, Tom and Dora attempt escape, but are prevented by the Destroying Angels, who forever guard the outskirts of the city. Hogue is believed to have been killed and the young couple are taken captives.

Darius then attempts to force Dora to marry him and she, seeking the only avenue of escape declares in public that she is not a virgin. Enraged Darius has the girl taken prisoner and brought to him at a certain place. Hogue, who has not died, appears in the uniform of the Destroying Angels and with the help of Tom rescues Dora and kills Darius. They are then able to escape from the grip of the Mormons.

"Patria"

(International-Pathe—Seventh Episode)

REVIEWED BY PETER MILNE

AS all good episodes should, this number of "Patria," bearing the title of "Red Dawn," ends with a smash. Patria in order to prevent a car of dynamite from running wild stalls her car on the track, with the consequence that the rolling stock is derailed to crash to the ground and explode. A very well done scene is this and its effect just about wipes out the amateurish manner in which Patria crossed in front of the freight car in a preceding scene. There are also some fine fire scenes in "Red Dawn," realistic to the last degree.

THE STORY

Patria, still impersonating the dead dancer, Elaine, is successful in making Baron Huroki and the other conspirators believe her the real article. They plot to blow up the Channing munition works upon discovering that Captain Parr stands between them and their practical possession of them. For this reason is the freight car and its explosive contents let loose on the track, and is only prevented from reaching its intended goal by Patria's deed. But due to the further plotting of Baron Huroki, the munition works are destroyed by fire started by the striking workers.

"The Boy Girl"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ON looking upon "The Boy Girl" one is forced to come to the conclusion that the photoplay audience must appreciate elementals. At least the author, John C. Brownell, would have you believe so. There is much action in it, but it gives the appearance of having been derived from many stock plots. There is the girl brought up as a boy, her marriage merely to save a young fellow from ruin, a chase to get possession of the oil land before the opposition arrives, and the final love of the husband and wife, neither of which realized the true state of affairs before.

Edwin Stevens in the production of the picture has carried out the designs of the author to a corresponding degree. Whatever the character of the situation, he has dealt with it in a strictly conventional fashion, unhampered by any great show of originality. Mr. Stevens's first picture, a two-reeler, seems to have set a mark which he cannot attain again. Furthermore, the profuse use of backdrops in his picture emphasizes its stiltedness. In some instances subtitles have been superimposed over a scene in motion and no one has exercised the proper regard for the lights and shades of the words and the backgrounds. In some instances individual letters are invisible.

Bob Punishes the Libertine

Violet Mersereau gives a capricious performance in the title part. She plays the boy girl with a sufficient show of boyishness and an adequate touch of femininity. Her bright and happy personality will naturally please her admirers, and if the shortcomings of the picture may be overlooked it will win her new followers. Her supporting cast performs rather poorly as a whole. There are a couple of good characterizations given, but the majority of the minor players are at a loss while before the lens.

THE STORY AND PLAYERS

"Jack" Channing (Violet Mersereau) after the death of her father comes to live with her two maiden aunts in the city. Here she meets Bob Ridgway (Sidney Mason), but shortly afterwards leaves for boarding school. Running away, she secures a position with Ridgway and his father (Dean Raymond). She discovers that the secretary of the company (James O'Neill) is a crook and gives away valuable secrets to the opposition. When the Ridgways approach a financial crisis "Jack" marries Bob that he may have the use of her money. She succeeds in beating the rival company to the oil lands, and afterwards comes her revelation of an artist who has evil designs toward her husband's sister as a libertine. The doubt in Bob's mind changes to love and admiration when he discovers the true worth of his wife.

"Two Men and a Woman"

(Ivan—Five Reels)

REVIEWED BY PETER MILNE

THERE is nothing extremely exciting in watching a skyscraper being built story by story. But the innocent bystander would get a lot of thrills if an anarchist came along and blew it up.

A Moment of Admiration

The process of building "Two Men and a Woman" up to the point where the figurative bomb is introduced is somewhat tedious. You see a little too much of the detail of the affair. The closeups are in the majority over the full sets to such an extent that the continuity is interrupted. But when the fall comes it comes with a vengeance. The last two reels spell dramatic strength all over themselves. If there are no thrills to be derived from them there are no more thrills.

"Two Men and a Woman" was written by the busy Willard Mack. He has handled a conventional story in a powerful way when it comes to the latter part of the picture. Whether he was responsible for the superfluity of closeups in the beginning and the introduction of a character in the shape of Miss Steele, who never gets to the midst of the plot is a question. Mayhap Director William Humphrey did the tricks. Miss Rubye de Remer receives a healthy portion of the closeups. She is pretty and a blonde, wears good clothes, photographs well and poses attractively in them. Miss Helen Arnold, pretty, and a brunette, runs second only to Miss de Remer in this matter. Pretty closeups though don't sustain the interest.

Perhaps the last two reels will offset the other three before an audience. They did with us anyway. Two remarkably fine characterizations rendered by James Morrison and Guy Combs contribute much to the strength of the picture after its turning point. The situations pictured then are dramatic in themselves and bring the story to a highly satisfying finish. In directing Mr. Humphrey has dissolved the majority of his scenes into one another. This practice is not new, although it is safe to say it has never been utilized so extensively as in this case. A slight confusion is sometimes the result particularly when the dissolve is employed in its customary capacity of introducing past action.

To those who would know whether Mr. Abramson's latest production is highly seasoned, we reply in the affirmative. It is not, however, offensive, and should pass even Pennsylvania without creating a ripple.

THE STORY AND PLAYERS

Bruce Donaldson (Guy Coombs) loves Ethel Walling (Rubye de Remer), but when his nephew (James Morrison) arrives on the scene gracefully withdraws in his favor. The nephew, Tony, has a college past in which Wanda (Christine Mayo) is the prime mover. When she hears of his engagement she starts to blackmail. Tony invites Mark Hornback (John Reinhard) to his uncle's home and borrows some money while Mark makes off with Bruce's submarine plans. In this manner Bruce discovers all about the affair and for the love of Ethel agrees to compromise himself with Wanda to defeat her blackmailing tactics. He is successful, but Wanda suddenly turns the tables by lauding Bruce for the man that he is, opening Tony's eyes to the fact that Ethel really loves his uncle and making a good job of it by disappearing. Then Tony has the graciousness to withdraw in Bruce's favor.

"Pearl of the Army"

(Pathe—Twelfth Episode)

REVIEWED BY PETER MILNE

IF the devotees of the serial hanker after thrills, and from the best accounts they do, this episode, entitled "The Foreign Alliance," may well be described as fulfilling its mission to a T. The spectacle of all the villainous members of the Alliance going to their death in a submarine destroyed by fire from a United States revenue cutter is about as sensational as the most rabid fan could demand. The episode is realistically done and followers of the serial will no doubt be moved to applause.

THE STORY

Pearl secrets herself aboard the ship belonging to the Silent Menace and overhears the plans to blow up the canal. She is surprised to find Adams on the ship too and believes him a member of the foreign band despite his assurance to the contrary. Pearl manages to throw a note out in a bottle telling her father of the fact that the Foreign Alliance is to sail for the Canal Zone, and as a consequence the submarine in which the conspirators embark is fired upon and sunk. Pearl, still believing Adams faithless, is told to look through into the next cabin, where she sees the Silent Menace in a conference.

"Her Beloved Enemy"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

A MYSTERY picture by Lloyd Lonergan is this latest Pathe feature produced by the Thanhouser Company. A strong vein of suspense is set up at the start by the reference of some of the characters to past history, the ins and out of which the spectator is not allowed to see. It is maintained through to the last by the ingenious work of the author who has allowed no hint to drop as to the nature of the mystery. He has indeed worked coincidence over-severely during the course of the picture and there are several situations, such as the escape of the secret service men from the consulate, that lack plausibility. Then, too.

Sylvia Rescued by Her New Friend

the close of the picture has not the force consistent with the mystic excellence of the beginning. But with the case of "Her Beloved Enemy" it is the beginning that counts the heavier. The picture may be open to the thrusts of the dramatic critic, but popular appeal often puts such criticism to rout. And we think it will prove a convincing argument in this picture's behalf.

Doris Grey and Wayne Arey have the leading roles and perform pleasingly, though never do they go so far as to display brilliance. In this case the real work was up to the author and he has done it well, being ably assisted by Director Ernest Warde. The photography was good in all but a small minority of the scenes in the print viewed.

THE STORY AND PLAYERS

Sylvia Leigh (Doris Grey) comes home from boarding school to find her father (J. H. Gilmour) in the grip of fear due to some veiled event that has occurred in the past. He dies shortly, leaving Sylvia to seek out the "man who ruined his life." Sylvia seeks and shortly meets with a mysterious gentleman (Wayne Arey), with whom she falls in love. Later she discovers him to be the man she seeks. Robbing the consulate of a foreign power he is aided in escape by Sylvia, who afterwards, against the dictates of her heart, turns him over to the secret service, but these gentlemen greet him warmly as one of their own number, and after all it develops that Sylvia's father was a spy working against the interests of the country.

"The Heart of Texas Ryan"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY

IF you want a film antidote for sex, morbidity, and problems, here it is. "The Heart of Texas Ryan" has more variety than a vaudeville bill and more action than a pack of firecrackers. It is a Western of the very best type, and it is well calculated to entertain everybody from litle Johnny to his venerable granddad.

The impressive cast of stars should be enough to get the people into your theatre, and the quality of the film will satisfy them after they get in. There is a plot of reasonable youth, excellent acting, genuine comedy, and commendable directing. The exteriors are fine. In fact, the only point that invites criticism is the photography, which is fair, but not equal to the other factors of the picture.

The advertising possibilities of the cast should not be overlooked. The stars are George Fawcett, Bessie Eyton, Frank Campeau, and Tom Mix. Others who take part are William Rhino, Charles Gerrard, and Goldie Colwell. E. A. Martin was the director.

A Saloon Fracas

THE STORY

Colonel William Ryan, a Lone Star State ranch owner, names his daughter Texas Ryan. She is the idol of the cowboys, and is especially worshipped by Jack Parker, the head cowpuncher. Texas is also courted by Moreno, the Mexican head of a gang of bandits.

Parker goes on a spree and incurs the enmity of McAllister, the town marshal and secret ally of Moreno. Parker saves Texas from Moreno's unwelcome attentions and so wins the hatred of the Mexican. McAllister and Moreno combine to kidnap Texas and steal her father's cattle. Their plots are all thwarted by Parker's ingenuity and daring. (These various plots and counter-plots create a lot of excitement and make possible a series of excellent riding, roping and shooting stunts.)

Parker is finally captured by Moreno and is about to be shot, when Texas saves him after a wild ride across the desert. She offers Parker her life and her heart, both of which are gratefully accepted by the cowboy.

"The Black Rider"

(American Girl Series—Kalem—Two Reels)

(REVIEWED BY GEORGE WORTS

THE first of a new Kalem series, with a star who is well known and well liked, promises to hold forth a definite and substantial box-office inducement. "The Black Rider" falls within the familiar and long popular category of "Western stuff." The tiresome galloping scenes which abounded when Western films enjoyed the first blossom of their popularity, and which did more than anything else to win disfavor for that species, are entirely lacking. Action and suspense are well under way within the first twenty-five feet.

The Black Rider Works Rapidly

While the old-fashioned Western picture relied chiefly for its punch upon a stage coach hold-up, "The Black Rider" opens with the scene. The rest of the episode deals with unspinning the mystery of the highwayman's identity.

The discerning audience has a pretty fair notion from the outset who the robber is, but the people in the picture—our hero and heroine—don't, and there lies the suspense.

The two reels are packed full of interest. As a week-to-week attraction "The American Girl" will draw strongly, especially in the smaller towns.

THE STORY AND PLAYERS

Madge King, the American Girl (Marin Sais) becomes interested in the activities of a highway robber, "The Black Rider" (Ronald Bradbury). She gallops after the coach on one of its trips, followed by her father (Frank Jonasson) and a man of the cowboy type who loves her. The masked robber holds up the coach and in escaping drops his mask, which the girl picks up, discovering that it is a striped stocking. The robber escapes and suspicion is cast upon a certain "Wild Bill," upon whose person is found a pearl necklace. In a subsequent chase the black rider is caught by the girl. His mask is torn away and the sneering countenance of a well respected villager is revealed.

"The Gentle Intruder"

(American-Mutual—Five Reels)

REVIEWED BY WILLIAM C. ESTY

THIS is a typical Mary Miles Minter-Cinderella production. By this we mean that the diminutive star has the same tribulations that she has encountered so many times in the celluloid. She is the heiress who happens to be a servant in the house of the very people who have robbed her. She is abused by these people.

Her innocence reforms wickedness. The son of the house falls in love with her. Her naïveté gets her into a compromising position She finally wins the love of everybody and obtains her fortune.

These plot high-lights have been incorporated into nearly every picture starring Miss Minter. They will probably continue to form the foundation of Minter releases, because these circumstances are ideal for displaying the star's youth, wistfulness, and engaging mannerisms. The public would probably resent seeing Miss Minter in a different kind of role, just as it wants Maude Adams to play nothing but Peter Pan.

Sylvia Guides the Drunkard

If you want an actual comparison, the writer believes that the picture under discussion is superior in production and appeal to "Youth's Enduring Young Charm," "Faith," and "The Innocence of Lizette." It compares favorably to "A Dream or Two Ago" in every respect except the humorous element.

To be more specific, Miss Minter's attraction is just as marked in this picture as it has been in any of her films. Her support, consisting of George Fisher, Franklin Ritchie, Eugenie Forde, and Harvey Clarke is unusually good. James Kirkwood's directing is excellent. The sets and exteriors are most effective and are enhanced by splendid photography. The plot is a Minter plot.

"The Terror"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE TERROR" is the story of an East Side gunman who is reformed by the interest taken in him by a Salvation Army lassie and the trust of a little child. Reformed, yes, but with his reformation comes his death, and there is none of the milky happy ending. Written and produced by Raymond Wells. "The Terror" relies for the most part on its underworld scenes, which are in every instance superbly lighted for its effect. You never get really sympathetic with the gunman because he has half a dozen murders chalked up on the ledger and never does anything toward reformation except to push a tough away who attempts to break up a meeting of the Salvation Army.

Jack Mulhall tries sincerely to be a convincing gangster, but never succeeds, for the most part creating an impression of amateurishness. The cast includes a variety of players, every one of whom attempts to be a "type." They succeed only fairly well, some of the more prominent members of the cast giving the impression of artificiality. The various character roles are played by Jack Mulhall, Hugh Hoffman, Grace MacLean, Virginia Lee, Noble Johnson, Jean Hersholt and Evelyn Selbie.

THE STORY AND PLAYERS

The story goes into the detail of the life of "Chuck" Connelly, the gunman, and after depicting various of his murderous enterprises follows him to the district attorney's home, where he has been sent to put him out of the way. At the last moment he quits the job. Three of his accomplices waiting outside sense the situation and enter, intending to finish the thing up themselves. Chuck defends the attorney and saves his life at the sacrifice of his own.

"The Girl and the Crisis"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

PRESENTING an argument against capital punishment, "The Girl and the Crisis" is, aside from this, a weak picture. The plot lacks any deft dramatic touches and William V. Mong in his dual capacity of author and director has not familiarized his audience with his characters. The personal interest is lacking. In the scenes where he has attempted to handle mobs he has fallen down in point of realism for he has peopled expansive areas with mere handfuls of supernumeraries.

What little strength that the picture possesses lies wholly in the dream of the governor wherein he sees his father as a murderer and is called upon to sign his death warrant. Acting on his dream, the executive commutes the sentence of a real murderer. In such a way does he defy capital punishment. This reformation of the governor's is, of course, brought on through the simplest channels. But we think if the average person sat in a governor's chair it wouldn't take even a dream to convince him of the vital wrong of this method of meting out justice. A better story might have been written round the same theme. The love between the governor and Ellen is an affair that contains no interesting moments, and as it is given so little space it never adds suspense to the main story. Neither is the political battle between the fathers of the two younger people ever clear in either cause or effect. To all appearances it was merely introduced to afford some character acting.

There are no honors in the way of histrionic endeavor to be shared. Charles Perley fails to impress as the governor and Mr. Mong in character as the father appears only seldom. Dorothy Davenport as the heroine and Harry Holden as her father do sincere work which might have been effective under a better production than that existing.

THE STORY AND PLAYERS

The governor of the state refuses to call out the militia to suppress strike riots and a fanatic shoots and kills him, thus making Barnitz (Charles Perley) the state's chief executive. In determining whether he shall let the murderer suffer death by the chair or whether he shall commute his sentence, Barnitz dreams of being called on to pass judgment upon his father (Mr. Mong) in a like position. Rather than take his life he takes his own. Waking up, he decides, urged on by his fiancee, to modify the murderer's sentence to life imprisonment. He does at the last moment, but the strain has been too great and the condemned man dies from heart failure.

After the Assassination

"The Little Brother"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

A STAR newly come to the screen must run the gamut of the scenario writers' bag of tricks. Enid Bennett did the blind girl first and in "The Little Brother" she does the boy girl. We expect her in the dual role before many more pictures pass. Concerning "The Little Brother" on its own qualifications, enthusiastic terms have small part in a review. Miss Bennett is an attractive young lady at the least, but as a boy she fails to create much of an impression. She is like other actresses who essay such a part—obviously and certainly a girl. That the hero couldn't see through the deception displays a lack of acumen on his part. Afterwards you don't wonder why he was never successful in discovering the formula for dissolving opals from their stony settings.

Lois Zellner wrote the story. It is in the main as familiar as its central figure. The author has had recourse to various means to stretch it over the required space. The padding is of itself generally attractive and if Miss Bennett has acquired a sufficient following that will be pleased at whatever she does it will be greeted with appreciation. Charles Miller who directed Miss Bennett's former picture, "The Princess of the Dark," did this one also and has done his usual effective work.

THE STORY AND PLAYERS

Jerry Ross (Enid Bennett), dressed as a boy, sells papers on the street until one day a fight with a contemporary is the cause of her meeting Frank Girard (William Garwood). Girard believing her a real "he" adopts her and sends her to boarding school. She soon discloses the fact that she is a girl to the headmaster and is straightway put in the girls' division. In the meantime Frank works in his laboratory in an attempt to discover the right compound to dissolve the stone from opals. Her schooling over, Jerry joins him again, for the first time revealing herself to him as a girl. Jerry is at last the one who discovers the correct formula and then starts to leave, for she believes Frank loves another. Frank pursues and arrives when a villain is forcing unwelcome attentions on her. After that they live happily.

"The Man Who Took a Chance"

(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WHAT seems to be going to be a commonplace story turns a complete surprise on the audience, which we believe as a whole will like this picture. The story largely concerns the not new idea of impersonating an English lord in order to get into the good graces of a newly rich family whose daughter is beautiful and fascinating. The work of Franklyn Farnum in the duplex role of an American wanderer, alias Lord Winston Radleigh, is excellent. He carries the part with restraint and makes very probable the happenings that follow.

THE STORY AND PLAYERS

When Monty (Franklyn Farnum) arrives from China the very first vision of white femininity looks good to him. His friend Wilbur Mason knows the girl and gives him a card of introduction, with a tip that the girl is afflicted with the "title bug."

Monty advertises for an English valet and has cards printed with the fine sounding title "Lord Winston Radleigh."

A complication of robberies, another fake "duke" as guest at the same house party to which Monty butts in, and a ruse put up by Constance (Agnes Vernon) to test his American manhood, starts things going in the last few hundred feet with a real vim. Monty, single-handed, batters up a succession of cowboys and other huskies who shoot at him and are shot at by him with semi-ludicrous effect until the mystery is cleared. They all had blank cartridges. But the "hero" got the best of the argument, as shown by broken wrists, sore heads, etc. Lloyd Whitlock, Marc Fenton, Agnes Vernon, Charley Perley, Arthur Hoyt and Countess Du Cello complete the cast.

"Cupid's Thumbprint"

(Selig—Two Reels)

REVIEWED BY WILLIAM C. ESTY

REEKING with melodrama, this release is highly reminiscent of the bygone, ten, twent', thirt' days. It will appeal to the audience that used to hiss the villain when that beetle-browed character trod the boards. The heroine is beautiful and good, likewise the hero, but the heavy is fiendish wickedness personified. The "papers" figure prominently.

The players leave nothing to the imagination, preferring to make every point plain even to the dullest intelligence. The fan who has no use for subtleties of expression or shades of character delineation will be greatly pleased with the methods employed by the cast. Those who appear are Frank Hamilton, Maybelle Spaulding, Ward Wing, Willard Burke, and Roy Sutherland. Otis Thayer directed.

THE STORY

Prewitt, a social gangster, tries to marry Irma Fairchild for her money. She refuses him, so he robs her safe. Breen, a burglar, also tries to rob the safe, but finds it empty. As he is leaving the house, Breen comes upon Irma struggling in Prewitt's embrace, and saves her. Her beauty causes Breen to reform, and he works as a butler in Irma's house. He saves his heroine from Prewitt several times, and the parasite finally accuses him of robbing the safe. But Breen exposes Prewitt's crime, confesses his own guilt, and marries Irma.

"Stagestruck"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

WITH a story of immature proportions "Stagestruck" is partially enlivened by two or three good characterizations. Dorothy Gish, as the girl, who envies those who tread the boards makes an attractive figure of the chief role. We think Spottiswoode Aitken as the wabbly old judge will get a laugh whenever he appears. There are minor players who contribute colorful bits too. Victor Rottman, as the stagestruck youth, dominates a good many scenes with some good playing. Then there is the vaudeville trio of the boarding house and the "ham" actress who thinks she's another Bernhardt, but we don't get enough of them.

As for the picture in the main there are laughs in it, but no big show of breath-catching drama. The laughs are largely due to the subtitles which contain various slang phrases hung together in a ridiculously funny style and spelt in capitals. In this latter respect they resemble the humor of George Ade. "Hell Hath No Fury Like a Grocer Boy Scorned" is perhaps indicative of the style dominant in the lot.

The scenario, by Roy Somerville, was picturized with a fine regard for appropriate atmosphere by Edward Morrissey.

THE STORY AND PLAYERS

Ruth (Dorothy Gish) comes to the city to finish her course in a fake dramatic school run by Jake Schneider (Fred Warren). In a theatrical boarding house, run by Mrs. Teedles (Jennie Lee), she meets Jack Martin (Frank Bennett), a rich fellow, who has run away from home because his mother doesn't give him any attention. They are married by an ex-judge (Spottiswoode Aitken). Shortly afterwards Schneider's dramatic school is broken up by the postal authorities and the married pair are separated. But there is a reunion, which is duly sanctioned by Jack's mother after she learns it is useless to interfere.

"Kitty Mackay"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

AS a drama Catherine Cushing's play pleased, and in picture form Lillian Walker and an unusually strong cast of Vitagraph players give a most pleasing revival. The moods of the principal role call for Miss Walker to do considerably more than just look pretty in the picture, and she registers the widely different requirements of a much-abused orphan girl and a rich man's pet equally well. Charles Kent and William Shea as Lord Inglehart and MacGregor are absolutely true to type.

Kitty Defies the Military

Kitty Mackay is one of those thoroughly wholesome stories that pleases almost any character of audience, and the production is entirely worthy the star and producing company. The direction and photography are very creditable.

THE STORY AND PLAYERS

Kitty Mackay (Lillian Walker) and her chum Mag (Jewell Hunt) are seen in their poor Scotch home, where MacGregor (William Shea) and his wife (Mrs. Nellie Anderson) live off the five pounds a month which regularly comes from England. There is no love between Kitty and the foster parents.

Her guardian, Lord Inglehart (Charles Kent) comes for Kitty on her eighteenth birthday, and it is not long before his son (Don Cameron) falls in love with Kitty. Lord Inglehart is shocked at this denouement, for Kitty is his own child, he believes, and he has regretted all his life that Kitty's mother did not know that he really had not deserted her before the babe was born. It seems, however, that the MacGregors had substituted another for the real baby Kitty, who died, in order that they might continue to receive the five pounds.

This is learned by Lord Inglehart and a happy consent is given to the marriage of the two lovers, between whom no longer is the barrier of too close relationship.

"The Winning of Sally Temple"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

FANNIE WARD has an excellent opportunity to display her talents in this pictured version of Rupert Sargent Holland's novel, but the important fact is that it is a costume drama, of early English period, and in the part of Sally Temple of Pump Lane, famous actress, Miss Ward is obliged to assume the airs and grace of an English lady.

The play is also enlivened by some realistic fights in which Billy Elmer as an English prizefighter is the one member of the cast who makes an unforgettable impression.

Lord Romsey Proves Himself a Handy Citizen

THE STORY AND PLAYERS

Sally Temple (Fannie Ward), famous actress of Drury Lane theatre, finds her home and companions in "Pump Lane," which locality the Duke of Chatto (Walter Long) has burdened with unfair taxation. Sally is the angel of charity to these people. In the meantime Lady Pamela (Vola Vale), the ward of Lord Romsey (Jack Dean), is in danger of losing her estate for having married without Romsey's consent, and Sally is persuaded to impersonate her to Romsey for three weeks.

When the high strung temperaments of Lord Romsey and Sally clash, sparks fly, but Lord Romsey realizes he has for the first time met a real woman. He follows Sally and Jellitt (Paul Weigel), a prizefighter, who has come to Sally's protection against Romsey, to Pump Lane. There he hires out to the local blacksmith as a helper, meets and woos Sally incognito, and finally gets the chance to prove his true spirit when Sally is attacked by Chatto. A fight ensues, and Romsey, after he and Jellitt have "cleaned up" the Duke and all his retinue, humbles the Duke and forces him to sell him "Pump Lane," which he gives to Sally as his bridal offering.

"The Scarlet Letter"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IN the "Scarlet Letter," Nathaniel Hawthorne has left to posterity one of the strongest stories of a struggle with conscience ever written. This immortal classic is revered by millions, and offers material for most powerful photodramatic visualization. To those familiar with the book, the introduction of Indian voodoo men, burning witches at the stake, and the getting rid of the villain by having him seized by a pirate crew and made to walk the plank, will seem absolute sacrilege. To others, the present picture version will be deemed a very fine production.

It will be remembered that the strong climax of the book was the declaration of guilt by Dimmesdale in the public market place, as a dying message, after which, much in the manner of present day plays, we are told Hester lived a happier life, and little Pearl grew into beautiful womanhood, and was loved and happily married.

God's comforting peace, and the woman's chastening by the man's sacrifice of life itself to conscience, was the keynote of Hawthorne's story, a woman's love lifting him out of physical and mental weakness. This is entirely lost in the pictured story.

Of staging, acting, production generally, and especially the finely realistic presentation of old New England times, we can speak a cordial appreciation. The play has excellent dramatic quality as presented, and will doubtless have a wide popularity. But the finest underlying inspiration of the book is at least in important degree nullified in the changed climax.

THE STORY AND PLAYERS

Hester Prynne (Mary Martin) has been forced to carry as an emblem of her fallen character, a scarlet "A"; Arthur Dimmesdale (Stuart Holmes), the respected minister of the little Puritan colony, is the guilty man, whom Hester refuses to implicate. Chillingsworth (Dan Mason), Hester's husband, discovers the secret, and, as Satan incarnate, becomes Dimmesdale's personal physician and tormentor. After seven years of mental torture, Dimmesdale is about to go mad with his secret repentance, when a pirate captain impresses Chillingsworth, who is later forced to walk the plank, and Dimmesdale rescues Hester from being burned at the stake as a witch, bearing his own breast to show a branded sign of his guilt, which they will henceforth bear together.

"America Is Ready"

(Max Cohen State Rights—Four Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a patriotic picture, designed to meet the immediate demand for any well photographed worth while pictures of the American soldiers and sailors, and it fills the bill to a T. From clever titling to well-arranged climax, it represents an assembling of guns and men in pictures, that while ordinarily classed as "educational" for the moment are to be classed as much wanted and sure to make a big hit in any house. Four reels is just enough and not too much. There is no padding, not a moment of stalling, and the scenes of cadets at West Point, battleships firing volley after volley of broadside, and sailors and marines making a mock landing (which is the most realistic piece of this sort of business we have seen) are in the "great" class.

It will be seen that the reviewer really enjoyed looking at this picture, and would like to see it as widely circulated as possible because it is going to please, particularly now during these strenuous parlous times when the air is permeated with principles of preparedness and the whole nation alive and on the qui vive wondering what the outcome will be.

The use of a proper crash imitation of big gun firing will bring any audience to its feet with this picture. It is distinctly a picture for the house that wants a patriotic feature to "put over" with all the effects and flag-wavings. Perception of where to stop, however, in using too much flag, is noticeable, and there is not too obvious a use of the "hurrah." The closing scene of the flag, waving in front of the officer's tent, instead of just a flag covering the whole screen, shows the care in presentation noticeable through the entire subject.

"America Is Ready" will just now be received with enthusiasm by any audience, anywhere. It should properly, of course, accompany a dramatic picture, as there is no story to this picture, but present day conditions assure for it a hearty reception everywhere. Each scene is complete. It is not a collection of short flashes such as we are used to seeing in the News Weeklies.

"Beware of Strangers"

(Selig—Eight Reels)

REVIEWED BY WILLIAM C. ESTY

THE story of this feature is based on the sensational crime investigations recently conducted by the federal authorities. The technique of various type of swindlers is exposed, including crooked clairvoyants, "wire-tappers," and Mann Act blackmailers. The machinations of these criminals have been molded into dramatic form and strung together by a thread of narrative. The continuity is rather thin at times, but the subject matter keeps the interest from sagging.

While the picture deals with the underworld, its treatment is consistently delicate and wholly free from vulgarity or smut. The moral drawn is summarized by the title.

The character of the production makes possible several methods of exploitation. It can be advertised sensationally or conservatively. While it is more of an exposé than straight entertainment, there is yet enough of a story to get the picture into the drama classification. The LaSalle, a big Chicago downtown house, it attracting capacity audiences by advertising the production as a Mann Act sensation. In advertising the feature, it might be well to connect it with some recent local crime by saying that it shows how similar schemes are plotted and executed.

The Selig people did not rush through a half-baked production having novelty as its sole excuse or merit. Instead, "Beware of Strangers" is rather an elaborate picture, showing considerable attention to details. The sets are unusually deep and effective, and other mechanical details are equally worthy.

The cast certainly deserves to be termed "all-star." It includes Thomas Santschi, Bessie Eyton, Jack Richardson, Edward Coxen, Fritzie Brunette, Vivian Rich, and Al Filson. The players were all happily cast and they all performed creditably. Colin Campbell directed.

THE STORY AND PLAYERS

John Mentor (Thomas Santschi), ostensibly a prominent business man, is really the head of a clever crime syndicate. His daughter (Bessie Eyton) finds his real character and leaves him. The syndicate robs Lyttle (Edward Coxen), a small-town banker, by preying on his credulity and greed through a clairvoyant (Jack Richardson), and a crooked "hand-book." His losses cause the bank to fail, and the love of his sweetheart (Fritzie Brunette) changes to hate. She becomes one of the syndicate and revenges herself on Lyttle by making him a tool of the gangsters. Next the criminals send the Lorelei (Vivian Rich) to get a millionaire (Al Filson) in the toils of Mann Act blackmail. Then, unaware of her identity, the syndicate robs Mentor's daughter, and she helps the Government officials to round up the gang. She is heart-broken when she finds that her father is the leader of the gangsters. All the members of the syndicate commit suicide or are arrested.

"A Four-Cent Courtship"

(Essanay—Two Reels)

REVIEWED BY WILLIAM C. ESTY

HERE is something rare: a polite comedy chuck full of laughable situations, and possessing a novel, unpadded plot. As such, we feel that exhibitors will wecome it.

Bryant Washburn and Hazel Daly, supported by a competent cast, get the laughs over handily. The details of production were all very well handled, with the exception of the photography. The directing was fine, and the subtitles are a delight.

THE STORY AND PLAYERS

Payne (Bryant Washburn), a young clerk, is touched by his roommate for his entire roll, with the exception of four cents. That afternoon Payne loses his job, and faces the prospect of taking his sweetheart (Hazel Daly) to dinner, to the theatre, and to supper—all on four cents. Payne steals two elevated tickets from a fat man, and so gets her downtown. By impersonating a well-known dramatic critic he gets two tickets to a hit, sells them to a speculator for $30, and after buying tickets to another show, has $25 left for meals, taxis, etc.

Everything is rosy until Payne happens to meet the critic he impersonated, the box-office man, and the speculator to whom he sold the tickets. They make a scene, but Payne finds his roommate and he reimburses them. His girl is outraged at his conduct, but he smooths that over and gets a job.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"For Reward of Service." (Selig. Sat., Feb. 17.)—This is distinctly a release of merit. The story is unhackneyed, and it is a one-reeler with a real star (George Fawcett)—an unusual thing in itself. Others in the cast are Mrs. Evelyn, Charles Gardner, and Charles Le Moyne. "For Reward of Service" will fit smoothly into practically any program. "Cross Allen" is a grouchy old bookkeeper. His peevishness annoys his office mates, so they plan a Christmas practical joke. They wrap up bricks and other junk, and present them to Allen as Christmas presents. The old man is much touched, and takes the gifts home to show his wife. Then the other clerks discover that Allen's misanthropy was caused by a succession of family tragedies. They hurriedly buy some real presents and substitute them for the bogus ones.

"A Four Cent Courtship." (Essanay. Two reels. Tues., Feb. 20.)—Reviewed at length elsewhere in this issue.

"Canimated Nooz Pictorial, No. 25." (Essanay. Split reel. Wed., Feb. 21.)—Wallace A. Carlson's animated cartoon burlesque of the news weeklies, together with half a reel of British Columbia scenic.

"The Extravagant Bride." "Is Marriage Sacred?" series. (Essanay. Two reels. Sat., Feb. 24.)—Not shown for review; the story follows: Allison is brought to the edge of bankruptcy by the extravagances of his wife Edith. At a party, Spencer, a former suitor of Edith's, puts a purse in Allison's pocket and accuses him of stealing it. Edith is in despair, thinking that her extravagance has led her husband to theft. But one of the guests witnessed Spencer's act, and Allison is exonerated. The cast is composed of Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

"The Screened Vault." (Kalem. Episode of "Grant, Police Reporter." Two reels.)—The interest of this dramatic serial is well sustained by the thrilling adventures of George Larkin, who endeavors successfully to frustrate bank robbers. As he is making a bank deposit, plaster falls from the ceiling overhead, attracting his attention. When he investigates the office above the bank, that evening, he is captured, bound and gagged. He escapes, telephones for help and foils the robbers just as they are about to escape with the plunder. George Larkin displays his usual amount of reckless acrobatic ability, leaping from buildings to scaffolds and finally, in capturing one of the escaping safe crackers, he makes a clean two-story leap to the ground.

"A Flyer in Flapjacks." (Kalem. Ham and Bud Comedy. One reel.)—Ham and Bud have a trying time when they attempt escaping the vigilant eye of a Los Angeles police sergeant. The scene shifts to a restaurant where a chef is engaged in the fascinating task of cooking flapjacks. A beautiful girl (Ethel Teare), adds interest to a scene in which flapjacks soar mysteriously through the air. The slap stick element enters later, when Ham and Bud capture the chef, stuff him into a barrel and engage a gang of rowdies in a flapjack hurling contest. The climax comes when the sergeant stops one of the flapjacks with his vigilant left eye.

Mutual Program

"Jerry's Big Mystery." (Cub. One reel. Thurs., Feb. 15.)—George Ovey is surely himself in this highly amusing comedy reel. He makes capital out of every occurrence and the manner in which he carries everything before him under the "protection" of a clothier's dummy is really side-splitting. For good, clean comedy, well acted, this reel is a sure winner.

"Reel Life, No. 42." (Gaumont. One reel. Sun., Feb 18.)—The oyster industry is amply dealt with in this picture, from the harvesting of the succulent bivalve on the "Mississippi coast"—so reads the caption—to the canning and shipping of same to the consumer. "Water" is also fully elucidated, from the germ-infested drop to the sea of clouds. An ocean view shown is a remarkable piece of photography. Other subjects handled are training bloodhounds to track criminals; making individual dress forms of the exact size and contour of one's body, and concludes with a dainty terpsichorean act entitled "The dance of the Rainbow." The whole film is well photographed and all the subjects treated are of every-day interest, and should be well received wherever shown.

"Lured and Cured." (Vogue. Sun., Feb. 18. Two reels.)—This picture, well conceived and nicely photographed, carries with it its lesson. Paddy McQuire and Lillian Hamilton, the country boy and girl, are in love with each other and would have wed only for the appearance of a city man in an automobile, who promises to marry the girl "as soon as they get to town." Once in town, of course, he refuses and the country boy with his life's savings in his pocket, goes to get the girl and bring her home. While she is being subjected to all kinds of indignities, he is being carried off his feet by the wiles of the abductor's female aide. He loses his money, but after a stiff fight recovers it and also the girl. The film is well sprinkled with a choice selection of comical situations and should prove a drawing card wherever shown.

Pathe Exchange

"Deep Dyed Villainy." (Mittenthal. Week of March 4.)—This is a burlesque on the ancient melodrama with all the familiar characters, the attempted murder and the threatening scene in the old mill. James Aubrey, long known as the Heine in the old Heine and Louie comedies, is the leading player and manages to evoke a few laughs by methods that are rather elementary. The entire tone of the action is of the slapstick order, being unusual in one scene in that a real slapstick is introduced.

"Picturesque Caledonia." (Split reel. Week of March 4.)—Various rural and water scenes in this Spanish territory extremely well colored by the Pathe process make this half reel enjoyable. The twenty-first number of the Florence Rose Fashion picture shares the thousand feet.

"Uncle Sam's Wards." (International. Split reel. Week of March 4.)—Views of the Manila water front in the Philippine Islands and several pictures of the United States submarines maneuvering in the surrounding waters are shown here and make an entertaining and instructive release. A "Jerry on the Job" cartoon by Hoban of a fairly amusing character closes the reel.

Universal Program

"The Keeper of the Gate." (Rex. Thurs., Feb. 22.)—Douglas Gerrard is featured in this picture by E. M. Ingleton, as a priest, the keeper of the monastery gate, who seized with a desire to see the world, one night goes to the town and joins in the revelry. With the morning he is penitent and returns to his post, forsaking worldly pleasures, but wiser for his escapade. This is a thoroughly human offering, very well put on and which will give offense to none.

"A Million in Sight." (Nestor. Mon., Feb. 26.)—A fine comedy in which the janitor is induced to marry Mr. Newlywed's mother-in-law, believing that she is rich. Lee Moran in character as the janitor takes most of the laughs unto himself, while Eddie Lyons, Edith Roberts and Harry Nolan furnish their usual sterling support.

"Mary from America." (Gold Seal. Three reels. Tues., Feb. 27.)—Various clever characterizations, an extremely fine suburban English atmosphere and a story by Elizabeth Carpenter that furnishes sustained interest, fortified with innumerable delicate comedy touches unite in making this one of the best three-reelers of the last few months. The production is realistic to a degree, specially in the matter of scene and setting. Douglas Gerrard, Ruth Clifford and an excellent supporting cast appear.

"A Novel Romance." (Victor. Tues., Feb. 27.)—Something of a trite romance between a stenographer and a professor, both of whom indulge in reading the latest fiction. This would have fared better providing an actress with a more fetching personality than that possessed by Flore Parker De Haven had taken the leading role. Paul Byron is opposite.

"Spike's Bizzy Bike." (L-Ko. Two reels. Wed., Feb. 28.)—Dan Russell as M. T. Head, a bicycle racer, has the leading part in this picture, which is right up to L-Ko standard. The burlesque bike race which M. T. wins by attaching a motor to himself is fraught with a number of highly amusing tricks. The direction is good and the supporting players contribute to the best interests of the comedy in a satisfying fashion.

"The Rented Man." (Rex. Two reels. Thurs., Mar. 1.)—The correct title of this very unusual picture would be "renting a father." Francis Marion, as the little boy who pensively watches the other child with her happy parents (Elizabeth James, as the little girl), won the hearts of several mothers present at the review showing. A powerful lesson is brought home, and when the little fellow dreams that his father and mother have returned, the pathos reaches its climax—and then the mother really does return and the man whom he "rented" for a father to show his little girl friend that he could have as much attention as she, proves to be his real father. A pleasing play, quite different.

"They Were Four." (Victor. Thurs., March 1.)—This is one of the best single reels Universal has lately put out. Four Arizona cowpunchers land in Chicago and set out to have a good time, and are taken over to the Auditorium Hotel just in time to interrupt a hold-up of the clerk and guests in the lobby. The clerk and guests, of course, think these men are part of the gang, and the boys decide the hotel people are really "nuts." Meantime the police are summoned and after a while the real situation dawns on all parties. The reel winds up with the departure back to the cow country on a side door Pullman, first throwing out the real crooks who have taken refuge in the same car, the police being handy to pick up and take care of them.

"Evil Hands." (Imp. Fri., March 2.)—An underworld plot with Edith Roberts, Malcolm Blevins and Edward H. Hearn. Very realistic, with plenty of gun-play and the abduction by "the rat" of a "new chick" fresh from the "alfalfa." The theme is the rescuing of the girl by one of the underworld men whose conscience gets to work at the sight of the trusting child who is caught in the meshes. The only fault is the cutting short of the ending, which might well have been built on to the natural conclusion, showing the reform of the rescuer and his reward with the love of the girl.

"Passing the Grip." (Joker. Sat., March 3.)—An anarchist with a bomb, a married pair with a dog, and a honeymooning couple with lingerie all arrive in a hotel together and proceed to get their grips mixed. A chase is the result which is finally terminated by an explosion. The Joker company, headed by Gale Henry and William Franey, do their usual effective work in this offering.

"Tangled Threads." (Imp. Two reels. Sun., March 4.)—A conventional offering dealing with the love of a poor author for the daughter of an artist. She is crippled by an automobile and as a last resort to gain money for an operation the author joins a gang of crooks. A last minute change of mind influences him to turn straight again and he goes home to find that his play has been accepted. The cast does fairly good work.

"Universal Animated Weekly, No. 60." (Wed., Feb. 21.)—Vessels of American Line held up in New York harbor because of Germany's recent submarine proclamation; water front fire, New York City; game of auto-polo, Houston, Texas; recruiting sailors, Chicago, Ill.; Pershing's army nears Columbus, N. M.; Count von Bernstorff with family and staff leaves for Germany, Hoboken, N. J.; freight cars containing army supplies burned, El Paso, Texas; skating race, Newburgh, N. Y.; police guard homes of Europe's envoys, Washington, D. C.; cartoons by Hy Mayer.

Educational Films Corp.

"Foreign Deer." (Ditmars. Half reel.)—Though not containing the humor of the preceding Ditmars releases, "Foreign Deer" is always instructive and interesting. The facts that the deer seldom lives beyond fifteen years of age and that with the exception of Africa and Australia, it is found on practically every continent, are disclosed. The Russian, the Indian, the South American and the European fallow deer are shown in their cages at Central Park. Of particular interest is the sight of the fawns.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Jan. 18.	God of Little Children (Alma Hanlon), Apollo	5
Jan. 25.	Her Good Name (Jean Sothern), Van Dyke	5
Feb. 1.	Rosie O'Grady (Viola Dana), Apolo	5
Feb. 8.	The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp	5
Feb. 15.	The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph	5
Feb. 22.	Pride and the Devil (Alma Hanlon), Apollo	5

Artcraft Pictures

Nov.— 6.	Less Than the Dust (Mary Pickford)	5
Jan.— 8.	The Pride of the Clan (Mary Pickford.)	
Mar. 5.	A Poor Little Rich Girl (Mary Pickford)	5

Bluebird Photoplays

Jan.—29.	The Devil's Pay Day (Franklin Farnum)	5
Feb.— 5.	The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren)	5
Feb.—12.	The Reward of the Faithless (Wedgewood Nowell and Betty Shade)	5
Feb.—19.	The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon)	5
Feb.—26.	The Saintly Sinner (Ruth Stonehouse)	5
Mar. 5.	The Boy Girl (Violet Mersereau)	5
Mar. 12.	Mutiny (Myrtle Gonzales, Val Paul and George Hernandez)	5
Mar. 19.	Polly Redhead (Ella Hall)	5
Mar. 26.	The Gift Girl (Rupert Julian and Louise Lovely)	5

Fox Film Corporation

Jan.—22.	The Darling of Paris (Theda Bara)	5
Jan.—22.	The Primitive Call (Gladys Coburn)	5
Jan.—29.	One Touch of Sin (Gladys Brockwell)	5
Feb.— 5.	The New York Peacock (Valeska Suratt)	5
Feb. 12.	The Scarlet Letter (Stuart Holmes)	5
Feb. 19.	The Tiger Woman (Theda Bara)	5
Feb. 19.	Melting Millions (George Walsh)	5
Feb. 26.	A Child of the Wild (June Caprice)	5
Mar. 5.	Sister Against Sister (Virginia Pearson)	5
Mar. 12.	The Siren (Valeska Suratt)	5
Mar. 19.	A Tale of Two Cities (William Farnum)	5

Ivan Feature Productions

Dec. 1.	The Sex Lure (The Girl Who Did Not Care—Title in Greater New York)	6
Jan. —	Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell)	5

Kleine-Edison-Selig-Essanay

Jan. 22.	Princess of Patches (Vivian Reed), Selig	5
Jan. 29.	Adventures of Buffalo Bill (K.E.S.E. Special)	5
Feb. 12.	The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig	5
Feb. 19.	The Royal Pauper (Francine Larrimore), Edison	5
Feb. 26.	Skinner's Dress Suit (Bryant Washburn)	5
Mar. 5.	The Trufflers (Nell Craig), Essanay	5
Mar. 12.	Little Lost Sister (Selig)	5
Mar. 19.	Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay	5
Apr. 2.	The Law of the North (Shirley Mason)	5

McClure Pictures*

Jan. 29.	Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)	5
Feb. 5.	Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere)	5
Feb. 12.	Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere)	5
Feb. 19.	Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)	5
Feb. 26.	Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere)	5
Mar. 5.	Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)	5
Mar. 12.	Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason)	5

*Released through Triangle Exchanges.

Metro Pictures Corporation

Jan. 29.	Bridges Burned (Madame Petrova), Popular Plays and Players	5
Feb. 5.	The End of the Tour (Lionel Barrymore), Columbia	5
Feb. 12.	One of Many (Frances Nelson),	5
Feb. 19.	The Promise (Harold Lockwood and May Allison), Yorke	5
Feb. 20.	The Secret of Eve (Mme. Petrova), Columbia	5
Mar. 5.	The Belle of the Season (Emmy Wehlen), Rolfe	5
Mar. 12.	The Beautiful Lie (Frances Nelson), Rolfe	5
Mar. 19.	The Hidden Children (Harold Lockwood and May Allison), Yorke	5
Apr. 2.	The Waiting Soul (Mme. Petrova)	5
Apr. 9.	The Power of Decision (Frances Nelson)	5

Mutual Film Corporation

Jan. 29.	Pardners (Charlotte Walker)	5
Feb. 5.	Where Love Is (Ann Murdock), Mutual	5
Feb. 12.	Damaged Goods (New Edition), (Richard Bennett), American	7
Feb. 19.	The Gentle Intruder (Mary Miles Minter), American	5
Feb. 26.	The Greater Woman (Marjorie Rambeau), Powell-Mutual	5
Mar. 5.	The Girl from Rector's (Ruth MacTammany), Mutual Star	5

Paramount Pictures Corporation

Jan. 29.	His Sweetheart (George Beban), Morosco	5
Feb. 1.	The Wax Model (Vivian Martin), Pallas	5
Feb. 5.	Each To His Kind (Sessue Hayakawa), Lasky	5
Feb. 8.	Her Own People (Lenore Ulrich), Pallas	5
Feb. 12.	The Black Wolf (Lou Tellegen), Lasky	5
Feb. 15.	The American Consul (Theodore Roberts), Lasky	5
Feb. 19.	Winning of Sally Temple (Fannie Ward), Lasky	5
Feb. 22.	On Record (Mae Murray), Lasky	5
Feb. 26.	The Fortunes of Fifi (Marguerite Clark), Famous Players	5
Mar 1.	Those Without Sin (Blanche Sweet), Lasky	5
Mar. 5.	Sapho (Pauline Fredericks), Famous Players	5
Mar. 8.	Out of the Wreck (Kathlyn Williams), Morosco	5
Mar. 12.	Castles for Two (Marie Doro), Lasky	5
Mar. 15.	The Dummy (Jack Pickford), Famous Players	5
Mar. 19.	The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky	5
Mar. 22.	The Spirit of Romance (Vivian Martin), Pallas	5
Mar. 26.	The Bond Between (George Beban), Pallas	5
Mar. 29.	As Men Love (House Peters and Myrtle Stedman), Pallas	5
Apr. 2.	The Bottle Imp (Sessue Hayakawa), Lasky	5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Jan. 28.	Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa	5
Feb. 4.	A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser	5
Feb. 11.	Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa	5
Feb. 18.	Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser	5
Feb. 25.	Crime and Punishment (Derwent Hall Caine and Marguerite Cortet), Arrow	5
Mar. 4.	Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser	5
Mar. 11.	The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players	5
Coming—	When My Ship Comes In (Jane Grey), International	5

Red Feather Productions

Jan. 29.	Love Aflame (Ruth Stonehouse and Jack Mulhall)	5
Feb. 5.	Me and M' Pal (Edna Flugrath, Gerald Ames and Hubert Willis)	5
Feb. 12.	The Terror (Jack Mulhall)	5
Feb. 19.	The War of Tongs	5
Feb. 26.	The Girl and the Crisis (Dorothy Davenport, Charles Pearley and Wm. V. Mong)	5
Mar. 5.	The Gates of Eden (Claire McDowell)	5

Selznick Pictures

Dec. 18.	The Foolish Virgin (Clara Kimball Young)	5
Jan. 7.	Panthea (Norma Talmadge)	6
Feb. —.	The Argyle Case (Robert Warwick)	6
Feb. —.	The Price She Paid (Clara Kimball Young)	6
Mar. —.	The Eternal Sin (Florence Reed), Brenon	5
Mar. —.	The Easiest Way (Clara Kimball Young)	6

Triangle Film Corporation

Jan. 14.	The Little Yank (G. Gish), Fine Arts	5
Jan. 14.	The Bride of Hate (Keenan-Margery Wilson), Kay Bee	5
Jan. 21.	Nina, the Flower Girl (Love), Fine Arts	5
Jan. 21.	The Iced Bullet (Wm. Desmond), Kay Bee	5
Jan. 28.	The Americano (Douglas Fairbanks), Fine Arts	5
Jan. 28.	Chicken Casey (Dalton), Kay Bee.	5
Feb. 4.	Jim Bludso (Lucas), Fine Arts	5
Feb. 4.	The Crab (Thelma Salter-Keenan), Kay Bee	5
Feb. 11.	The Girl' of the Timber Claims (Constance Talmadge), Fine Arts	5
Feb. 11.	The Gun Fighter (Wm. S. Hart), Kay Bee	5
Feb. 18.	The Village Prodigal (Robert Harron), Fine Arts	5
Feb. 18.	A Princess of the Dark (Enid Bennett). Ince-Kay Bee	5
Feb. 25.	Stage Struck (Dorothy Gish)	5
Mar. 1.	The Last of the Ingrams (William Desmond	5

Unity Sales Corporation

Dec. 1.	Land Just Over Yonder	6
Dec. 15.	Humanizing Mr. Winsby	5
Jan. 15.	Glory	7

Vitagraph—V-L-S-E

Jan. 29.	The Glory of Yolanda (Anita Stewart)	5
Feb. 5.	Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno)	5
Feb. 12.	The Courage of Silence (Alice Joyce and Harry Morey)	5
Feb. 19.	Kitty Mackay (Lilian Walker)	5
Feb. 26.	Arsene Lupin (Earle Williams)	5
Mar. 5.	Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly)	5
Mar. 12.	The More Excellent Way (Anita Stewart)	5
Mar. 19.	Aladdin from Broadway (Edith Storey and Antonio Moreno)	5
Mar. 26.	The Heart of Sonia (Alice Joyce and Harry Morey)	5

World Pictures

Jan. 29.	Tillie Wakes Up (Marie Dressler and Johnny Hines)	5
Feb. 5.	A Hungry Heart (Alice Brady)	5
Feb. 12.	The Red Woman (Gail Kane)	5
Feb. 19.	A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche)	5
Feb. 26.	A Girl's Folly (Robert Warwick and Doris Kenyon)	5
Mar. 5.	The Web of Desire (Ethel Clayton and Rockliffe Fellowes)	5
Mar. 12.	Fascinating Olga (Alice Brady)	5
Mar. 19.	The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche)	5
Mar. 26.	The Family Honor (Robert Warwick and June Elvidge)	5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

Feb. 19. American Bears................500 feet
Feb. 26. The Foreign Deer.............500 feet
Mar. 5. The Beaver Prepares for Winter.500 feet
Mar. 12. Jungle Vaudeville..............500 feet

Foxfilm Comedies

Jan. 15. Social Pirates (Chas. Arling)......2 C
Jan. 22. Brainstorm (Billy Mason).........2 C
Jan. 29. His Ticklish Job (Hank Mann)....2 C
Feb. 5. The Cloud Puncher (Hank Mann)..2 C
Feb. 12. Chased Into Love (Hank Mann)...2 C
Feb. 19. There's Many a Fool (Hank Mann).2 C
Feb. 26. A Bon Bon Riot (Hank Mann).....2 C
Mar. 5. The House of Terrible Scandals (Henry Lehrmann and Billie Ritchie) ....2 C

General Film Company

ESSANAY

The Lighted Lamp (11th of Black Cat Series) ....2 D
All in a Day, C., and Alaska, Sc., Split reel.
Ashes on the Hearthstone (10th of "Is Marriage Sacred?" Series)..................2 D
A Four Cent Courtship (12th of Black Cat Series) ....2 C
Canimated Nooz Pictorial, No. 25 and British Columbia, Sc.................Split reel
The Extravagant Bride (11th of "Is Marriage Sacred?" Series)................2 D

KALEM

The Model Janitor (Ham Comedy).........1 C
Winged Diamonds (18th of Grant, Police Reporter Series)...........................1 D
The Sidetracked Sleeper (Hazards of Helen Series) ....1 D
A Flyer in Flapjacks (Ham Comedy).......1 C
The Screened Vault (19th of "Grant, Police Reporter," Series) ....1 D

KNICKERBOCKER STAR

The Beloved Vampire (Margaret Landis and Clifford Grey)............................3 D

SELIG

The Redemption of Red Mullin...............2 D
Selig-Tribune, No. 13......................1 Top
Selig-Tribune, No. 14......................1 Top
For Reward of Service (George Fawcett)..1 C-D
The Great Treasure..........................2 D
Selig-Tribune, No. 15......................1 Top
Selig-Tribune, No. 16......................1 Top
A Brother's Sacrifice........................1 D

VIM.

Title not reported...........................1 C
The Newlywed's Mistake....................1 C
Art and Paint.................................1 C

VITAGRAPH

The Seventh Son (Ralph Ince, Mary Maurice and James Morrison)...................1 D
The Footlight Lure (6th Dangers of Doris) ....1 C-D
Missing (Brinsley Shaw)......................2 D
The Meeting....................................1 D
The Gang (7th of "Dangers of Doris" Series) ....1 C-D

Metro Pictures Corporation

Monday, February 26, 1917
DREW—Reliable Henry (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 8), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, March 5, 1917
ROLMA—A Modern Romance (Max Figman), 1 C.
SERIAL—The Great Secret (Chapter 9), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, March 12, 1917
DREW—Locked Out (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 10), Francis X. Bushman and Beverly Bayne, 2 D.

Mutual Film Corporation

Monday, February 26, 1917
MUTUAL SERIALS—Taking Chances (10th Episode of the Perils of Our Girl Reporters), 2 D.....................
MONOGRAM—Shorty Hooks a Loan Shark (7th of the Adventures of Shorty Hamilton), 2 D.............05344-45
Tuesday, February 27, 1917
GAUMONT—Mutual Tours Around the World; Vienna, Austria, Gota Elf River, Sweden, Toledo, Spain, 1 Trav.. 05346
Wednesday, February 28, 1917
MUTUAL—Mutual Weekly, No. 113, 1 Top 05347
GAUMONT—See America First, Kartoon Komics, Mount Tamalpais, Calif., Sc., Split reel 05348
Thursday, March 1, 1917
CUB—Jerry's Romance (George Ovey), 1 C 05349
Friday, March 2, 1917
AMERICAN—Calamity Anne's Protege (Louise Lester), 1 C.............. 05350
Saturday, March 3, 1917
AMERICAN—Cupid and a Brick (J. Warren Kerrigan), 1 C-D.............. 05351
Sunday, March 4, 1917
VOGUE—A Rummy Romance (Paddy McQuire), 2 C.......................05352-53
GAUMONT—Reel Life, Strange Industries of the Arabs, Conc-Artistry, Will This Cure Cancer?, Criminal Cuteness, Making a Rubber Shoe, 1 Mag........... 05354
Monday, March 5, 1917
MUTUAL SERIALS—The Meeting (10th Episode of "The Perils of Our Girl Reporters"), 2 D.................. ——
MONOGRAM—Shorty Traps a Lottery King (8th of "The Adventures of Shorty Hamilton"), 2 D...........05355-56
Tuesday, March 6, 1917
GAUMONT—Mutual Tours Around the World; Munich, Germany, Schonbrunn Castle, Austria, Rustchuk, Bulgaria, 1 Trav............................ 05357
Wednesday, March 7, 1917
MUTUAL—Mutual Weekly, No. 114, 1 Top 05358
GAUMONT—See America First, Kartoon Komics, Oregon's Rocky Coast, Sc., Split reel.......................... 05359
Thursday. March 8, 1917
CUB—The Flying Target (George Ovey), 1 C.............................. 05360
GAUMONT—Reel Life, From Trapper to Wearer, Stimulating the Appetite of the Tired Business Man, Artistic Vases, The Pelican, Charlie's Wobbly Walk, 1 Mag........................ 05361
Friday, March 9, 1917
Titles not announced...............05362-63-64
Saturday, March 10, 1917
VOGUE—His Bogus Boast (Ben Turpin), 2 C.........................05365-66

Paramount Pictures Corporation

Monday, February 26, 1917
BURTON HOLMES—Exquisite Lake Louise, 1 Trav.
KLEVER KOMEDY—Some Doctor, 1 C.
PICTOGRAPH—No. 56, 1 Mag.
Monday, March 5, 1917
BURTON HOLMES—The Yoko Valley, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 57, 1 Mag.

Pathe Exchange, Inc.

Monday, February 18, 1917
Patria, No. 6 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 12 (The Foreign Alliance), Astra, 2 D.
Lonesome Luke—Lawyer, Rolin, 1 C.
Florence Rose Fashions, No. 19 (Rose), Fash.: Picturesque Algeria—Province of Constantine, Split Reel.
Wednesday, February 21, 1917
Hearst-Pathe News, No. 16, 1 Top.
Saturday, February 24, 1917
Hearst-Pathe News, No. 17, 1 Top.
Sunday, February 25, 1917
Patria, No. 7 (Red Dawn), Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 13 (Modern Buccaneers), Astra, 2 D.
Luke Wins Ye Ladye Faire, Rolin, 1 C.
Florence Rose Fashions, No. 20 (Rose), Fash.; Bursting Buds, Colored Educ., Split reel.
Wednesday, February 28, 1917
Hearst-Pathe News, No. 18, 1 Top.
Saturday, March 3, 1917
Hearst-Pathe News, No. 19, 1 Top.
Sunday, March 4, 1917
Patria, No. 8 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 14 (Flag Despoiler), Astra, 2 D.
Deep Dyed Villainy, Mittenthal, 1 C.
Florence Rose Fashions, No. 21 (Rose), Fash.; Picturesque Catalonia, (Spain) Colored Sc., Split reel.
Wednesday, March 7, 1917
Hearst-Pathe News, No. 20, 1 Top.
Saturday, March 10, 1917
Hearst-Pathe News, No. 21, 1 Top.

Triangle Komedies

Sunday, February 11, 1917
Won by a Foot, 1 C.
His Deadly Undertaking, 1 C.
Sunday, February 18, 1917
The Telephone Belle, 1 C.
When Hearts Collide, 1 C.
Sunday, February 25, 1917
A Bachelor's Finish, 1 C.
Thursday, March 1, 1917
Done in Oil, 1 C.

Universal Film Company

Monday, February 26, 1917
NESTOR—A Million in Sight (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.......................... 02201
Tuesday, February 27, 1917
GOLD SEAL — Mary from America (Douglas Gerard and Ruth Clifford), 3 C-D.............................. 02202
VICTOR—A Novel Romance (Flora Parker DeHaven and Paul Byron), 1 C-D. 02203
Wednesday, February 28, 1917
L-KO—Spike's Bizzy Bike (Dan Russell), 1 C.............................. 02204
UNIVERSAL—Animated Weekly, No. 61, 1 Top.............................. 02205
Thursday, March 1, 1917
VICTOR—They Were Four (Neal Hart), 1 C.............................. 02206
REX—The Rented Man, 2 D............ 02207
IMP—An Hour of Terror (Matt Moore and Jane Gail), 1 D............... 02208
Friday, March 2, 1917
IMP—Evil Hands (Edith Roberts and Edward Hearn), 1 D................. 02209
UNIVERSAL—Screen Magazine, No. 8, 1 Mag.............................. 02210
BIG U—A Battle of Wits (Harold Lockwood), Re-issue, 2 D................ 02211
Saturday, March 3, 1917
BISON—The Tornado (Jack Ford), 2 D.. 02212
JOKER—Passing the Grip (Gale Henry and Wh. Franey), 1 C.............. 02213
LAEMMLE—Undoing Evil (King Baggot), 1 D, Re-issue................. 02214
Sunday, March 4, 1917
IMP—Tangled Threads (Larimar Johnston), 2 D.......................... 02215
POWERS—Mr. Fuller Pep—An Old Bird Pays Him a Visit (C-Cart.), and The Land of Buddha (Dorsey Educ.), Split reel 02216
BIG U—Buried Alive (Wallace Reid and Dorothy Davenport), 1 D, Re-issue... 02217
UNIVERSAL SPECIAL—The House of Mystery (10th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D....................... 02218
Monday, March 5, 1917
NESTOR—A Bundle of Trouble (Eddie Lyons, Lee Moran and Edith Roberts), 1 C 02220
Tuesday, March 6, 1917
GOLD SEAL—Desperation, 3 D.......... 02221
VICTOR—Good Morning Nurse (Eileen Sedwick), 1 C........................ 02222
Wednesday, March 7, 1917
L-KO—Fatty's Feature Fillum (Fatty Voss), 2 C........................... 02223
UNIVERSAL—Animated Weekly, No. 62, 1 Top 02224
BIG-U—A Soldier's Dream, 1 D. (Re-issue) 02225
Thursday, March 8, 1917
BIG-U—Good for Nothing Gallagher (Wm. V. Mong), 1 D....................... 02226
REX—The Amazing Adventure (Roberta Wilson and Chas. Perley), 2 D........ 02227
LAEMMLE—The Human Flame, 1 D..... 02228
Friday, March 9, 1917
IMP—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"), 2 D.......................... 02229
UNIVERSAL—Screen Magazine, No. 9, I Mag. 02230
VICTOR—The Beauty Doctor (Billy Mason), 1 C. (Re-issue)............. 02231
Saturday, March 10, 1917
BISON—The Drifter (Harry Carey and Claire Dubray), 2 D................. 02232
JOKER—Wanta Make a Dollar (Gale Henry and Wm. Franey), 1 C......... 02233
Sunday, March 11, 1917
REX—It Makes a Difference (Dorothy Davenport and Irene Hunt), 1 D...... 02234
POWERS—Mr. Fuller Pep—His Day of Rest (Cart.-C) and The Mysterious City Dorsey Educ.), Split reel....... 02235
IMP—The Man of Mystery (King Baggot), 2 D. (Re-issue)..................... 02236
UNIVERSAL SPECIAL—The Garden of Surprise (11th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D....................... 02237

Vitagraph-V-L-S-E.

Monday, February 26, 1917
Dubs and Drygoods (Hughie Mack).......1 C.
Captain Jinks' Explosive Temper (Frank Daniels) ....1 C.
The Secret Kingdom (Episode No. 10, "A Goat Without Horns")................2 D.
Monday, March 5, 1917
Masks and Mishaps (Hughie Mack).........1 C
Captain Jinks' Kids (Frank Daniels)........1 C
The Secret Kingdom (Episode No. 11, "The White Witch")...........................2 D

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?..........................5 reels

Argosy Films, Inc.
The Celebrated Stielow Case...............6 reels
Where D'ye Get That Stuff.........5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue ....5 reels

Biograph Company
Her Condoned Sin.........................6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company
Dec.— 4. Sea Nymphs.....................1 reel
Dec.—11. Miss Billie Buttons.............1 reel
Dec.—18. Hist! At Six O'clock............1 reel
Dec.—25. Cupid's Uppercut ....1 reel
Jan.— 1. His Model Wife.................1 reel
Jan.— 8. Out for the Coin................2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.................1 reel
Feb. 5. Small Change....................1 reel
Feb. 12. Oh, For a Wife!..................1 reel

Claridge Films, Inc.
The Birth of Character...................5 reels
The Heart of New York...................5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs............4 reels
Liberty Hall ....4 reels
The Black Spot............................4 reels
Victoria Cross............................4 reels
O 18.......................................4 reels
His Vindication...........................5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) ....5 reels
Dec.—Just a Song at Twilight...........5 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....................6 parts

European Film Company
Fighting for Verdun.......................5 reels

Exclusive Features, Inc.
Where is My Father?......................7 reels

Jos. W. Farnham
Race Suicide.............................6 parts
The Awakening of Bess Morton............5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold. Marie Shotwell and Robert Connes) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days............6 parts

Hippodrome Film Co.
At the Front with the Allies............

Juvenile Film Corporation
Apr.—.1. World War in Kidland..........1 reel
Apr.— 8. A Chip Off the Old Block......1 reel
Apr.—15. Chip's Elopement...............1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals...................1 reel
May—13. For Sale, a Daddy..............1 reel
May—27. Chip's Carmen..................2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun......................5 reels

Kulee Features
Germany on the Firing Line............6 parts
France on the Firing Line...............6 parts
The Unborn (Bessie Bondhill)..........5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K......................3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night)........4 reels

Moral Uplift Society of America
It May Be Your Daughter.............

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.............5 reels

Patriot Film Corp.
How Britain Prepared...................8 reels

Pioneer Feature Film Corp.
The Soul of a Child......................5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) ....6 reels

Radio Film Company
Satan the Destroyer of Humanity........7 parts

Ray Comedies
July—12. Casey's Servants..............
July—19. Casey the White-Wing........

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) ....5 reels

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)................ 7
Coming. The Garden of Allah (Selig)...... 10

Signet Film Corporation
Nov.— . The Masque of Life...........7 reels

Standard Newsfilm, Inc.
Demons of the Air.......................2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.......6 parts

Superior Films Company
The Faucet...............................5 reels
The Cowpuncher..................... ....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine..................6 reels

Unity Sales Corporation
June—19. The Bishop's Secret...........4 parts
June—26. The Lottery Man..............5 reels
July— 3. The Marriage Bond.............5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct...................
Where Are My Children?.................5 reels
Twenty Thousand Leagues Under the Sea ....10 reels
People vs. John Doe (Harry De More, Leah Baird).........................5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl.......................

Variety Films Corporation
My Country First........................6 reels
The Pursuing Vengeance.................5 parts

Warner Brothers
Dec.—Robinson Crusoe (Savage) ....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).......7 reels

To Your Advantage and Ours

Motion Picture News gives its readers the best possible release date service; you are anxious to keep your exhibitors informed of your coming productions. So get busy—cooperate—and

Have Your Releases In By Saturday

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second page number refers to the music chart for the picture.

FEATURE RELEASES

Accomplice, The (Sherrill-Art Drama), 5D, Feb. 8	1256
Adventurer, The (U. S. Amusement Corp.), 5D	1252
Adventures of Buffalo Bill, The (Essanay-K-E-S-E), 5Top, Jan. 29	1092
American Consul, The (Lasky-Paramount), 5D, Feb. 15	——
Argyle Case, The (Selznick Picture), 7 Parts, D, Feb	1250
Arsene Lupin (Vitagraph-V-L-S-E), 5D, Feb. 26	——
Austrian Patrol, The (Educational), Split reel, Ed	1253
Bad Boy, The (Fine Arts-Triangle), 5CD	1254
Black Stork, The (Sheriott Pictures), 5D	1256
Black Wolf, The (Lasky-Paramount), 5D, Feb. 12	1255
Bridges Burned (Metro), 5D, Jan. 29	922 1280
Chicken Casey (Triangle-Ince), 5CD, Jan. 28	761
Child of the Wild, A (Fox Film), 5D, Feb. 26	——
Courage of Silence, The (Vitagraph), 5D, Feb. 12	1092
Crime and Punishment (Arrow-Pathe), 5D, Feb. 25	1255
Damaged Goods (American-Mutual), 5D, Feb. 12	——
Darling of Paris, The (Fox Film), 5D, Jan. 22	1090 1114
Deemster, The (Arrow), 9 Parts, D	1250
Devil's Pay Day, The (Bluebird), 5D, Jan. 29	923 1115
Doctor Salisbury's Pictures (Salisbury), 15 Reels, Top	1257
Each to His Kind (Lasky-Paramount), 5D, Feb. 5	1091
End of the Tour, The (Metro), 5D, Feb. 5	1093
Envy (McClure-Triangle), 1st of "Seven Deadly Sins" Series, 5MD, Jan. 29	757
Fortunes of Fifi, The (Famous Players-Paramount), 5D, Feb. 26	——
Gentle Intruder, The (American-Mutual), 5D, Feb. 19	——
Germany and Its Armies of Today (Germanic Official War Films, Inc.), 10 War	758
Girl and the Crisis, The (Red Feather), 5D, Feb. 26	——
Girl Like That, A (Famous Players-Paramount), 5D	759
Girl of the Timberclaims, The (Triangle-Fine Arts), 5D, Feb. 11	763
Girl's Folly, A (World), 5D, Feb. 26	——
Glory (M. L. B. Unity), 7C, Jan. 15	762
Glory of Yolanda, The (Vitagraph), 5D, Jan. 29	759
God of Little Children (Apollo-Art Dramas), 5D, Jan. 18	594
Golden Fetter, The (Lasky-Paramount), 5D, Jan. 25	919
Greater Woman, The (Powell-Mutual), 5D, Feb. 26	——
Greed (McClure-Triangle), 3d of "Seven Deadly Sins" Series, 5MD, Feb. 12	1089
Gun Fighter, The (Triangle-Ince), 5D, Feb. 11	1088
Heart of Texas Ryan, The (K-E-S-E), 5D, Feb. 12	1421
Her Condoned Sin (Biograph), 6D	762
Her Good Name (Van Dyke-Art Dramas), 5D, Jan. 25	924
Her Life and His (Thanhouser-Pathe), 5D, Feb. 18	1088
Her Own People (Pallas-Paramount), 5D, Feb. 8	1252
His Sweetheart (Morosco-Paramount), 5D, Jan. 29	920
Hungry Heart, A (Peerless-World), 5D, Feb. 5	920
Jim Bludso (Triangle-Fine Arts), 5D, Feb. 4	922
Kitty Mackay (Vitagraph-V-L-S-E), 5D, Feb. 19	——
Last of the Ingrahams, The (Triangle-Ince), 5D, Mar. 1	1252
Lost and Won (Lasky-Paramount), 5D, Jan. 22	760
Love Aflame (Red Feather-Universal), 5C, Jan. 29	760.1115
Man Who Took a Chance, The (Bluebird), Feb. 19	——
Me an' Me Pal (Red Feather-Universal), 5MD, Feb. 5	1089 1279
Melting Millions (Fox Film), 5D, Feb. 19	——
Modern Monte Cristo, A (Thanhouser-Pathe), 5MD, Feb. 4	758
Modern Mother Goose (Lea-Bee), 5Juv	1258
Money Magic (Vitagraph), 5D, Feb. 5	919
Moral Code, The (Erbograph-Art Dramas), 5D, Feb. 15	——
Mysterious Mrs. M, The (Bluebird), 5D, Feb. 5	757
New York Peacock, The (Fox Film), 5D, Feb. 5	— 1279
On Record (Lasky-Paramount), 5D, Feb. 22	——
On the Austro-German Battlefronts (Eiko Film), 5War	924
One of Many (Metro), 5D, Feb. 12	1256
One Touch of Sin (Fox Film), 5D, Jan. 29	922 1114
Pardners (Mutual), 5D, Jan. 29	1088
Passion (McClure-Triangle), 5th of "Seven Deadly Sins" Series, 5MD, Feb. 26	——
Paula Blackton's Country Life Stories (Vitagraph), 11Top	1093
Polly Redhead (Bluebird), 5CD, Mar. 19	1253
Price She Paid, The (Selznick), 5D, Feb. —	——
Pride (McClure-Triangle), 2d of "Seven Deadly Sins" Series, 5MD, Feb. 5	921
Pride and the Devil (Apollo-Art Dramas), 5D, Feb. 22	——
Primitive Call, The (Fox Film), 5D, Jan. 22	761
Princess of Patches, The (Selig-K-E-S-E), 5CD, Jan. 22	924 954
Princess of the Dark, The (Triangle-Ince), 5D, Feb. 18	1089
Promise, The (Yorke-Metro), 5D, Feb. 19	——
Red Woman, The (World Film), 5D, Feb. 12	1091
Reward of the Faithless, The (Bluebird), 5D, Feb. 12	——
Rosie O'Grady (Apollo-Art Drama), 5D, Feb. 1	1090
Royal Pauper, The (K-E-S-E), 5D, Feb. 19	——
Saintly Sinner, The (Bluebird), 5D, Feb. 26	1257
Scarlet Crystal, The (Red Feather-Universal), 5D	923
Scarlet Letter, The (Fox Film), 5D, Feb. 12	——
Secret of Eve, The (Columbia-Metro), 5D, Feb. 26	——
Single Code, The (Centaur-Mutual), 5D	1251
Skinner's Dress Suit (Essanay-K-E-S-E), 5CD, Feb. 26	1093
Sold At Auction (Balboa-Pathe), 5D, Feb. 11	921
Square Deal, A (World Film), 5D, Feb. 19	1254
Terror, The (Red Feather), 5D, Feb. 12	——
Threads of Fate (Metro), 5D, Jan. 22	760 1114
Tiger Woman, The (Fox Film), 5D, Feb. 19	——
Tillie Wakes Up (Peerless-World), 5C, Jan. 29	759
Trilby (Clara Kimball Young Re-issue-World), 5D, Feb. 19	919
Village Prodigal, The (Fine Arts-Triangle), 5D, Feb. 18	——
War of the Tongs, The (Red Feather-Universal), 5D, Feb. 19	1258
Wax Model, The (Pallas-Paramount), 5D, Feb. 1	1091
Where Love Is (Mutual), 5D, Feb. 5	——
Winning of Sally Temple (Lasky-Paramount), 5D, Feb. 19	——
Wrath (McClure-Triangle), 4th of "Seven Deadly Sins" Series, 5MD, Feb. 19	——

SHORT SUBJECTS

Adventures of Buffalo Bill (K-E-S-E), Top, Screen time, 1 hour and 15 minutes—Synopsis	931
After the Balled-up Ball (L-Ko), 2C, Feb. 21	1260
Algerian Harem, The (Pathe), Split reel, Trav, Feb. 4	764
American Bears (Educational), Split reel, Ed	1253
Animated Weekly, No. 60 (Universal), 1Top, Feb. 28	——
Animated Weekly, No. 61 (Universal), 1Top, Feb. 28	——
Ashore and Afloat (Mutual), 4th "Uncle Sam's Defenders," 1Top, Jan. 26	1098
Avarice (Imp), 1D, Feb. 9	1260
Bare Living, A (Victor), 1C, Feb. 23	1260
Battle of Let's Go, The (L-Ko-Universal), 2C, Jan. 24	764
Beautiful Banff (Holmes-Paramount), 1Top, Feb. 12	——
Birds of Prey (Mutual), 8th Episode of "Perils of Our Girl Reporter" Series, 2D, Feb. 12	——
Black Hands and Soapsuds (Christie), 1C, Jan. 15	1260
Blackmail (Metro-Drew), 1C, Feb. 5	1260
Blundering Blacksmiths, The (Kalem), 1C	930
Brave Little Waldo (L-Ko), 1C, Feb. 16	1260
Bull Dogs of the Deep (Mutual), 5th of "Uncle Sam's Defenders" Series, 1Ed	930
Buried Treasure of Ceylon, The (Powers), Split reel, Ed, Feb. 25	——
Butcher's Nightmare, The (Vogue), 2C, Feb. 25	——
Calamity Anne's Legacy (American), 1C, Feb. 16	——
Calamity Anne's New Job (American), 1C, Feb. 23	——
Canimated Nooz Pictorial, No. 24 (Essanay), C.Cart, Screen time, 15 minutes—Synopsis, Feb. 7	930
Captain Jinks' Cure (Vitagraph-V-L-S-E), 1C, Feb. 19	——
Captain Jinks' Love Letters (Vitagraph-V-L-S-E), 1C, Feb. 12	——
Captain Jinks' Wife's Husband (Vitagraph-V-L-S-E), 1C, Feb. 5	——
Childish Delights (Pathe), Juv, Split reel, Feb. 11	931
Circus Cyclone, A (Vogue-Mutual), 2C, Jan. 28	930
Comeback, The (Bison), 2C, Feb. 24	1260
Cops and Cussedness (Vitagraph-V-L-S-E), 1C, Feb. 19	——
Cupid's Uppercut (Christie Films), 1C, Dec. 25	1098
Dangerous Double, A (Imp), 2D, Feb. 25	——
Daring Chance, The (Bison-Universal), 2D, Jan. 27	764
Dawgone Days, The (L-Ko), 2C, Feb. 7	1098
Day in the Life of a Dog, A (Powers), Split reel, C.Cart, Feb. 25	——
Death Siding, The (Kalem), Episode of "Hazards of Helen" Series, 1D	930
Der Captain Is Examined for Insurance (Pathe), Cart, Split reel, Feb. 11	931
Desertion and Non-Support (Essanay), D, Screen time, 27 minutes—Synopsis, Feb. 10	930
Diamonds of Destiny (Imp-Universal), 1D, Feb. 4	931
Dominion of Fernandez, The (Kalem), Episode of "The Girl from 'Frisco" Series, 2D	923
Down Went the Key (Nestor), 1C, Feb. 19	1260
Drama of the Orient (Dorsey-Universal), Split reel, Ed, Feb. 18	——
Dubs and Drygoods (Vitagraph-V-L-S-E), 1C, Feb. 26	——
Easy Street (Chaplin-Mutual), 2C	1254
Exquisite Lake Louise (Holmes-Paramount), 1Trav, Feb. 26	——
Faking Fakirs (L-Ko-Universal), 2C, Jan. 31	931
Fireman's Bride, The (Victor), 1CD, Feb. 20	——
Florence Rose Fashions, No. 17 (Pathe), Split reel, Fash, Feb. 4	764
Florence Rose Fashions, No. 18 (Rose), Fash, Split reel, Feb. 11	931
Florence Rose Fashions, No. 20 (Rose), Split reel, Fash, Feb. 25	——
Folly of Fanchette, The (Imp), 2D, Feb. 23	——
Forbidden Game, The (Imp-Universal), 2MD, Feb. 2	931
Foreign Alliance, The (Astra-Pathe), 12th Episode of "Pearl of the Army" Series, 2D, Feb. 12	——
Fourth Witness, The (Laemmle), 2D, Feb. 16	1260
Fugitive, The (Imp-Universal), 2D, Jan. 26	764
Goat Without Horns, A (Vitagraph-V-L-S-E), 10th Episode of "The Secret Kingdom" Series, 2D, Feb. 19	——
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Great Secret, The (Metro Serial), Chaps. 6, 7 and 8, 2 parts each, D	1251
Great Torpedo Secret, The (Gold Seal), 3CD, Feb. 20	——
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He Never Touched Me (Vitagraph-V-L-S-E), 1C, Feb. 12	——
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Hearst-Pathe News, No. 9 (Pathe), 1Top, Jan. 27	931
Hearst-Pathe News, No. 18 (Pathe), 1Top, Feb. 28	——
Heart of Mary Ann, The (Victor), 1C, Feb. 22	1260
Hell By the Enemy (Victor-Universal), 1C, Jan. 26	764

Her Crooked Career (Christie Films), 1C, Jan. 8	1098
Her Friend, the Chauffeur (Christie), 1C, Jan. 22	1260
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Herb of Bunko Hill, The (Victor-Universal), 1C, Feb. 2	931
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Hoodooed Story, The (Essanay), CD, Screen time, 28 minutes—Synopsis, Feb. 6	930
In Southern Highlands (Pathe), Sc, Split reel, Feb. 11	931
In the Shadows of Night (Rex), 1D, Feb. 11	——
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It's Cheaper to be Married (Victor-Universal), 1C, Feb. 1	931
Jack Tar in the Making, A (Mutual), 3d of " Uncle Sam's Defenders " Series, 1Educ	764
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Jerry and the Outlaws (Cub-Mutual), 1C, Jan. 25	930
Jerry's Big Mystery (Cub), 1C, Feb. 15	——
Jerry's Big Raid (Cub), 1C, Feb. 8	1259
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Love Me, Love My Biscuits (Joker-Universal), 1C, Jan. 27	764
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Mouth Organ Jack (American), 1D, Feb. 24	——
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Mr. Wright in Wrong (Essanay), Split reel, C, Jan. 31	1098
Mule Mates (Joker), 1C, Feb. 17	1260
Musical Marvel, The (Vogue), 2C, Feb. 11	1259
Mutual Tours Around the World, No. 11 (Mutual), 1Sc, Jan. 17	764
Mutual Tours Around the World, No. 12 (Gaumont-Mutual), 1Sc, Jan. 23	1098
Mutual Tours Around the World, No. 13 (Gaumont-Mutual), 1Sc, Jan. 30	930
Mutual Tours Around the World, No. 15 (Gaumont), 1Sc, Feb. 13	——
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Never Again (Gaumont-Mutual), C.Cart, Split reel, Jan. 31	930
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Patria (International-Pathe), 4th Episode, 2D	921
Patria (International-Pathe), 5th Episode, 2D	1090
Patria (International-Pathe), 6th Episode, 2D, Feb. 18	1254
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Pest, The (Metro-Drew), 1C, Jan. 29	1260
Picturesque Algeria (Florence Rose), Split reel, Top	1259
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Prima Donna's Special, The (Kalem), Episode of " Hazards of Helen " Series, 1D	1098
Purple Mask, The (Universal Special), 5th Episode, 2D, Jan. 22	764
Purple Mask, The (Universal Special), 6th Episode, 2D, Jan. 29	764
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Race for Freedom, The (Universal Special), 7th Episode of " The Purple Mask " Series, 2D, Feb. 11	——
Reel Life, No. 38 (Gaumont), 1Top, Jan. 21	764
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Rips and Rushes (Vitagraph-V-L-S-E), 1C, Feb. 5	——
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Rosie's Rancho (Joker), 1C, Feb. 24	1260
Rum Cay (Vitagraph-V-L-S-E), 8th Episode of " The Secret Kingdom " Series, 2D, Feb. 12	——
Schemer Skinny's Scandal (Rolin-Pathe), C, Split reel, Feb. 11	931
Scouts of the Sea and Air (Mutual), 5th of " Uncle Sam's Defenders " Series, 1Top, Feb. 2	930
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See America First, No. 75 (Gaumont), Split reel, 1Top, Feb. 14	——
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Shifting Shadows (Essanay), Episode of " Is Marriage Sacred? " 2D, Feb. 3	1098
Shorty and the Yellow Ring (Monogram-Mutual), 2D	764
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Shorty Goes to College (Monogram-Mutual), 3d Episode of " The Adventures of Shorty Hamilton " Series, Jan. 22	930
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Sidetracked Sleeper, The (Kalem), Episode of " Hazards of Helen " Series, 1D	1259
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Souls United (Gold Seal-Universal), 3D, Jan. 23	764
Spike's Bizzy Bike (L-Ko), 1C, Feb. 28	——
Sticky Fingers (Vogue), 2C, Feb. 4	——
Strange Adventure, A (Selig), 1C, Feb. 10	1098
Strange Discovery, A (Universal), 9th Episode of " The Purple Mask " Series, 2D, Feb. 25	——
Swamp Adder, The (Vitagraph-V-L-S-E), 9th Episode of " The Secret Kingdom " Series, 2D, Feb. 19	——
Tailors' Trimmings (Vogue-Mutual), 2C	764
Taking Chances (Mutual), 10th Episode of " Perils of Our Girl Reporter " Series, 2D, Feb. 26	——
Tankless Job, A (International-Pathe), Split reel, C.Cart, Feb. 4	764
Telephone Belle, The (Triangle), 1C, Feb. 18	——
Three Ways Out (Essanay), 2D, Jan. 30	1098
Throwing the Bull (Pathe), Split reel, Com.Cart	1259
Trap, The (Kalem), Episode of " Grant, Police Reporter " Series, 1D	1259
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Won By a Foot (Triangle), 1C, Feb. 11	——
Won by Grit (Gold Seal-Universal), 3D, Feb. 6	1098

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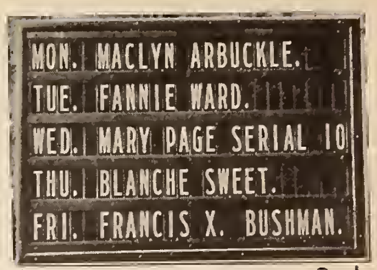

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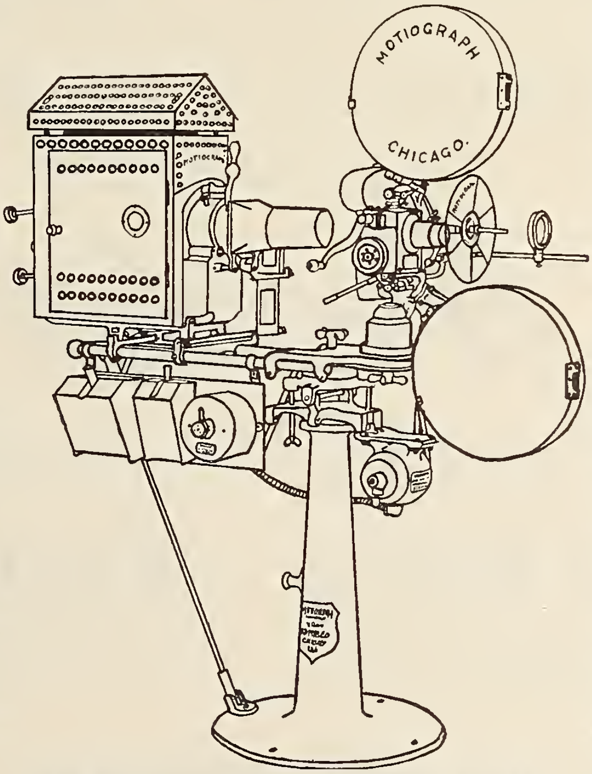

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Motion Picture News was started as the service publication of this industry. It has been our aim since the beginning to make it all that this implies. We have attempted to make all connected with the theatre feel that Motion Picture News is being published for them and entirely in their interests—that it is their paper.

We have succeeded in this to the extent of having as subscribers a large majority of the estimated number of theatres in the country. More are joining the ranks each day. We have established departments in the interest of the various branches of the trade which, we know, are helpful from the letters which numerous subscribers write us each week.

No matter how good these service departments may be, there is always room for improvement. Ideas come up in every man's mind while looking over any book or magazine as to why thus and so is not done or why it is. Sometimes they will help the editor by writing a postal card asking for an explanation; at other times they will pass the matter over as though life was too short anyway.

You must realize that a man in an office may be working along 80 per cent. correctly yet the other 20 per cent. may be waste energy. In order to illustrate: you may be interested in the bulk of the editorial matter in the Projection Department, yet there may be big things you wish we would take up, on which you would like information. The same may apply to the Music and the Picture Department, the Camera Department or any other department. It might have been covered before you were a subscriber, and is worthy of repetition.

We are all the time projecting new lines of discussion which will be of vital interest to you. Sometimes we are fortunate enough to anticipate your individual needs; at other times you have ideas long before they strike us, if indeed they ever do. Unless these ideas are transmitted to us we are unable to help you as we would like to.

In the Projection Department—some theatre manager or operator may be studying some particular problem, the explanation of which may be simple or it may be difficult. It may demand a series of articles written at some length with diagrams, etc. We may not be able to take care of it in our office at all—we may have to get outside help for we do not claim to know it all by any means. We will, however, see that you have the right information in clear, concise, understandable language.

The same thing may apply to the Music and the Picture Department. Every orchestra leader, piano player or operator of the one man Orchestra Units has his own ideas about picture music and how it should be rendered. Our editor has his as you already know. His suggestions may fit in with your ideas or they may not. If they do, he likes to know it; if they do not, give him food for thought by handing him your ideas right from the shoulder.

We have had many fine articles and letters from people in the trade which have come under the various department heads—we hope they will all come again; yet those who have written are not the only ones with valuable ideas and suggestions. I doubt if there is a News subscriber who has not one or more topics on which he would like to let out and say his part in praise or criticism of some phase of the industry. The News is the place to have this fling, for it will have the attention of the entire industry and, if the thought conveyed is right, you will not only gain credit for it but will make the entire industry indebted to you.

What Motion Picture News wants is co-operative service. We are trying to help you at all times but, to make this service complete, you must help yourselves and help us help you by your suggestions. It does not make any difference what the subject is, as long as its treatment will help you, or the rest of the trade, or any one branch of it to improve conditions. It is merely the application of the saying, "He is helped most who helps himself."

E. K. Gillett.

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EQUIPMENT
OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS
ANSWERED

Get Rich Quick Exhibitors—Maybe?

ON page 1196 of the February 24 issue of the NEWS there appeared an article under the heading of "Those Who Do and Who Don't," in which this quotation appealed to me as being applicable to the question which I have in mind: "The future of the motion picture depends upon making the second class—it is a millionfold—*want to go to pictures,* by making pictures they will *want to see.*" This could easily be transposed into PROJECT PICTURES SO AS TO KEEP ALL CLASSES *WANTING TO SEE THEM.*

One day last week, in fulfilment of a promise made to visit each of the motion picture theatres on the famous East Side, I visited the Lyceum theatre, at Third avenue and Fifty-fifth street, an upstairs theatre in what was formerly a bank building. The manager, Mr. Bernardick, evidently thinking that I had serious designs upon his operator, was at first disinclined to grant me permission to visit him; however, the operator, Benjamin Greenberg, interceded for me, and we spent a pleasant half-hour together. The equipment in the operating room consists of two Standard Master Model projectors, taking current through a Hallberg 220 volt Economizer, this being used for both machines, so that when the operator was finishing up on one machine and ready to start on the other he had to "steal" the light. I have heard many instances where managers have been a penny wise and a pound foolish, but this certainly does take first prize, and certainly one more economizer would not drive this manager to the poorhouse.

The "show????" consists of from seven to eight *reels of film,* that's all they can be called, and the admission for this "greatest show on earth" is five cents, which was to my mind exorbitant, considering the age and condition of the subjects shown. The house, which has a seating capacity of approximately three hundred, was a little more than half filled (it being early in the afternoon), and the cleanest part of the theatre was the operating room. (I am not saying this to flatter Brother Greenberg, but because it is the truth.) The picture was entirely too large for the short throw, and the screen was sadly in need of repair, it being a home-made affair, and had at some time or other been painted with some substance resembling aluminum, and the spots and streaks were easily discernible.

The "feature" picture was "Black Friday," made by the Universal, and when I say that this manager pays the magnificent sum of five dollars for a feature you can imagine the condition it was in. The projection by Mr. Greenberg was a surprise—the light was well handled and the screen illumination good; in fact, I might say very good, considering the size of picture and current and the condition of the screen. This operator is another one of those who WORK from 1 to 11 P.M., and, believe me, it is work, no relief for supper, just grind 'em out according to the old formula; drag 'em during the day and run 'em a mile-a-minute at night, all for the princely salary of !!!!!!—honestly, I'm ashamed to mention it.

Can exhibitors find any excuse for such places as this, and do they think that the public can be won over to declare that the motion picture is the ideal means of entertainment for the masses as long as they are fed upon such presentations?

The funny part of my visit was that there was another operator (?) looking for the brother's job, and I would suggest that Brother Greenberg let him have it, then all things would correspond. There should be no difficulty in a man of Greenberg's caliber getting a position in more congenial surroundings, for he has the attributes of a good operator to recommend him; he is careful, painstaking and keeps his mechanisms and operating room in a perfectly clean condition.

In contrast with this experience, it is especially interesting to note a few of the letters appearing in the department this week from operators who find themselves granted shoulder to shoulder co-operating in every possible manner.

A Welcome Surprise

CHARLES A. HOSFORD, Ft. Wayne, Ind., whom I had given up as being lost, strayed or stolen, comes across with the following letter: "Will drop you a line to let you know that the boys in Fort Wayne have organized under the banner of the I. A. (see "Union Announcements"). The boys are all progressive and we hope to keep Ft. Wayne on the map. We have a membership of twenty-two, and all are working and harmony prevails, which we hope will continue, for to my mind when there is harmony half the success is already won. I am getting sample of a film cleaner ready to send you, as I promised some time ago, but since I have the honor of being secretary of this local I have not had much time I could call my own. If I remember right, I think I promised to keep you busy. (You did, but didn't). But don't think that I have been idle, for I have not. I have been working on something that will be of benefit to every brother operator and exhibitor. I will not say what it is until I have finished a model and put it to the test, for I would not want you to recommend something that I was not sure of myself. Please don't think that I have deserted you, for I have not, and please accept my appreciation for your good work and the assistance you are giving to brother operators, and I hope that the Lord will give you health and strength to continue the good work. That may sound as though I was preaching a sermon, but it comes from the bottom of my heart, and I am sure that all operators who know you feel the same. Well, I guess I'll ring off, wishing you and the NEWS the best of success.

Answer: Well, Brother Hosford, it was indeed a welcome surprise when I found your letter on my desk. I recognized the handwriting, even though you mailed it in one of the union's envelopes. I was indeed glad to know that the dream I had when I visited you last summer had come true and that at last the boys in Ft. Wayne had become organized and were willing to uphold the principles of the great American labor movement so essential to their industrial welfare.

I have no doubt but that you will keep Ft. Wayne on the map, for I know that your members are an earnest and progressive lot of men, and I look for big things to be accomplished by local 466. I thoroughly agree with you: *harmony must prevail if success is to be won.* And you must also realize that harmony between your members and the exhibitors, your employers, is another important factor. You cannot expect to GET unless you are in turn willing to GIVE, and meeting on the common ground of politeness and humanity, I am sure that much good will be accomplished by your members that will be of mutual benefit to your employers and yourselves.

For goodness sake, hurry along that "thing" that you will not say what it is until it has been put to the test. I feel confident that anything in which you have had a hand will be of value. You surprise me. I thought an officer of the union had a soft snap of it; so many seem to think that his hardest work is to draw his salary; but I'll forgive you this time if you promise never to let it happen again. For your kind expression of good will accept my sincere thanks, and I know that you are sincere in what you write. A letter or anything else from you will always be, as this has been—WELCOME.

Frank and Kling of Canton, Ohio

W. C. FRANK and Frank Kling, operators at the Alhambra theatre, Canton, O., are two operators who have made a study of their profession and are ever on the alert to improve projection and incidentally increase the receipts of the box office at the above named theatre. It is a pleasure to hear from men who do things, and the department is awaiting photographs of the Alhambra's operating room and operators. So it's up to you, Messrs. Frank and Kling, to send them in, and pass along for the benefit of other operators the little kinks you have discovered and which you have found to be of value.

Nicholas Power Takes a Rest

MR. NICHOLAS POWER, the famous inventor of the Power's Cameragraph, who has for the past several months been working hard along experimental lines, as well as being in almost daily attendance at his office at 90 Gold street, New York City, is now taking a well-earned rest, and will be among those present at Daytona, Florida, for a period of eight weeks.

The editor of this department hopes that the well-deserved rest will prove beneficial and that Mr. Power will come back entirely refreshed and ready once more to plunge in and take care of the many problems that will have cropped up during his absence.

Considerate of His Operator

Connecticut writes: *"I have been operating for the past six years, and in all that time I have never had to call for outside help. This is not because I 'know it all,' for I am always ready and willing to learn. The* NEWS *has been of great help to me, especially the projection department. I think operators should try and help you in what must be a very tiresome and arduous job, and they could do this if they would look in the back numbers for answers to their questions before writing you. I have every copy of the* NEWS *for the past three years and have cut out and bound together the projection department, which has proved invaluable. My own trouble may have been treated in some of the back numbers, but if so I have failed to find it. I have an Edison Model B machine, and my picture jumps up and down on the screen. I seldom run over 60 and the film jumps, some makes worse than others. I have put on new tension springs and aperture plate and adjusted them properly, but it seems to have done no good. The machine is nearly new and free from any lost motion. I am fortunate in having an employer who is somewhat different from the ordinary run of managers. When I have put in an extra good day's work, meaning that my light has been well handled and all things as they should be, he slips me fifty cents or a dollar. This is extra, and I get a good salary, too. I think if more managers were to try this scheme they would find that it would bring in better returns."*

Answer: The answer to your problem is perhaps due to one of these causes: either the intermittent sprocket is not true, or the intermittent sprocket shaft has been sprung. Dirt on the face of the intermittent sprocket is another cause for the picture jumping. See that it is perfectly clean. When writing about troubles of this kind you should be careful to describe the effect produced. If the jump occurs four times to each revolution the foregoing is no doubt the cause. If it is not caused that way you will have to describe it more fully if I am to help you. It is good to know that there is one manager who is considerate of his operator, and the extra pay should be an incentive, as it no doubt is, for you to do better work each day. There must be a spirit of co-operation between employer and employee if the best results are to be obtained. I would like to call the attention of Mr. Bernardick, of New York City, to the latter portion of your letter.

Lens Trouble

Milwaukee, Wis., writes: *"My lens has developed what appears to be white specks. It looks to me as though they were inside the glass. I have tried cleaning them with a soft rag and alcohol, but it does not seem to do any good. Picture is clear and sharp, but not as distinct as it might be. Can you help me?*

Answer: I suppose you mean the motion picture objective. It is quite possible that the white specks are due to some flaw in the glass. There are certain kinds of optical glasses which are subject to oxidization and deterioration because of the metals used in their composition. If the specks are in the glass itself the only remedy is to purchase a new lens. It is also probable that the specks are between the two lenses of the front combination. These lenses are cemented together with balsam, and it has been known that the gum has melted under the heat of the spot and run down between the lenses. Conditions such as this are very rare, but they have happened nevertheless, and the strong light from the arc should never be projected through the motion picture objective for any great length of time unless some means is used to dissipate the heat rays. A very old lens has been known to deposit specks by reason of the little chips of balsam that would dry and detach themselves on the surface of the lens between the two glasses. I would suggest that you lose no time in getting a new lens, for it will not pay to let the picture suffer by reason of the small expense involved.

UNION ANNOUNCEMENTS

Local 466, I. A. T. S. E., Ft. Wayne, Ind.

The following officers have been elected to serve the Motion Picture Operators' Union of Fort Wayne, Ind., Local 466, I. A. T. S. E.: President, Raymond Racine; vice-president, Ellis A. Karms; recording-corresponding secretary, Charles A. Rosford; financial secretary-treasurer, Kenneth Reichard; business agent, Herman A. Palmer; sergeant-at-arms, Marion Yates; trustees, George Loucks, Walter Foreman and Murry Greene.

The exhibitors of Ft. Wayne are to be congratulated upon the formation of this new union. From my personal observations, made last summer during my visit to that city, I am sure that the boys will make no unreasonable demands and that the spirit of fair play will ever prevail. To the union, its members and officers I can only say: I hope that all things desired will become yours, and while it may take some time to accomplish all you are desirous of obtaining, sooner or later they will become a reality if you take things calmly and don't bite off too big a chunk the first time.

Projection Editor Delegate to Convention

At a regular meeting of Local 384, I. A. T. S. E., of Hudson County, N. J., held on Saturday, February 10, at Brennan's Hall, 642 Newark avenue, Jersey City, N. J., one of the most important rules of business was the nomination and election of a delegate to the I. A. Convention to be held in Cleveland, Ohio. The nominations were: Anthony Boscarelli, Edward Dougherty and I. G. Sherman. The result of the election was that I was chosen to represent my local at this convention.

I Am Up a Tree

P. O. Anderson, Lubbock, Tex., writes: *"I have been operating for the past four years and have had no trouble that I could not remedy until I took this machine (which same the brother fails to mention—Ed.) to work with. It is in fine shape now, as I have spent considerable time on it; but one thing I don't like, and that is there seems to be a knock in the intermittent. That is my reason for troubling you. I have not been able to fix it so far, although I have done everything I could think of. If you can give me any information regarding this trouble it will be greatly appreciated."*

Answer: Awfully sorry, old man, but as you did not mention the make and model of your projector, and did not describe just what you meant by "knock," I don't see how I am going to be of any assistance to you. You say in one sentence, "It is in fine shape now." I was not sure but that was sarcasm on your part, and if you have made promiscuous use of a screw driver, I think I can agree with you; it must be in fine shape. If you will give me something to work on I will try and help you, so come across.

Wants to Open a Theatre

H. M. Chiftjian, Ithaca, N. Y., writes: *"I wish you to advise me as to which is the best projection machine at a moderate price to use in a country theatre. Can any one open a theatre for moving pictures in a small town? Who gives the license to open a moving picture theatre? Thanking you in advance, I remain very truly yours."*

Answer: In the columns of the NEWS there are advertised motion picture projectors at various prices, and it should not be difficult for you to find one that would be suitable for the purpose to which you intend to put it. You must, of course, realize that it would not be possible for me to recommend any one as being BEST. That would not be fair to the advertisers. In answer to your second question, I don't see any reason why you should not be able to open a theatre in any town you choose as long as you have enough capital to stand a loss until you are established, but I would suggest that you write to the mayor or town council of whatever town you intend to locate and ask them for information as to the fee charged for a license and the necessary steps to take in securing one. This also answers your third question. If I can be of any further service to you, pray don't hesitate to call upon me.

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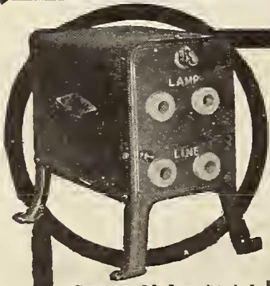

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SLIDES

"THIS is one branch of the motion picture industry which deserves particular attention at this time. It is older than motion pictures and though superseded by them is still prominent in the promotion of the younger art."

The above quotation from an editorial by E. K. Gillett in February 24 issue of the NEWS is worthy of consideration by every theatre owner engaged in the exhibition of motion pictures. The announcement slide is as necessary to the exhibitor as the spark plug to the automobile, and yet few there are who give any great amount of thought to it. I remember, and it was not so long ago when illustrated songs were the vogue, that it was not an uncommon occurrence for a singer to report at the theatre with a set of slides to illustrate the song which was to be sung, and the manager after looking at the slides would refuse to allow their use, claiming that they were so badly done that he would be ashamed to inflict them upon his audience. Yet these self-same managers today will inflict announcement slides (that are more important than the song slide ever was) upon his audience that all too often are an absolute insult and are to a large degree responsible for the failure of the feature advertised.

Radio Appoints Canada Agents

The Radio Mat Slide Company, Incorporated, 121 West 42nd street, New York, who are manufacturers of the Radio Mat typewriter slide, announce that the T. J. Malone Film, Incorporated, of Montreal, Canada have been appointed as agents for the distribution of their slides in all Canadian territory. Mr. Voight of the Radio Company states that their business is increasing and they are adding more dealers each week to the list of supply houses who are now handling their products.

Excelsior Announces New Catalog

The Excelsior Illustrating Company is preparing a new catalog of their slide announcements. This company has originated many unique ideas for making slides attractive on the screen, and the new catalog will have several different sections showing how this company has made a thorough study of the different requirements for various needs and occasions.

The exhibitor can turn to the right department of this catalog and feel sure of finding exactly what he wants to fit the particular time and place he wants to fill. If he does not find exactly what he wants, he can indicate by a selection from the catalog to the style which most nearly suits him, and his individual preference can be expressed in different wording, or a special design made up for him on short notice.

The new catalog will be issued in about two weeks, and will contain about fifty pages crammed full of "slide" knowledge. A postcard, 'phone or call at the offices of the company, 219 Sixth avenue, New York City, will bring the catalog by first mail.

Slide Co. Moves

The Greater New York Slide Company, 154 West 45th Street, New York, announce that after February 19 their entire manufacturing department and sales offices will be located at their up-town address.

Previous to this date the manufacturing end of the business was carried on in the Academy of Music Building, 14th Street, New York.

Novelty Slide Urges Patriotism

In these trying times of international complications, the heart of the exhibitor will warm up with patrotism which is reflected on his screen. Throughout the country exhibitors are displaying hand-colored slides of the leading characters in the current crisis. Particularly welcome are the patriotic slides produced by the Novelty Slide Company. These embrace various styles of the American Flag, individual slides of the President, his cabinet, prominent Army and Navy officials and all the national songs by verse or chorus. An interesting lecture set, "Our Modern Navy," has just been prepared and is meeting with enthusiastic reception wherever shown. The exhibitor that sends his patrons away happy and enthused is laying the foundation for his own success in business.

The Movette Camera and Projector

FRANK L. HOUGH, well known to the older men in the motion picture industry, has again come into the limelight. For years Mr. Hough was with the Edison Company, later going with the Kleine Optical Company, of Chicago, where he remained up to about a year ago. Since that time little has been heard of him in the trade though his friends made statements that he was engaged in working up an invention which should bring him considerable renown.

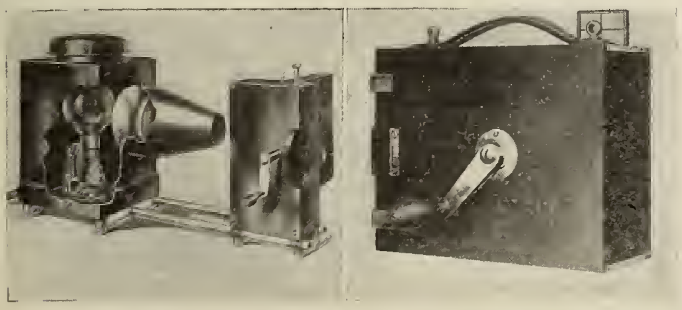
Frank L. Hough, Inventor of the Novelette Moving Picture Camera

This has now taken form in the shape of a small camera and projector sold for amateur use. Unlike most so-called home machines, it does not claim to be the equal of the standard professional outfit. There is no attempt made, in the statements issued by Mr. Hough, to prove that it is the cure-all of the classroom—he merely says that the outfit is for the amateur who wants to make a start in motion pictures. If his ambitions carry him further, then the next step is the professional outfit. No films can be shown in the projector unless they have been taken on the special film which fits the special camera. This puts the outfit in a class by itself and does away with the objection which has always militated against other special films and projectors. It stands in the same position as the "Kodak" does to the professional camera outfit.

In speaking of the difficulties in perfecting his invention, Mr. Hough said: "Of course I could do what I wanted by adding all the intricate appliances that you see on the professional camera and projector, but these cost more than the amateur would like to pay."

We are not in a position to describe the outfit from a technical point of view as we have not as yet seen a demonstration or examined the mechanism. When this has been done the various details, efficiency, etc., will be taken up. From the description sent us by Mr. Hough the camera is about the size of a book—7 inches long, 5 inches high and 2½ inches thick, carrying 50 feet of film. The projector over-all is 20 inches long, 9¼ inches high and 8 inches thick. A nine-foot picture can be shown up to 12 or 15 feet. The light is supplied by a Mazda lamp attached to the ordinary house current. The film which is produced by the Eastman Kodak Company is made of non-inflammable stock.

The Movette Camera Corporation is located in Rochester. Its president is W. E. Gerry, of Chicago, organizer and sales manager; Frank L. Hough, the inventor, is vice-president and manager of production. Dr. William Shallenberger, of Waterloo, Iowa, is treasurer, and J. F. Shallenberger, of Chicago, is secretary.



Left, Novelette Projector. Right, Novelette Camera

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New York City

A Different Kind of Manager

F. E. B., Hamilton, Ont., writes: *"I guess I am the first from Hamilton to come to you for information since we are readers of the* NEWS *(some paper). Years back I wouldn't look at it, but today I can't wait for Wednesday to come (Wednesday is the day the postman delivers it to me). (What was your reason and why the change?—Ed.) I happen to be working in one of the oldest houses in the city, and I have two of the oldest machines around here, which is quite natural if the house hasn't been doing very good business for some time. Just lately a new man took the place over, and he is doing a bit better than the rest. He is new at the business, but there's one thing he understands, and that is that the operating room is the most important part of the theatre. He is getting me a new machine, but can't very well afford to get two. I have two model B Edison machines. In one I have just installed a complete new intermittent movement, which is working very good; but I am not satisfied, so I am asking you a few questions. Could the improvements made on model D machine, such as film tracks instead of the plain aperture plate and tension shoes, be used on a model B; also, could the inside shutter be taken out of a model B and an outside shutter be put in its place? I have written two letters to the Edison people, but have had no reply. Hoping that I have not put you to a lot of bother, and wishing you the best of success, I will await your answer."*

Answer: I take my hat off to your manager. He has the right idea. So different from the exhibitor in New York who caused me to swing the hammer. The operating room is the MOST IMPORTANT PART OF THE THEATRE, and its equipment must be in first class condition at all times. The fact that he is getting a new machine for you shows that he is at least willing to give his patrons a run for their money, and even though it is not possible to get two, half a loaf is better than none. The suggestion you make in regard to changes on your machine is something I do not care to recommend, and I would suggest that you do nothing until I have heard from the Edison Company, to whom I am submitting your letter and will advise you further as soon as I hear from them. I think I will have better luck than you did, but perhaps your letter went astray and that is why you did not hear. I'll say this, though, I never heard of a Model D.

Dundee, Omaha, Model Fireproof House

LOCATED in the restricted residence district of Omaha—namely, Dundee—is a model suburban fireproof house, the Dundee theatre. This theatre is constructed of brick and concrete, and measures 30 feet by 114 feet.

The lobby measures 28 feet by 30 feet and is finished with tapestry brick and stucco. A tile floor adds to the attractiveness, and all woodwork is finished in mahogany. Doors are set with leaded glass windows.

The interior of the theatre is finished in brown, fading into a light tan ceiling. The side-walls are Tiffany finish, and the ceiling is overlaid with a conventional design in hand-work. The theatre has a seating capacity of 410. The chairs are 20 inches wide, with 32 inches for knee room, and are finished in French gray (waxed). These chairs were furnished by the American Seating Company of Chicago, and are all that is desired for the comfort of the patrons.

The lighting is the semi-indirect system, there being ten twenty-inch baskets covered with gold silk and artificial wistaria, and also twenty side-wall brackets finished in the same style. The theatre is illuminated at all times with sufficient light to read a newspaper.

For ventilating the house a Sturtevant vacuum system has been installed, by means of which the air in the theatre is changed completely every three minutes.

The projection room has two Baird projectors and Hertner electric transverter. The unusual thing is the amount of amperes used. The throw is 97 feet onto a Gold King screen, 12 feet by 16 feet, recessed in a four-foot shadow box in black. A Marlux lens and a 6½ and 7½ inch Minescus and Bi-Convex condenser is used, burning a half-inch cored carbon above and a three-eighths-inch solid carbon below, working at all times from fifteen to eighteen amperes with a perfectly illuminated picture.

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Sandidge a Specialist in Studio Lighting

J. HOWARD SANDIDGE, who originated and designed the artificial lighting system used in the Rothacker Film Mfg. Company's new studio, graduated from the Tulane University of Louisiana as a mechanical and electrical engineer in 1908. After a few years of practical wiring experience as electrician in private plants, and in the lighting and engineering department of the Commonwealth Edison Company, he assumed the position with the Cooper - Hewitt Company as illuminating engineer for the Western division, with which concern he has been affiliated since 1912. For the past two years Mr. Sandidge has been specializing in motion picture studio lighting. His thorough technical training, coupled with his knowledge of practical conditions in motion picture studios enabled him to design a system of lighting which was theoretically perfect and which has since been proved practical from every standpoint. Readers of MOTION PICTURE NEWS will remember the exhaustive description of the Rothacker plant's lighting system appearing in last week's issue and which was written by Mr. Sandidge. Letters have been received declaring the article an unusually valuable contribution to the all too scanty literature devoted to the technical aspects of motion picture production.

J. Howard Sandidge

Cameragraph Club Ball

THE Cameragraph Club, composed of the various heads of departments in the Nicholas Power factory, and of which the superintendent, Theodore Uleman is president, will hold their second annual ball on the evening of Saturday, March 3, at Arcadia Hall, Halsey street and Broadway, Brooklyn, N. Y. Music for the occasion is to be furnished by Ferguson's Band. Messrs. Nicholas Power, Edward Earl, J. S. Skerret, Will C. Smith are honorary members of the club and take an active interest in all its doings. The committee in charge of this year's ball promise that no effort will be spared to make this an event that will eclipse last year's, and those who remember the exceptionally good time had then don't believe it can be done. The editor of this department wishes the Cameragraph Club and its members a most enjoyable evening, and a successful one financially, and regrets that it will be impossible for him to take part in the festivities, as he will be in attendance at the I. A. Convention in Cleveland, Ohio.

P. S. Change the date and I'll try and make it.—Ed.

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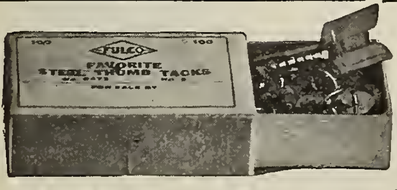
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THE CAMERA

Taking and Projecting Filters for Two-Color Cinematography

ALTHOUGH considerable work has been done upon color cinematography and new processes and improvements on existing methods are constantly being devised and patented, the progress in this art has been rather along mechanical instead of physical or purely scientific lines, and while cameras and projecting mechanisms of considerable efficiency for color work have been introduced, still the all important consideration—the color rendition—is at once seen to be far below the limit of practical possibilities in most "natural color" films when the processes are demonstrated upon the screen.

That the cinematographic industry has produced some highly ingenious and skillful mechanicians is beyond question, but, of the scientific minds, capable of exploiting intelligently the laws of light and color, and the physics of the photographic process, few are to be found in the entire realm of cinematography.

While a few of the "color processes" are not without promise, and while some of the concerns endeavoring to produce cinematographic color-films have endeavored to secure competent technical advice, still much time and money is being fruitlessly expended in attempts to develop color processes which are not founded upon correct theory, and the disappointing results secured in such cases are the natural and inevitable outcome of empirical procedure.

Since a photographic, or cinematographic, color process must stand or fall according to the degree of accuracy with which it can reproduce the coloration of the subjects photographed, it is apparent that the physical laws of color analysis and color mixture must be duly regarded in securing the negative color sensation records, and in projecting the positives, if a satisfactory approximation to nature's hues is to be attained. Obviously, therefore, the proposition is primarily a physical one, and mechanical considerations enter only to the extent to which they may facilitate the attainment of theoretical requirements. We are therefore chiefly concerned with a study of the capabilities of our sensitive photographic material and the color filters through which the color films are photographed and exhibited.

Three-color photography became an accomplished fact years ago, with the introduction by Ives of the Photochromoscope, and it has been proven possible to produce wonderfully faithful photographic reproductions in natural colors by either additive or subtractive tricolor processes. But in cinematography the production and subsequent projection of three separate sets of color sensation records has been fraught with practical difficulties of considerable magnitude, and a survey of the methods by which inventors are endeavoring to produce motion pictures in color shows that most workers have adopted the two-color system of analysis and reproduction, and in doing so they eliminate many of the difficulties incident to three-color procedure.

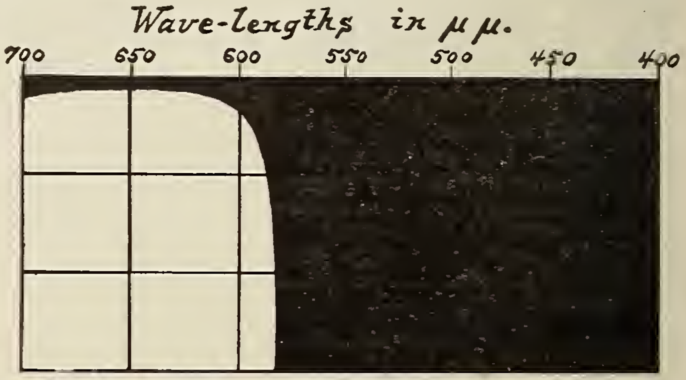
Now a two-color process, being at variance with accepted theories of color perception and color synthesis, could never produce theoretically correct results, but, nevertheless, evidence is not lacking to show that with correct scientific knowledge and accurate and intelligent manipulation, motion pictures which are pleasing to look upon and which closely approximate natural coloring, may be made and exhibited by two-color methods.

We shall therefore consider the scientific aspects of two-color cinematography and endeavor to determine how best we can approximately reproduce all colors, whether simple or compound, by the production and projection of but two sets of color sensation records. There is probably a considerable variance in opinion among workers upon color cinematography as to what the exact spectral transmissions for a set of two-color taking filters should be, and inded the subject is of vital importance, but it appears that up to the present nothing much has been written upon the subject by those best qualified to do so.

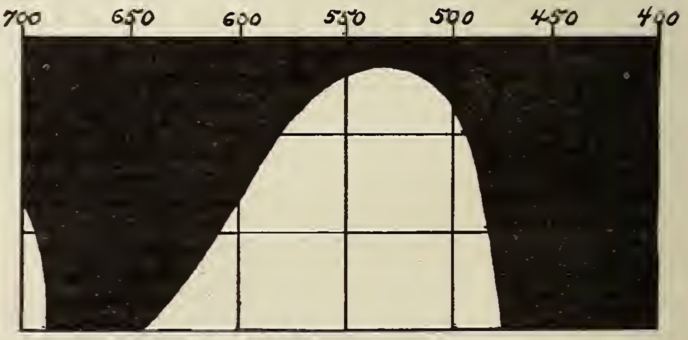
In this article we shall therefore review that which has so far been put upon record, and endeavor to draw some conclusions, concerning the practical application of the information at present available on the two-color process. As is generally known the first tangible results in color cinematography were those of G. Albert Smith, which became known as the Kinemacolor process. Although some previous attempts had been made using only two color filters, Smith was the worker who boldly abandoned the attempt to secure sets of trichromatic records and attacked the proposition of cinematographic color rendition by a two-color process. The early experiments of Smith and his associates form the subject of an interesting notation on two-color taking filters by Colin N. Bennett,* and since this appears to be the first contribution to the literature of the subject we quote from its interesting contents.

Bennett says:

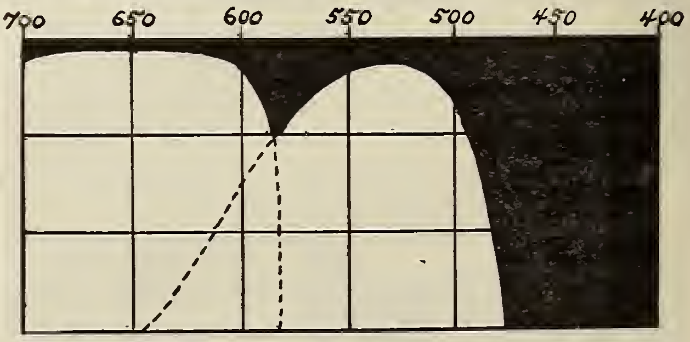
"Filter sets used in Kinemacolor have in the past been of two classes, namely, "light" and "dark" sets. The dark set is simply



Filter No 25, Standard Tricolor Red.



Filter No 58 (B2), Standard Tricolor Green.



Combined Transmissions of 25 & 58.

Fig. 1.

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* "Filter Absorptions for Two-Color." Color Photography—Supplement to British Journal—July 7th, 1911, page 45.

the regular tricolor red and tricolor green of the Wratten standard trichromatic set. In practice it will be found that a two-color positive consisting of combined orange-red and blue-green transparencies made from negatives taken with the aid of the above two filters will give (when viewed by artificial-yellowish light) a fair representation of colors other than those containing a pronounced admixture of pure blue. For brilliant rendering of sky and water effects the pioneers of Kinemacolor had resort to the "light" series filters, consisting of, respectively, orange transmission to about D½ E and an over light edition of tricolor green, passing distinctly more greenish-blue than the regular or darker tint.

With these "light" filters blues are rendered far brighter than before, as are also artificial greens, by virtue of their large blue-green content. Exposures also are very much shorter. On the other hand, grass and foliage green are reproduced in the resulting two-color image as a bronze brown.

Upon my (Bennett's) introduction to the theory of the process it was explained to me that this browning of natural greens when using the "light" series filter set was due to the green content passed by the orange filter, but the explanation was fallacious; the true reason of the difficulty having to be sought in the swamping action of the additional blue-green and greenish-blue rays passed by the green filter, as was speedily proven by experiment.

The problem then remaining for solution was how to obtain a set of two-color filters as light as possible, so as to allow of very short exposures (a necessity in the Kinemacolor system of cinematography) and at the same time give renderings of foliage shades which were at least green and not brown. The solution was found to be in the employment of a small proportion of pure blue or even blue-violet, light in the form of a restricted transmission band in the green filter wherewith to make the necessary records of blue objects, at the same time cutting out the offensive blue-green rays from little b to F½ G or thereabout.

Dyes used for the purpose were, for preliminary experiments Metanile Yellow to cut out blue-green, coupled with the use of small additions of filter yellow to damp down violet and ultraviolet light which might otherwise upset the apparent transmission values of natural colors as recorded in the blue-green record negative. Such a dye combination was found to have considerable practical advantage over whatever may have been originally used, but it was latterly superseded by the use of fluorescine and filter yellow employed in a similar manner to the above. In each case the green color was imparted to the filter by a sufficient addition of filter blue-green to the dye bath. Screens so dyed were a light yellowish-green hue, being much the color of spring foliage itself. On spectroscopic examination they could be seen to pass an inconsiderable but yet sufficient amount of pure blue light. Unfortunately, it is not possible to give definite spectroscopic charts, since the research was hurried at the behest of the proprietors of Kinemacolor, the most successful specimens of filter being at once returned, with the object of standardization at the laboratories of Messrs. Wratten and Wainwright. It may be said, however, that green screens so compounded for two-color work, though having widely different apparent tints and densities, all showed great practical advantage over the usual blue-green previously in use.

The orange-red screen, which should go with the above to make the set complete, was not found to present any difficulty whatever. Almost any orange to orange-red tint not transmitting farther than E can be used with success. The more yellow the orange the more will apparent yellows be bleached in the resulting two-color transparencies. Napthol Orange combined with Filter Yellow in the proportion of 4 to 1, and in strong solution will be found very useful for dyeing up the red screen. Mono and Di-brom fluorescine combined with filter yellow in equal proportions give dye solutions useful for redder screens."

These notes of Bennett's form an interesting historical account of some of the early work on the Kinemacolor process and are worthy of some consideration by workers on two-color cinematography. We would not, however, advise anyone to experiment with the dye combinations mentioned, for filter dyes of greater luminosity and more suitable for orange-red and blue-green filters are now available and, as will presently be seen, filters are now obtainable which are capable of better reproductions by the two-color process than are those constructed according to Bennett's specifications, provided, of course, that suitable color-sensitized film stock is used.

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It is interesting to note that, as Bennett states, the successful samples of Kinemacolor taking filters were forwarded to the laboratories of Wratten and Wainwright for standardization and practical improvement. As Dr. Mees was at that time in charge of the Wratten Research Laboratory, it is reasonable to assume that the proposition of preparing suitable and efficient two-color filters for Kinemacolor work received his consideration.

We therefore next refer to a brief article on the Kinemacolor process by Dr. Mees, which appeared shortly afterward,* and which in spite of its brevity contains a sort of pronouncement as to what Mees thought the transmissions of two-color taking and projecting filters should be.

Quoting Mr. Mees:

"Attempts to apply triple projection methods to Kinematography have frequently been made, but have not yet come before the public, except in the "Kinemacolor" method, which uses only two colors, abandoning the third, and so eliminating much complication. A two-color method can, of course, at best be only a compromise, but it would seem at present to be the most satisfactory for Kinematograph work.

"In the 'Kinemacolor' method the spectrum is divided into two, one taking filter being orange-red and the other blue-green. In order to get a satisfactory rendering of greens, the latter taking filter must be rather greener than a true blue-green filter would be, and in the resulting picture blue is little distinguishable from blue-green, while a yellow is rendered rather as an orange than a true yellow. The results are, however, surprisingly good considering the theoretical difficulties of the method and the extreme badness of ordinary two-color work, and they will doubtless be even better when the promoters of the process have learned that above all things they must avoid in their pictures the two colors which they are using for projecting. These two colors are a pure red and a very bright blue-green, or minus-red color, and in some of the pictures at present (1911) there is a tendency to use these two colors in the composition of the original scene, so that one gets little girls dressed in red blouses and blue-green skirts, which colors the process renders with only too distressing fidelity. Considering the excellent way in which the process reproduces subdued colors, such as browns, there really seems no need for this.

"There is no doubt, however, that Kinemacolor is a success, and is a striking testimony to the good practical results which may sometimes be obtained from a theoretically inaccurate system."

While the foregoing abstracts give some idea of what the regions transmitted and the hues of suitable two-color cinematographic filters should be, it is necessary before considering any specific sets of filters to set forth some of the qualifications which a set of filters should possess if they are to prove suitable for practical work in color cinematography. Although it is not the purpose of this article to enlarge upon the relationship of the trichromatic theory of color vision to the preparation of taking filters for the color process, still it should be mentioned that filters for additive tricolor work are generally prepared with regard for the red, green, and blue-violet fundamental color sensations, as expressed by some recognized set of sensation curves or color equations.

The sensation of white is caused by stimulation at equal intensities of the red, green, and blue sensitive nerve groups of the eye, although the actual relative luminosities of the primary color sensations are, according to Abney:

Red	Green	Blue
65.7	33.8	0.44

This serves to show that only a very small percentage of blue-violet light is necessary in the formation of a synthetic white by additive projection. The filters for a subtractive color process (either two-color or tri-color) need not be prepared with regard for any set of color sensation curves, for in a subtractive process the whites result from the absence of all color, instead of being produced by the addition of regulated amounts of light of the fundamental sensation colors as in the additive process.

Since the exposure interval in cinematography is the same for each of the successive images upon the film strip, it will be apparent that a pair of taking filters to prove useful in a two-color cinematographic process, in which sets of red-orange and blue-green negative sensation records are secured through the same lens, must be capable of yielding red-orange and blue-green sensation negative images of approximately equal density within equal

(Continued on page 1449)

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* "Three-Color Kinematography." Nature—October 26, 1911—Page 556.

MUSIC AND THE PICTURE

Music for Oriental Pictures

AMONG international pictures none seem to be able to hold our attention and popular demand so lastingly as Oriental pictures. There seems to be no end of picturizing the magnificent scenes and episodes of these ancient countries.

Oriental music should therefore be a standard factor in any musician's library, and to facilitate the selection of such music I wish to call the attention of all musicians to the following Oriental numbers, which can be bought wherever music is sold.

1. "March Turque," by Eilenberg.
2. "March a la Turca," by Mozart.

The enormous popularity of these two marches is unquestionably due to the spirit, vim and brilliancy of their rhythms. These marches are very effective and splendidly suited for Oriental scenes of marching, etc.

3. "In the Sudan" (A Dervish Chorus), by Sebek.

One of those slow, dreamy and wonderfully melodious melodies, with good work for the clarinet in small, or oboe in large, orchestras. Suitable for desert scenes, resting caravans, etc.

4. "Salome Dance," by Tobani.

Not many Oriental numbers have been published in recent years to fit the famous "Oriental Dance of the Seven Veils," as danced in Richard Strauss famous "Salome."

5. "Turkish Patrol," by Michaelis.

One of the most interesting and desirable compositions which a leader can program, suitable for Oriental scenes, such as soldiers coming and passing in the distance.

6. "Oriental Veil Dance," by Aronson.

I have used this number in almost every feature with Oriental dance scenes.

7. "March of the Janizaries," by Hosmer.

A characteristic composition of rare melodious beauty; a number suitable for any Oriental scene of Moderato action.

8. "Urada," Arabian Walts, by Tugginer.

An exceedingly melodious and very charming waltz, really Oriental from start to finish—usuable for Oriental society scenes.

9. "Oriental Dance, Characteristic," by G. Verdi.

A wonderfully effective number and the many novel effects introduced make it one of the most interesting and desirable compositions which a leader can program.

10. "Oriental Love Theme," by Leo Oehmler.

A sweet, dreamy, flowing melody of exceptional beauty.

William L. Becker

Mr. William L. Becker, the noted musician and general musical director of the William Fox Theatrical Enterprises, is dead. We musicians, and especially those who are striving for a perfect musical accompaniment have lost in Mr. Becker not only a friend, but a man who fought all his life for the betterment of the music profession in general. "His battles were ours."

Mr. Becker, besides being a thorough musician of twenty years' experience, directing some of the largest theatre orchestras in the country, was also a composer of merit.

His last works, fourteen numbers specially written for the moving picture, and consisting of "Agitatos," "Hurries," "Furiosos," etc., have been published by the Carl Fischer music house. Mr. Becker, with these compositions, supplied a long-felt want insomuch as the numbers, while very effective, are not difficult to play. Under a *nom de plume* Mr. Becker also wrote a series of very interesting articles on how to play and what to play for motion pictures. These articles appeared in the Exhibitors' Bulletin, issued monthly by the Fox Film Corporation.

His advice was often sought by some of the most prominent musical directors of the motion picture houses of the country, and, while busily engaged with other matters, he always found time to supply their wants. We have lost in Mr. Becker a pioneer in the field of music and pictures, a man who with honor represented the music profession.

THE EDITOR.

Finds Well-Known Pieces Hit the Spot

The Editor,

I have read regularly with very much appreciation the various letters that have appeared in your department of the experiences of organists throughout the States, but so far have not had the pleasure of reading a letter from a Canadian organist. As I take much pleasure in reading of the obstacles of American organists, I am writing this letter in the hope that the pleasure may be vice versa.

I am an organist at a large theatre in Ottawa, the seat of the government, and also the center of the government and offices. One would naturally infer one's audience to be somewhat of an intelligent nature. The inference is correct.

When I assumed my duties here, two years ago, I was not certain what the audience wanted. To find out what they appreciated the most, during intermission I played various pieces, I touched the various operas, those which were well known, those like Puccini's operas that contained just a few known airs, songs, or a sentimental ballad style, and other classics that I knew were well known. The applause was fair, but I knew I had not touched the mark.

One evening a request came for the selection to be the "Prince of Pilson." At the finish of this selection the applause was so continuous that I had to play the latter part of the selection over again. This was the spot—the musical comedy. I obtained a list of all the musical shows that played here in the last three years, and purchased the music to each one, and now I'm playing at least two a week during the pictures if possible—with success.

I have found during my experience at playing pictures in this country and England, that the audiences like to hear occasionally during the pictures something they know. They feel flattered that their musical knowledge is so far established to know what the organist is playing. I am in favor of playing old songs if they fit the situation on the screen. When a picture concludes with a love scene, or lovers' reunion, play modern songs, such as "Because" or "Rose of My Heart" or a song of such lines as those mentioned.

In conclusion, I am not in favor of the theme being used in motion picture playing, for I find it hard to educate the audience to theme playing; also, sometimes a picture calls for a theme seven or eight times, and when the theme selected is a long one, the playing of a certain piece frequently during a picture distracts the mind from the picture, and that, as every successful organist knows, is the last thing on earth to be done. Musical comedies, popular numbers, always the latest, old and new ballads, not too much improvising and playing to the audience are the principal things that have assisted me here.

Here's to your success.

NORTON H. PAYNE.

Organist Flower theatre, Ottawa, Canada.

[In answer to our reader's comments about using a "musical theme" in picture playing—I'm referring Mr. Payne—to an article written on this subject in our issue of February 3, 1917.—THE EDITOR.]

Rossini and "The Barber"

IT is said that Rossini wrote the "Barber of Seville" in fifteen days. H. A. Edwards gives the following paragraph of how Rossini worked at the time:

"Rossini worked so quickly that at times he found himself ahead of his poet—though he regards the putting down on paper, the writing of verses is but trifling labor compared with that of composing music. Thus, without waiting for verses, he found a melody or devised a form for the next musical piece in the order agreed upon, and thereupon asked the obliging Sterbini, his librettist, to furnish him with suitable 'words.' Besides a leading singer in the next room, the poet and composer had by their side a number of copyists, to whom Rossini threw the sheets of music as he finished them. For thirteen days the joint authors had scarcely time to eat, and Mr. Azavedo asserts that they slept but little, and then only on a sofa, when it so happened that they could not keep their eyes open. For thirteen days Rossini did not shave; and when some one observed how strange it was that the ‘barber’ should have let his beard grow, he replied that if he had shaved he should have gone out, and that if he had gone out he would not have returned as soon as he ought to have done. It seems incredible that in thirteen days the whole of the ‘Barber’ should have been composed in score; but it is certain that the contract binding Rossini to compose it was only signed on December 16, and he directed the first, second and third performances of ‘Torvaldo e Dorliska’ on December 27, 28 and 29.”

“THE GIRL PHILIPPA”

(Reviewed on page 276)

(The Greater Vitagraph)

“Extase D’Amour (3/4 Andantino Grazioso) by Roze is the Theme

1—“Olympia Overture” by E. Ascher to action pp or ff until—T: “On the 28th of June, 1914.”

2—“Return to Me Soon” (3/4 Allegro Vicace) by Gregh until—T: “In Berlin.”

3—“Short German Air” until—T: “In London.”

4—“Short English Air” until—S: “Calendar showing July 21st.”

5—“Fifth Nocturno” (6/8 Allegretto) by Leybach until—T: “Wildresse, the owner of the Cabaret.”

6—“Continue pp” until—T: “If any strangers come into the cafe.”

7—“Organ Improvise” on Theme until—T: “Aboard the Zeruine bound for Antwerp.”

8—“Tout Coeur” (6/8 Moderato) by Isemann until—T: “The Countess De Moidre drives.”

9—“Continue or repeat to action” until—T: “In Antwerp the British secret service man, etc.”

10—“Short Agitato” to action until—T: “The two friends divide the plans equally.”

11—“Serenade Mignonne” (6/8 Allegretto) by Gruenfeld until—T: “Meier, the man who sent the wireless message.”

12—“Galop to action” until—S: “Interior of train.”

13—“Continue pp” watch shot until—T: “The people of Ausone.”

14—“Organ to action” until—T: “When I give you the signal.”

15—“Theme” until—T: “This is tiresome; let us walk down to the river.”

16—“By the River” (12/8 Andante Sostenuto) Romance by Morse until—T: “I am not mistaking; you were laughing at my friends.”

17—“Agitato pp” until—T: “The fight.”

18—“Continue to action” until—T: “After the fight”

19—“Continue pp” until—T: “Hoffman blames Wildresse.”

20—“Organ to action” until—T: “As dawn breaks.”

21—“Very short Galop” about 30 seconds to action until—T: “The next afternoon.”

22—“Garden of Love” Caprice (4/4 Moderato) by Ascher until—T: “At the schoolhouse of the Grey sisters.”

23—“Divertissement. by Banes” until—T: “Philippa is happy in her new home.”

24—“Continue or repeat to action” until—T: “The fight.”

25—“Long Agitato” to action until—T: “You get the dogcart ready.”

26—“Continue or repeat pp” until—T: “Wildresse suspects Philippa.”

27—“Short Scene” organ to action until—T: “I’m convinced that Philippa is in Wildresse’s home.”

28—“Mysterioso” until—S: “Wildresse struggling with Philippa.”

29—“Long Agitato” to action until—T: “Silently as a Kestrel’s shadow, etc.”

30—“March Loraine” by Ganne until—T: “Two days later.”

31—“Continue ff” until—T: “I want you to walk over to the Chateau.”

32—“Organ improvise” on Theme until—S: “Marching soldiers.”

33—“Repeat March Loraine” until—S: “Philippa being attacked by two men.”

34—“Agitato to action” until—T: “After the fight.”

35—“Theme” (Orchestra) until—T: “I desire to serve Monsieur.”

36—“Romance” (4/4 Andante Cantabile) by Tschaikowsky until—T: “Wildresse arrives at the enemy’s camp.”

37—“Continue to action” until—T “Don’t let your heart run away.”

38—“Theme” until—T: “And there was also a paper concerning you.”

39—“Continue ff” until—T: “Ansone is threatened by the advance of the enemy.”

40—“Organ to action” until—S: “Battle scene.”

41—“Very long hurry” for battle scene to action until—T: “Checked in their advance the enemy, etc.”

42—“Organ to action” short scene until—T: “A counter attack.”

43—“New very long battle hurry” to action until—T: “After the battle.”

44—“Sweet Ponderings” (2/4 Andante) by Langey until—T: “Honor to the living, etc.”

45—“Organ to action” until—T: “Letter, Constantine Wildresse, a French citizen, etc.”

46—“Adagio for Death Scenes” by Becker (watch shots) until—T: “Epilogue.”

47—“Theme until— * * * * * * END.

“THE SCARLET LETTER”

(Reviewed on page 1424)

(Fox Production)

“Last Spring” (4/4 Andante) by Grieg is the Theme

1—“Norma Overture” by Bellini until—T: “The Governor and his sister.”

2—“Continue or repeat to action” until—T: “And now at the end of her imprisonment.”

3—“Continue ff” until—T: “And so Hester Pryne, etc.”

4—“Cleopatra’s Death” (4/4 Andante Sostenuto) from the Cleopatra suit by Oehmler until—T: “You have been her pastor.”

5—“Nocturno” (9/8 Andante) by E. Grieg until—T: “The woman seems very ill.”

6—“Phedre Overture” by Massenet; Note: Begin from letter E Allegro Appassionate movement to action pp or ff until—T: “Why should I do harm.”

7—“Theme” until—T: “Keep one secret more.”

8—“Continue ff” until—T: “Eight o’clock and all’s well.”

9—“Silence produce effect” watchman blowing horn, etc.”

10—“Followed by improvising an organ” pp until—T: “In a cabin hidden in the dark woods.”

11—“Andante Mysterioso” No. 32 by Becker with ad lib Tympany Tolls until—T: “The day of Hester’s release.”

12—“Dying Poet” (6/8 Andante) by Gottschalk until—T: “For seven years Hester lives, etc.”

13—“La Grace” (4/4 Moderato) Piece de Genre by Bohm until—T: “And for seven years Chillingworth, etc.”

14—“Au Flambeaux” (4/4 Maestoso) by Clark to action pp or ff until—T: “And as I’ve told you often.”

15—“Serenade Mignonne” (4/8 Allegretto) by Gruenfeld until—T: “Be careful Pearl, etc.”

16—“Continue to action” until—T: “Can we trust her immortal soul.”

17—“Cavatine” (3/4 Moderato) by C. Bohm ff during disputes until—T: “You spoke with a strange earnestness.”

18—“Serenade” (3/4 Allegretto Grazioso) by Chamindae until—T: “And you dare to walk in broad daylight, etc.”

19—“Venetia” (6/8 Allegretto) by Tobani until—T: “I’m still studying your illness.”

20—“Egmont Overture” by Beethoven to action pp or ff until—T: “At last his body and soul are mine.”

21—“Continue or repeat” ff until—T: “It was I your past or Dimesdale.”

22—“Organ to action” until—T: “There is no one to mock me.”

23—“Short Gruesome Mysterioso” until—S: “Interior of room, sick man in bed.”

24—“Theme” until—T: “Have you also come to haunt me.”

25—“Continue ff” until—T: “Let me walk with you to your door.”

26—“Organ to action” until—T: “Meanwhile a pirate ship.”

27—“Silence Violin” imitate effect Pizzicata-march screen until—T: “Get me a doctor.”

28—“Erl King (4/4 Allegro Agitato) by Schubert until—T: “Some distance away, etc.”

29—“Dance of the Serpent” (3/4 Moderato) by Boccalari to action until—T: “Change of scene, Hester and baby walking home.”

30—“Organ to action” (short scene) until—T: “Flashback to witches and soldiers.”

31—“Long Hurry” to action pp or ff until—T: “Listen, Hester Prynne is a witch.”

32—“Torch Dance” (2/4 Allegro Molto) from Henry VIII Dances by Gorman until—S: “Boat on water.”

33—“Continue pp” until—T: “Flashback to Mob.”

34—“Andante from the Fifth Symphony” by Beethoven to action pp or ff with ad lib Tympany Rumbles until—T: “How that bis soul, etc.”

35—“Storm Scene” from the “William Tell Overture” beginning with second movement “Allegro” to “Andante Movement” to be played until—T: “Burn her.”

36—“Continue or repeat” ff until—T: “You cannot judge her.”

37—“Theme” to action until * * * * * * END.

“THE MYSTERIOUS MRS. M.”

Reviewed on page 757

(A Bluebird Photoplay)

Love Theme—Theme by M. Herzberg. Mysterious Theme—Andante Mysterioso by M. L. Lake

1—“Tendresse, Melody” (2/4 Andantino) by Ravina until—T: “Excuse me, gentlemen.”

2—“Reverie” (4/4 Andante) by Vieuxtemps until—T: “Bert just had an interesting, etc.”

3—“Idilio” (4/4 Allegretto Grazioso) by Lack until—S: “Near stair in club room.”

4—“Reverie” (4/4 Lento) by Rissland until—T: “The Mysterious Mrs. M.”

5—“Mysterious Theme” until—T: “Van Seer awoke next day.”

6—“Pierrot Serenade” (4/4 Allegro Molto Moderato) by Randegger until—T: “The accident is to be.”

7—“La Reve” (3/4 Adagio) by Golterman until—T: “Up to four o’clock.”

8—“Dramatic Tension” by Reissiger until—T: “Excuse me, sir.”

9—“Hurry, No. 42” by Becker until—T: “You boys had better.”

10—“Dramatic Andante” by Ascher until—T: “Van Seer arrives.”

11—“Amo” (Andante) melody by Robyn until—S: “Mrs. M. reading letter.”

12—“Mysterious Theme” until—S: “Interior of club room.”

13—“Gondoliera” (6/8 Allegretto) by Saar until—S: “Phyllis, Dr. Woodman’s daughter.”

14—“Gretchen Intermezzo” (2/4 Allegretto Grazioso) by Martin until—S: “Mrs. M. Room, Hindoo enters.”

15—“Mysterious Theme” until—S: “At Limousine.”

16—“Heloise Intermezzo” (2/4 Andantino) by Langey until—T: “For nearly a week.”

17—“Garden of Love” (Caprice) by Ascher until—T: “This feels like a birthday.”

18—Repeat “Heloise Intermezzo” until—S: “Interior of room, Raymond enters.”

19—“Dramatic Adagio” by Kretschmer until—T: “You want to know?”

20—“Mysterious Theme” until—T: “Phyllis made no effort.”

21—“Blissful Dream” (Intermezzo) by Meyer Helmund until—T: “Phyllis, what would you do?”

22—“Love Theme” until—T: “Time that had one.”

23—“Alita” (Gavotte) by Losey until—T: “He could only bring sorrow.”

24—“Pathetic Andante” by Margis Berger until—T: “Van Seer’s last month.”

25—“Love Theme” until—T: “On the evening of September third.”

26—“Lamento” (4/4 Andante) by Gabriel Marie until—S: “At piano.”

27—“Piano Solo”—improvise to action until—T: “Although, he was grit.”

28—“Serenade” (Andante) by Driogo until—T: “The time in twelve six.”

29—“Pastel” (Menuet) by Paradis until— * * * * * * END.

"THE REWARD OF THE FAITHLESS"

(Reviewed on page 1092)

(Red Feather Photo-Play)

Theme: "Prelude" by Rachmaninoff

1—"Chanson Triste" (Moderato) by Tschaikowsky until—T: "Prince Paul Ragosin."
2—"Continue to action" until—T: "In the fifteenth century."
3—"Agitato No. 4" by Becker until—T: "Prince Paul's daughter."
4—"Melody" by Tschaikowsky until—S: "Marcia dancing."
5—"Cossack Revels" (Russian Dance) by Tschakoff until—S: "Interior of room, Father and Child."
6—"Songe D'Enfant" (4/4 Andante nontroppo) by Gabriel Marie until—T: "My health has been poor."
7—"Theme" until—T: "Sister, let us go."
8—"Beceuse" (Andante) by Karganoff until—S: "Close view exterior hut."
9—"Solitude" (3/4 Largo) by Czibulka until—T: "I will send you to a convent."
10—"Dramatic Tension" No. 1 by Reissiger until—S: "Close view in Inn."
11—"Dramatic Andante" by Ascher until—S: "Close view at bed."
12—"Dramatic Adagio" by Kretschmer until—T: "The passing of the prince."
13—"Pathetic Andante" by Margis Berger until—T: "And one day."
14—"Theme" until—S: "Priest talking."
15—"Organ improvise to action" until—T: "The day of Katerina's return."
16—"Continue to action" until—T: "The dawn of envy."
17—"Serenade" (6/8 Andantino) by Czerwonky to action pp or ff until—T: "A silent message."
18—"Dramatic Adagio" by Funck until—T: "And the passing of each day."
19—"Dawn of Hope" (4/4 Andante) by Casella until—T: "Morning."
20—"Organ improvise to action" until—S: "Close up at vault Fedor comes on."
21—"Mysterioso No. 15" by Lake until—T: "We will go to Italy."
22—"Theme" until—T: "Rome."
23—"Serenade" by Tosti until—S: "Diome reading."
24—"Rose's Honeymoon" (3/4 Lento) by Bratton until—T: "Deliver this to the Comtessa."
25—"Dramatic Tension" by Winkler until—T: "The Comtessa di Martino."
26—"Fantasia" (4/4 Maestoso) by Bach until—T: "Guido Campanelli is, etc."
27—"Dramatic Tension" No. 2 by Reissiger until—T: "Russia."
28—"Theme" until—T: * * * * * * END.

"THE TERROR"

(Reviewed on page 1422)

(A Bluebird Photo-Play)

This picture does not suggest any Theme

1—"Dew of Evening" (Andante) Serenade by Losey until—T: "Interior of saloon."
2—"Piano Solo improvise" to action until—T: "Exterior scene."
3—"Heart Wounds' (4/4 Allegretto Expressivo) by Grieg until—T: "Maggie Connor, etc."
4—"Serenade" (Moderato) by Rubinstein until—T: "Even in the slums, etc."
5—"Dramatic Maestoso" by Ascher until—End Reel 1.
6—"Mysterioso Agitato" by Becker until—S: "Girl near mirror."
7—"Extase D'Amour" (3/4 Andantino con grazia) by Roze until—T: "We got a job for you."
8—Repeat "Dramatic Maestoso" by Ascher until—T: "No longer an amateur."
9—"Mayflower" Overture by Kretschmer until—T: "Interior of saloon."
10—"Piano Solo improvise" to action until—T: "Boss Canford gives Cannon, etc."
11—"Souvenir" (3/4 Moderato) by Drdla until—T: "Coney Island."
12—"Silvery Brook" (Waltz) by Braham until—T: "Some take the high road."
13—"Intermezzo" (Andante) by Whelpley until—T: "Interior of saloon."
14—"Piano Solo improvise" to action until—T: "Business before pleasure."
15—"Sunshine and Shadows" (4/4 Allegretto non frappo) by Sudds until—T: "Nell, I guess that's about all."
16—"Piano Solo improvise" to action until—T: "Flashback to former scene."
17—"Berceuse" (6/8 Andante Tranquille) by Delacour until—T: "Then life seemed, etc."
18—"Organ to action" until—End of Reel 3.
19—"Fantasia" (Maestoso) by Bach until—T: "Oh, Esmeralda, I left Tiny, etc."
20—"Mysterioso" until—T: "That's the cutest kid I ever saw."
21—"Love's Confession" (Moderato) by Gruenwald until—T: "I have thrown the gang down."
22—"Organ to action" until—T: "I know what you are going to say."
23—"Fata Morgana" (Moderato) by Tobani until—T: "The boys are on the job."
24—"Vision" (6/8 Andante) Characteristic by Blon until—T: "Squaring himself with God."
25—"Agitato No. 4" by Lake until—T: "After the fight."
26—"Tendresse" (2/4 Andantino) by Ravina until— * * * * * * END.

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BUILDING AND FURNISHING

Attractive Toledo House Is the Temple

AMONG the largest motion picture theatres in Toledo, Ohio, none are of a more refined and elegant pattern than the chain of theatres owned by the People's Amusement Company, under the direction of Edward A. Zorn.

One of the most attractive theatres under the direction of Mr. Zorn and management of Theron Haas is the Temple theatre, located at 225-227 St. Clair street. This theatre was completed during 1914, the plans having been drawn up by J. W. Earl of 1210 Ewing street, Toledo, Ohio. The theatre measures 70 feet by 120 feet, and is probably one of the most attractive structures in the business district of Toledo.

The attractiveness of the spacious lobby is something that deserves considerable comment. The decorations in the lobby are of old rose and white. Doors leading into the lobby and foyer are of sheet metal finished in mahogany. Doors leading into the theatre have French plate glass set into them and curtains draped upon them. The box-office and manager's office are at one end of the lobby and are finished in mahogany, framing also being of sheet metal with glass set in them. The box-office is equipped with an automatic, motor-driven, three-unit ticket-selling machine. The lobby is adorned with numerous large oil paintings of popular film stars, and also plastique ornamental figures. A tile flooring of neat design adds greatly to the already attractive lobby. Indirect lighting is used in this part of the theatre.

Passing through the lobby doors the foyer is reached. This foyer runs the entire width of the house. The same color scheme is used as in the lobby, and pictures of principals and well-known film stars are displayed here.

The interior of the theatre is just as artistically decorated as the lobby and foyer, as the same colors are used.

The theatre has a seating capacity of 1,250, of which 750 are orchestra seats. The seats in the orchestra are arranged in three blocks, a large block in the center having about fourteen seats across and the side blocks having five side across. The balcony has a seating capacity of 500. All seats were furnished by the American Seating Company of Chicago, Ill.

The stage setting is of imitation marble, with artificial flowers artistically grouped upon it. The orchestra pit is separated from the body of the theatre by a white balustrade instead of the usual brass railing. This lends more of a garden effect to the theatre. A heavy velour curtain shields the screen when not in use.

A hot-water heating system has ben installed in the Temple by the American Radiator Company, this proving to be one of the most efficient methods of heating a large theatre.

In conjunction with the heating system two eight-foot electric exhaust fans were installed to insure perfect ventilation as well as perfect heating.

The projection room, which is located at the rear of the second balcony, contains two of the latest model Simplex projectors, a motor generators which are connected in multiple. The length of throw is 110 feet onto a Minusa Gold Fibre Screen.

Both direct and indirect lighting is used in this theatre, all lights in the auditorium being controlled by six theatre dimmers from the projection booth.

Unlike many of his predecessors, Mr. Zorn is firmly convinced of the importance of good and appropriate music for motion pictures, and not a little of the success which he has achieved at the Temple theatre is due to the excellent orchestra and its conductor, Robert Reese.

All musical programs are rendered with exceedingly good taste and fitted remarkably well to the situations. This theatre owns a music library of over 4,000 standard compositions, and the principle of Mr. Zorn and his musical director, Mr. Reese, is not to duplicate any musical composition during the time of at least two months.

The orchestra consists of six violins, two 'cellos, bass, flute, clarinet, trumpets, trombone, traps, piano, and also an organ of tremendous dimensions.

The opening of a performance is usually an overture, which is then followed by the regular performance, consisting of a news reel, soloists, scenes, one or two reel comedy and a five or six reel feature.

Fox, Metro and Artcraft productions are used, and productions of any other film corporations which can be had at open market booking. Admission to the performance is 10 and 15 cents at matinees and 15 and 25 cents in the evening.

The theatre advertises on billboards, fifty 24-sheet posters being posted each week. Street car advertising is also used, this being considered the best and liveliest way of keeping the theatre constantly in the eye of the public. From 240 to 600 inches of car advertising are used each week.

Orient Theatre, New York City

THE Orient Theatre located at 111 West 125th Street, New York City, one of the busiest thoroughfares of Greater New York, although not a new theatre is very attractive. The theatre measures 50 feet in width by 100 feet in depth and is constructed of concrete, brick and steel.

A special front was constructed for this theatre consisting of opaque glass arch and two columns, one on each side of the entrance to the lobby. At night the arch and columns are illuminated by electric lights which are enclosed in this arch and the columns. This makes the front very attractive, giving a soft dissolving slide projecting machine, and two Western Electric white light to the whole exterior. Arc lamps are also used in conjunction with the illuminated front and make the front of the house as bright as day.

Attractive Outside and Interior of the Temple Theatre, Toledo, Ohio—In the Centre Bert Reese, Conductor

The exterior lobby contains the box-office and numerous display frames taking one and three sheet posters and stills of current and coming photoplays. These display frames were furnished by the Vogel Cabinet Company. The doors leading into the interior lobby are finished in mahogany set with small plate glass window. The exterior lobby is lighted by the semi-indirect method fixtures being of opalescent glass, chain suspended type. On either side of the interior lobby is a cast iron stairway, the step sills being of white marble. These stairways lead to the balcony. The doors leading into the theatre proper are finished in mahogany, and are studded with French plate glass mirrors. All trimmings, such as door plates and stairway railings, are of brass. The interior lobby is lighted by indirect method. The fixtures here are of metal, design being of the Renaissance style. Both exterior and interior lobby have a tile flooring of a plain but attractive pattern.

The interior of the theatre is neatly decorated in red and gold with artificial floral decorations. The side walls are covered with a heavy tapestry cloth of flower design and are divided into panels; the borders are of gold plastique ornament.

For the interior lighting both semi-indirect and direct lighting is used. In the center of the house is a large electrolier containing an abundance of 40-watt Mazda frosted bulbs. On the side walls are several pilot lights which are cleverly decorated with artificial flowers.

Steam heating system was installed by the American Heating Company and this system used in conjunction with the ventilating system keeps the house perfectly heated and ventilated.

The theatre has a seat capacity of 600, 450 seats being orchestra seats and the balance of 150 are balcony seats. Opera chairs were furnished by the American Seating Company of Chicago and are equipped with self raising attachment which was furnished by the Self Raising Seat Appliance Company of Newark, New Jersey.

A Seeburg organ installed at the cost of $4,000 furnishes the music for the picture and serves its purpose to the perfect satisfaction of the management.

The projection room located at the rear of the balcony contains two Simplex projectors of the latest model and are equipped with the Feaster Feed Attachment. Edward Wilson is the operator at the Orient and is to be commended for the wonderful results he obtains. The length of throw is about 80 feet onto a plaster screen which has been specially treated.

There are six to nine performances each day consisting of nine reels each. Metro, V-L-S-E., Selznick, World-Brady and Universal Special Features are used. The stars proving most popular and the best drawing cards are: Madame Olga Petrova, Clara Kimball Young, Robert Warwick, Ethel Clayton, Carlyle Blackwell and Mary Pickford.

The manager, Mr. Wolff deserves credit for his ingenious methods of conducting a theatre. Mr. Wolff uses newspaper advertising extensively and also distributes handbills to the patrons as they are leaving the theatre.

We wish you continued success, Mr. Wolff.

DIRECTORY OF NEW THEATRES

ARKANSAS

Jackson and Palmer of Harrison, Ark., have leased the Vandover building at Rogers, and will begin at once to remodel it for an up-to-date theatre with a seating capacity of 400. The cost of the new theatre will be about $7,000.

CALIFORNIA

The New theatre, owned by Anderson and Wood, has been formally opened at Redding, and is pronounced by film men who have seen it to be one of the best houses in the upper Sacramento Valley. The house will be a combined motion picture, vaudeville and road show theatre, it being planned to show vaudeville every Tuesday evening and road shows at irregular intervals. Lester Harvey, who has been pianist at the Majestic theatre at Chico, Cal., for a long time, has been placed in charge of the music, Mrs. Lulu Farmer will have charge of the box-office, while David Vaughn will be the operator. The new house will be in charge of James T. Wood, who will have the active assistance of his partner, B. H. T. Anderson, of Chico.

The Turner and Dahnken Circuit of San Francisco is having plans drawn for a new theatre to be erected at Richmond, an east-bay suburb of San Francisco, and bids for construction will be invited at an early date. The new house will have a seating capacity of about 1,800, and will cost in the neighborhood of $70,000. This concern has adopted plans for a new theatre at Sacramento and work on this will also be started at an early date. This house will be much larger than the one to be built at Richmond and will cost about twice as much. A theatre is also being built for the same firm at Stockton, and its opening will be an event of the spring.

COLORADO

That prosperity has struck Coalinga and the adjoining oil fields is manifested on every hand, not alone by the sales of property, but by the amount of new building now going on, also proposed buildings. There is some talk of a new opera house, but the parties who are figuring on it, have not as yet made any of their plans public. The A. P. May building on Fifth street, between E and F streets, will have additional improvements made to the front, which embraces an arch across the alley between the two buildings, so as to make the two fronts correspond in appearance, and will add to the appearance of the street as well.

ILLINOIS

Plans for the opening of the old Majestic theatre at Waukegan to legitimate attractions and occasional feature pictures are now under way and a local man who is promoting the move has started negotiations with the agents of the Pabst Brewing Company, owners of the building. It is planned to make a number of important changes in the house and to open the doors to the public on Saturday or Sunday evenings. If the plan materializes nothing but the best features and legitimate attractions will be shown at the theatre.

A. Mason & Co. of Peoria have leased the opera house, and will take immediate possession and begin remodeling the interior. Their opening bill will be a Mutual bill, featuring Helen Holmes. On Sunday evening, "An Enemy to Society," featuring Hamilton Revelle. They will start the serial, "The Iron Claw," on a week from Tuesday evening. Mason's three-piece orchestra will furnish the music for the theatre. They expect to put in more opera chairs and may run vaudeville.

W. A. Cox and Telford Johnson have leased the Viola Opera House, and the former will conduct same as a motion picture theatre. Mr. Cox has been conducting a picture theatre in Alpha for the past four years.

IOWA

The Grand theatre at Estherville which was recently destroyed by fire at a loss of $125,000, will be rebuilt and the cost will be much larger according to the manager.

KANSAS

T. J. Stinson, an enthusiastic Paramount exhibitor in Spearville, has begun the erection of a thoroughly modern and absolutely up-to-date Paramount theatre on Main street in that city. The new theatre will be 25 feet wide and 90 feet deep, with a seating capacity of 500. Nothing will be included in the make-up of the playhouse that is not the latest idea in playhouse construction.

LOUISIANA

The Strand theatre at New Orleans, owned and operated by the Saenger Amusement Company of Shreveport, Texarkana, Monroe and Alexandria, will open its doors on or about March 15 next.

MASSACHUSETTS

George E. Newton has sold to Michael Staller and Henry Norman nine lots of land containing 32,484 square feet, corner of Blue Hill and Woodrow avenues, and running through to Ashton and Livingston streets, Dorchester. It is a part of the original land of the West End Street Railway, which contained 272,224 feet, assessed at $54,400. The purchasers are to erect a motion picture house, with stores and bowling alleys, at a cost of about $150,000. George E. Kimball was the broker.

The men interested in the building of another ground-floor theatre in Westfield have plans under way. It is proposed to locate the theatre with the main entrance from Elm street, plenty of room being available in the rear for the theatre itself. The present plans would call for an outlay, including real estate and new building, of about $75,000. The proposed theatre will seat 1,225 people, with about 700 on the ground floor and the rest in the balcony and boxes.

A. B. Ross is planning to build a moving picture theatre between Central Vermont railroad and Ross block, Millers Falls.

The Lancaster theatre, Lancaster street near Causway street, Boston, was opened February 16. It is leased by the Lancaster Trust; seats 1,600. Programs: World, Metro, Paramount and open market; polite vaudeville; organ. Two performances daily, 2 and 8; Sunday concert, 7.

The Strand theatre, Watertown, Mass., is being thoroughly remodeled by Emile A. Levesque of Salem, Mass., to reopen in March. Complete new equipment is being supplied by Sam Asher of Boston Motion Picture Supply Company; seats, screen, projecting machines, lobby fittings, etc. Mr. Asher also outfitted the Lancaster theatre, Boston, complete.

The estate of the Reed family, which is located in the heart of the Harvard square section, Boston, has been sold, and the new owners, who are interested in motion picture houses in Boston, are reported as ready to raze one of their parcels in the square in order to build a modern business block, which is also to house a motion picture theatre.

MICHIGAN

J. R. Denniston of the Family theatre, Monroe, announces that work will start at once on a new $55,000 theatre, to seat 1,000 people, and to be ready the first of next September. It will be devoted exclusively to motion pictures.

Two-Color Cinematography

(*Continued from page* 1444)

periods of exposure. It is, of course, possible to vary the exposure ratio to suit the various filters in the case of color cameras equipped with multiple lens systems, but in cinematography by the alternate process or by any process, using only one lens, and an exposing shutter of the rotary type, it is only possible to vary the exposure through the red and green filters by a small fraction of a second, so filter sets of approximately equal luminosity are a necessity in practical two-color cinematography. We shall, therefore, only particularize concerning filter combinations which transmit light of their respective colors in equal percentage, or nearly so.

It might be thought that the manner in which the film stock is panchromatized (sensitized to the less refrangible rays) is a factor in the consideration of the relative exposures through the respective filters, and theoretically this is true, but, assuming that film strongly sensitized to the entire red and green spectral regions is used by all competent workers in color-cinematography, it seems upon consideration that in this connection the action of the sensitizer used has not much influence upon the exposure ratio,

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because the exposures are so brief in color cinematography that we can hardly establish an exposure ratio. The action of the dye bath used in rendering the film stock sensitive to all visible rays has a considerable influence on the fidelity with which colors will be reproduced in the projected results as we shall see, however, and at a future time we will dwell at length upon the subject of color sensitizing as applied to the negative film stock used in colorfilm production.

Coming now to the study of an actual pair (or set) of two-color taking filters we will first consider the combination termed by Bennett a "dark" set and consisting of the Wratten Standard Tricolor red and green filters (Catalogue Nos. 25-A and 58-B2). The spectrophotometric absorption curves of these filters, plotted upon a wave-length scale are shown in Fig. 1, while the lower diagram (in Fig. 1) shows the transmission bands of the two filters oriented against each other, thus showing graphically the extent to which the spectrum is jointly transmitted by this combination.

By showing diagrammatically the combined transmissions of a set of filters we are thus able to study their action, and also to draw other conclusions concerning their suitability for use in the various color processes. As is also shown by the lower diagram in Fig. 1, the transmissions of the tricolor red and green filters overlap one another, and the region of this overlap is indicated by dotted lines. It is necessary to give consideration to the spectral regions which are transmitted to some extent by both members of a filter set, for the rendition of certain colors is governed by the location and extent of the overlaps in the transmission bands of the filters used in color processes.

Let us now examine in detail the properties of the red and green taking filters shown in Fig. 1. The tricolor red filter transmits on an average 60 per cent of the incident light from the extreme red at W. L. 700 down to W. L. 600 in the orange, and absorbs abruptly at W. L. 580 in the yellow. The tricolor green filter although its measurable spectral transmission commences at about W. L. 640, may be practically said to transmit from the orange at W. L. 600 down to the blue-green at W. L. 480 and its transmission band does not extend into the pure blue at all.

As a certain percentage of pure blue or blue-violet light is necessary in additive color synthesis if we are to have pure whites, it will be appreciated after a study of Fig. 1, that the filter combination there shown would not prove suitable for additive two-color cinematography, by reason of the fact that no pure blue is transmitted.

Upon further reflection it is reasonable to assume, however, that these tricolor red and green filters might prove suitable for a two-color subtractive process for portraiture or other work where warm tones have to be dealt with but where blues and violets are not much in evidence. The Kodachrome process of subtractive two-color photography is based on this principle and Kodachrome transparencies are evidence of the pleasing results possible, in portraiture and kindred subjects, with a process in which the blue sensation is lacking.

If we consider the action of this pair of filters when used to make color pictures, it will readily be seen that reds and greens will be vigorously rendered. It might be thought that the objects corresponding in hue to the regions where the transmission bands of the filters overlap would be rendered as blacks, and this would be so if the filters were exactly complementary to each other in hue and the positive transparencies dyed up in theoretically correct subtractive colors. The result, however, of staining the red sensation positive with a dye complementary to the actual blue of its taking filter and the green sensation positive with a dye of complementary hue to its taking filter may be anything from black or gray to an impure yellow of low luminosity much degraded with black, in the rendition of yellows.

The richness of the color rendition in the two-color transparencies produced with the tricolor red and green filters is much enhanced by viewing the resultant pictures in artificial light. Being rich in yellow rays artificial illumination gives an added warmth to the colors of the transparency, but blues are, of course, totally lacking in the results produced in this way.

Regardless of whether the process to be practised is an additive or a subtractive one, it is apparent that in order to approximate the range of blues met with in Nature, a somewhat different set of two-color taking filters is required than those which we have just been considering.

(To be Continued Next Week)

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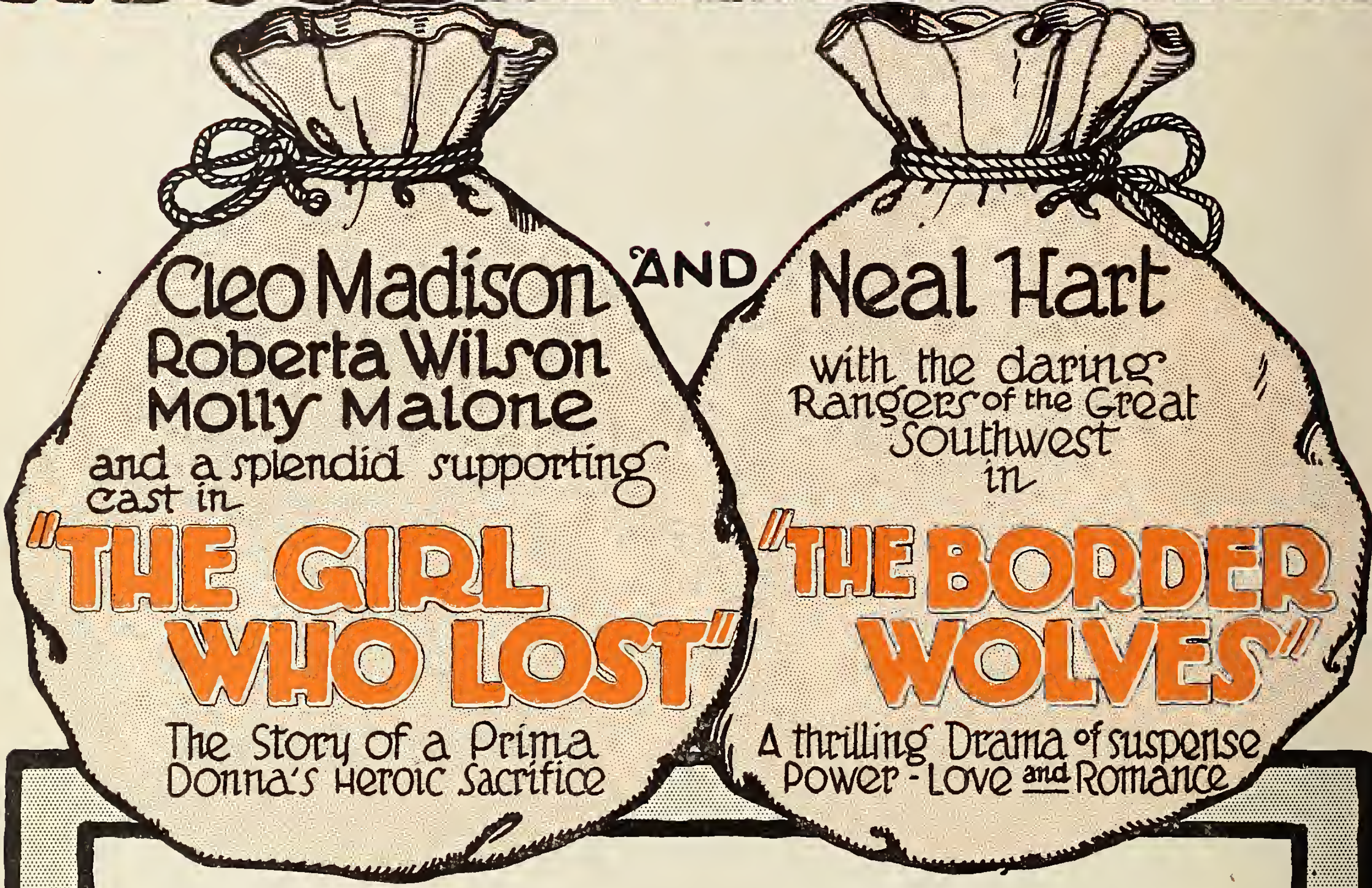

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Wallace Reid and Myrtle Stedman	*The Prison Without Walls*	Lasky	*Mar. 15th*
Jack Pickford	*The Dummy*	Famous Players	*Mar. 19th*
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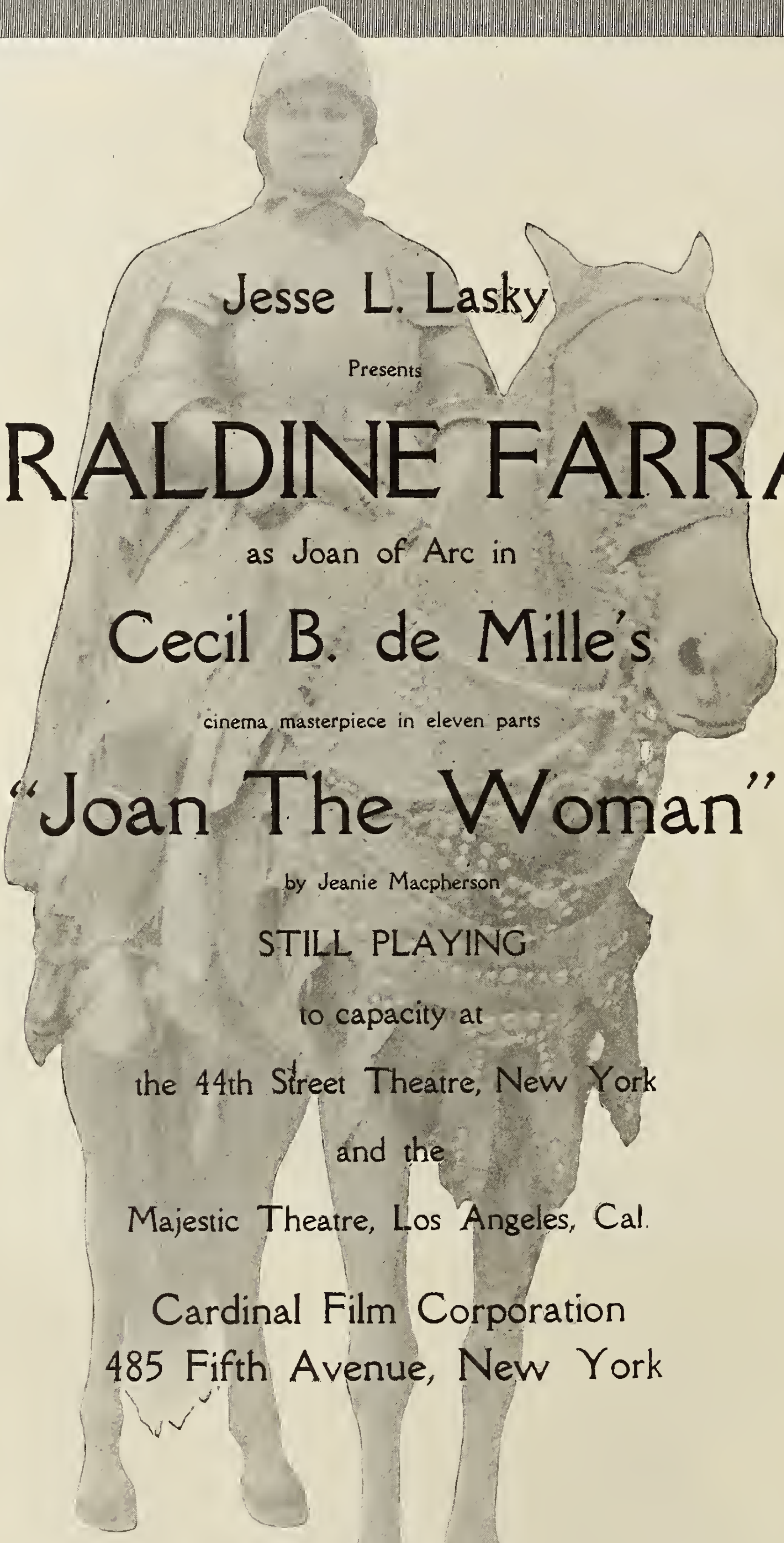

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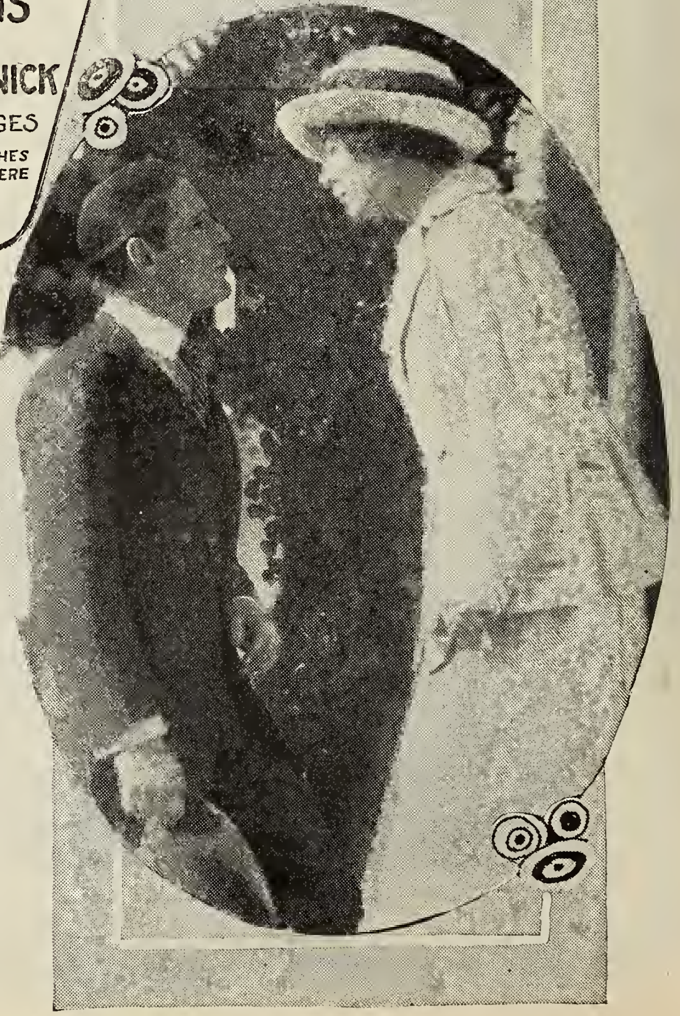
Directed By
RALPH W. INCE



SELZNICK LJS PICTURES

HERBERT BRENON'S
NEXT PHOTO PLAY ACHIEVEMENT
Presenting
FLORENCE REED
In
THE ETERNAL SIN
IS EVEN MORE DRAMATIC
THAN
"WAR BRIDES"
ADAPTED FROM ONE OF THE
IMMORTAL VICTOR HUGO'S
GREATEST WORKS. . .

FOR RELEASE IN MARCH

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES EVERYWHERE

JOSEPH M. SCHENCK
Presents
NORMA TALMADGE
In
"THE LAW of COMPENSATION"
By
Wilson Mizner
(Co-Author With Paul Armstrong of "Jimmy Valentine" & The Deep Purple)

A Powerful Drama of Modern Life that will Prove a Worthy Successor of this Charming Star's Most Recent Triumph. . . .

"PANTHEA"

TRIANGLE

RELEASES FOR WEEK OF MARCH 11th

Fine Arts

WILFRED LUCAS

in

"A Love Sublime"

A fascinating and appealing story of a big hearted, hot-blooded Greek steelworker, whose love knows no obstacles.

A play that is full to the brim of thrills and heart-throbs. A play your patrons will want to see more than once.

A play that vouches for the continuance of Triangle supremacy.

Ince-Kay Bee

ENID BENNETT

in

"The Little Brother"

The second characterization of this wonderful new star.

Miss Bennett's endearing appeal, her vivacity, her art, reach out from the screen and magically tell a living, story.

"The Little Brother" is a drama of the adventures of a girl-waif who impersonates a newsboy It is full of laughter and pranks; of plot and action, of real life and real people.

Mack Sennet Keystone

CHESTER CONKLIN

in

"Dodging His Doom"

A screaming farce that would make the Sphinx laugh.

It's one great big riot of fun and action throughout, with a continuance of the rushing stunts that seem impossible.

They ARE except for Mack Sennett.

The exhibitor who passes Mack Sennett-Keystone Comedies, passes opportunity without recognition.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

When any product is without reputation or standing it requires big type and tremendous publicity to put it over.

When any product has attained the reputation of acknowledged superiority, it is only necessary to name the distributor.

So, we merely wish to remind exhibitors that—

Mack-Sennett-Keystone Comedies stand entirely alone as to quality and drawing power

A price for every exhibitor, no matter how small.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

WORLD PICTURES BRADY-MADE

PROVEN
SEAT-SELLERS

Past releases have demonstrated conclusively the seat-selling power of the big DEPENDABLE program of World Pictures Brady-Made.

Coming releases will furnish unbeatable proof and set new seat-selling records.

Look at this list of releases:

MARIE DRESSLER in "Tillie Wakes Up."
ALICE BRADY in "The Hungry Heart."
GAIL KANE in "The Red Woman."
CARLYLE BLACKWELL, June Elvidge, Henry Hull and Muriel Ostriche in "A Square Deal."
ROBERT WARWICK and June Elvidge in "A Girl's Folly."
ETHEL CLAYTON and Rockcliffe Fellowes in "The Web of Desire."
ALICE BRADY in "The Dancer's Peril."
CARLYLE BLACKWELL, June Elvidge, Arthur Ashley and Evelyn Greeley in "The Social Leper."

Study the list, make your comparisons and determine now to run these ABSOLUTELY DEPENDABLE SEAT-SELLERS in your theatre!

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ETHEL CLAYTON

in *"The Web of Desire"*

with **ROCKCLIFFE FELLOWES**
Directed by **EMILE CHAUTARD**

CHRISTIE FILM CO.

NOT A WEAK LINK IN THE CHAIN!

The producer and the exhibitor are joined by a chain of comedy stars whose good looks, youth and cleverness account for the amazingly increasing popularity of

CHRISTIE COMEDIES

Under the direction of Al. E. Christie, these stars produce a *clean, sensible, interesting* and FUNNY comedy each week. The open-market release for week of March 5th is

"AS LUCK WOULD HAVE IT"

featuring BETTY COMPSON, HARRY HAM and ETHEL LYNNE.

For the exhibitor whose theatre demands short feature comedies, the TWO PART SPECIAL CHRISTIE COMEDIES are produced—two each month. The CHRISTIE TWO PART SPECIAL release for March 15th is

"OUT FOR THE COIN"

You can book CHRISTIE COMEDIES thru the foremost independent exchange in your locality. Go to it—Now!

CHRISTIE FILM COMPANY
Los Angeles, California

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MARCH 10, 1917

MARY MILES MINTER IS BEGINNING WORK ON NEW MUTUAL SERIES

WORK has begun at the Santa Barbara studios of the American Film Company, Inc., on a new series of Mary Miles Minter-Mutual Photoplays. This popular star has achieved new laurels in each release made through the Mutual Exchanges. Each new Minter-Mutual Photoplay has won for her new friends—besides increasing the admiration of her former ones. Exhibitors all over the country report a steadily increasing drawing power on Minter subjects. Mary Miles Minter is more popular today than ever before. And now she is beginning work on a new series of productions that will still further increase her popularity.

James Kirkwood to Direct.

James Kirkwood—famous director—is again to supervise the Mary Miles Minter-Mutual Photoplays. All the skill, craft and imagination that he used to put into the Pickford films, when he was Miss Pickford's director, are now being devoted to bringing out the latent talent of Mary Miles Minter. He studies his star with the utmost care. He takes particular pains to arrange his productions so that little Miss Minter can display to the full her wonderful charms. Going still farther than that, Mr. Kirkwood is now himself writing a vehicle for his popular little leading woman. It's title is "Environment." It will be the first subject in the new series of Minter-Mutual Photoplays. Its release date will be announced later.

Growing in Popularity.

Exhibitors are truly amazed at the growth in popularity of Mary Miles Minter. Today Minter pictures are outdrawing those of practically any other star. The public has enshrined her as its newest idol. Queen Mary today reigns over a far greater number of subjects than a European queen. Exhibitors everywhere will be anxious to make reservations for the new series of Minter subjects. Mutual exchanges are accepting reservations now.

New Star's Auspicious Start

"The Greater Woman," the first of the Marjorie Rambeau-Mutual Photoplays, opened auspiciously everywhere, and this charming star instantly endeared herself to the playgoing public. "Motherhood," the second Rambeau-Mutual Photoplay, is scheduled for early release. Work has already begun on "The Debt," under the direction of Frank Powell. All Mutual Exchanges are prepared to accept bookings on the entire Rambeau-Mutual series.

Mutual Star Productions For March

Week Beginning March 5th.

Title. **Lead.**

The Girl From Rector's.................Ruth MacTammany

Week Beginning March 12th.

My Fighting Gentleman...........................William Russell

Week Beginning March 19th.

The Painted Lie.....Crane Wilbur

Week Beginning March 26th.

Motherhood.....Marjorie Rambeau

MANY MUTUAL SERIALS

"A Lass of the Lumberlands," the Sequel to "The Diamond from the Sky," "Fantomas," "The Vampires," and "The Perils of Our Girl Reporters."

ARE NOW AVAILABLE

Seven serials of tremendous drawing power are now available at all Mutual Film Exchanges. All of them are demonstrated successes—pictures with which exhibitors have actually "stood 'em up" for night after night. In fact, many theatres which have shown them once are placing repeat bookings, thus attracting many patrons who may have missed the first showing. Such continued photoplays as "The Girl and the Game," featuring Helen Holmes; the Sequel to "The Diamond From the Sky," featuring William Russell and Charlotte Burton; "A Lass of the Lumberlands," featuring Helen Holmes; "The Secret of the Submarine," featuring Juanita Hanson and Thomas Chatterton; "Fantomas" and "The Vampires," both from the house of Gaumont; and "The Perils of Our Girl Reporters," featuring Earl Metcalfe, Helen Greene and Zena Keefe, are available now at all Mutual Exchanges. If you haven't already shown them, you have overlooked one of the biggest opportunities of the day.

Chaplin Starts On Next Laughmaker

Charlie Chaplin and his fellow players have begun work on the newest of Mutual-Chaplin Specials. It is entitled "The Cure." The very title suggests numerous bits of comedy "business" exactly suited to the inimitable Chaplin. Release date will be announced shortly.

MUTUAL FEATURE FOR THIS WEEK IS "THE GIRL FROM RECTOR'S"

AS THE five reel Mutual Star Production for release this week, one of Broadway's most successful plays will be presented in film form. It is "The Girl From Rector's," Paul Potter's famous story of the bright lights. This production, on the speaking stage, was a tremendous success. It is known from coast to coast. Hundreds of thousands have seen it. Now, in film form, it will attract still other hundreds of thousands. The mere announcement that "The Girl From Rector's" is showing at a certain theatre should attract immense audiences.

Sparkles With Life.

The film version is as lively as was the stage production. It sparkles with life. The gay cafes of Broadway are shown in all their glitter. Hosts of pretty girls, fascinating dancers, clever cabaret artists are seen just as they appear on the "Gay White Way." Flashing eyes, roguish smiles, fluffy lingerie, "register" on the film just as perfectly as you could see them in real life at any one of a score of gay cafes. By showing "The Girl From Rector's" you can bring Broadway with all its mirth and gaiety, its reckless revelry and "don't-care-what-happens" atmosphere to your town.

Stars Ruth MacTammany.

Ruth MacTammany, the celebrated comedienne, is the featured star of "The Girl From Rector's." She gets everything possible out of the leading role, and all the glitter and glamour of Broadway will be experienced by every audience which witnesses it. It starts with a zip and ends with a whizz. It is full of "pep," snap and ginger and moves at express train speed from the first title to the last "fadeout." Bookings can be made now at all Mutual Exchanges.

Gaumont Scores Scoop With Cuban Pictures

Gaumont cameramen again proved their alertness last week in providing for the Mutual Weekly close-ups of the various Cuban officials who were mentioned in the daily newspaper accounts of the revolution in that island. Exhibitors showing Mutual Weekly No. 112 were showing the actual pictures of places and people mentioned in the morning's newspaper of the same day. Bookings on this weekly topical are increasing daily. Mutual Weekly gets the live news first. It is becoming quite the common thing for the Mutual Weekly to contain in each issue from one to a half dozen scoops in picture form.

MUTUAL

MARY MILES MINTER

MUTUAL

American Film Company, Inc.,
Announces

MARY MILES MINTER

In a New Series of

MINTER-MUTUAL PHOTOPLAYS

This announces the coming of a new series of de luxe photodramas featuring the charming star —Mary Miles Minter. These productions will constitute the second series of Minter-Mutual Photoplays produced by the American Film Company, Inc., at its Santa Barbara Studios.

The first series of six Minter-Mutual Photoplays now playing throughout America, has unquestionably established the high quality and exceptional box-office value of these American Film Company attractions.

Now we announce a new series of productions featuring popular Mary Miles Minter. The first two plays of the new series are:

"Environment" - by James Kirkwood
"Annie for Spite" - by Fred Jackson

Titles of other productions in the series together with release dates, will be announced shortly. These productions are made under the direction of James Kirkwood. For bookings on *both* series of Minter-Mutual Photoplays exhibitors are requested to communicate with Mutual Exchanges.

Produced by
American Film Company, Incorporated
Samuel S. Hutchinson, President

Minter-Mutual Photoplays distributed throughout America exclusively by the Mutual Film Corporation

MUTUAL

MENU

MUTUAL FILM CORPORATION
PRESENTS

A Table D'Hote Treat DeLuxe In Five Courses

—•—

BRIGHT LIGHTS COCKTAIL SMILE APPETIZER
CONSOMME BROADWAY

—•—

SPARKLING EYES ROGUISH SMILES

The GIRL from RECTOR'S

a la RUTH MACTAMMANY
TANTALIZING, BEWITCHING, ENTRANCING

TWINKLING FEET TINKLING MUSIC FLUFFY LINGERIE

—•—

SALAD *a la* PAUL POTTER
WITH JUST THE RIGHT DRESSING

—•—

PEP SNAP GINGER
SOME DESSERT, *SOME* DESSERT

—•—

PUNCH THAT IS PUNCH

—•—

BIG BOX-OFFICE RECEIPTS, SATISFIED PATRONS

—•—

Now Being Served At All
MUTUAL EXCHANGES

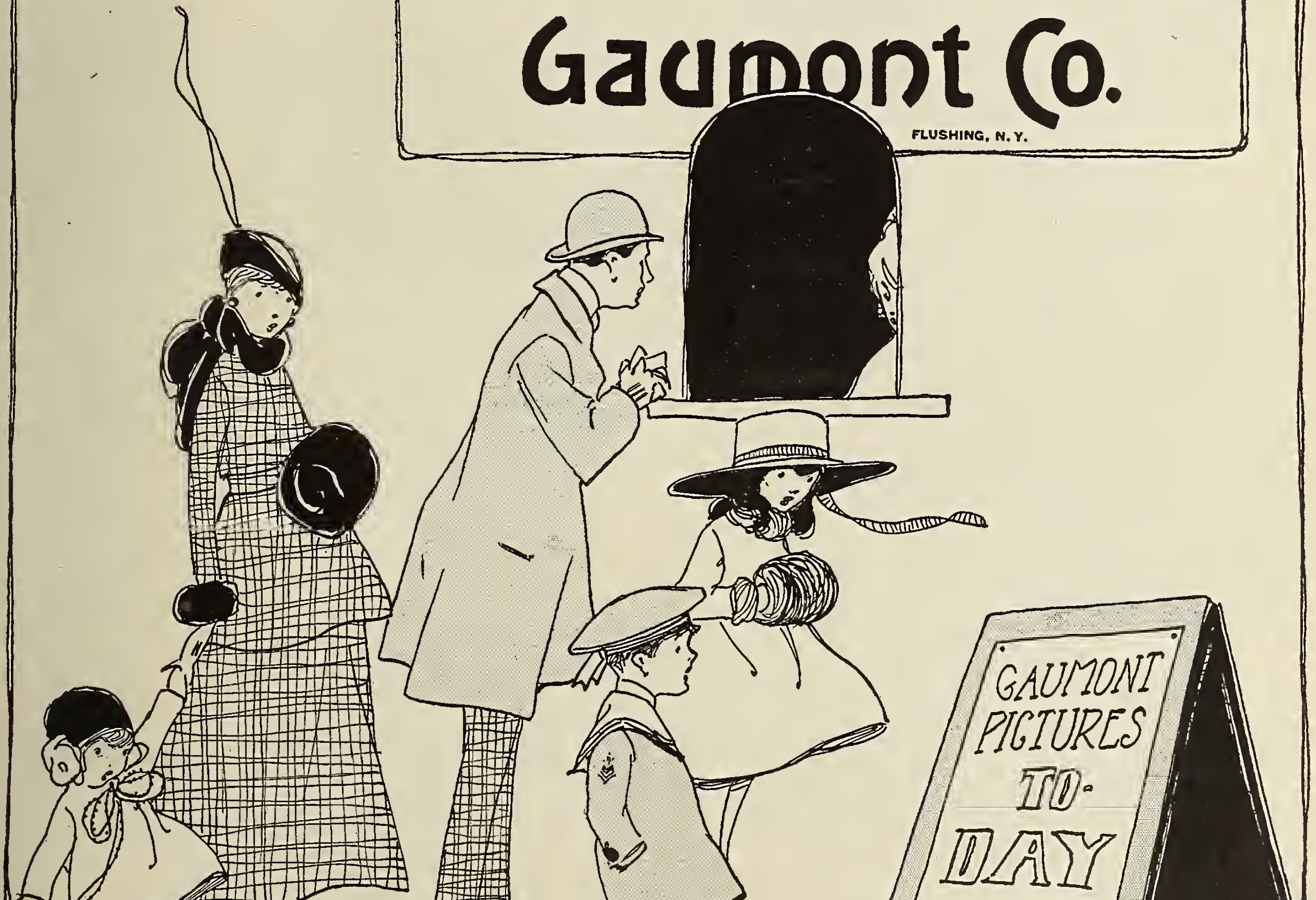
MUTUAL

NOBODY HOME BUT THE LAMP—

And that's going out. Here are poppa and momma and Susie and Johnny and even little Lizzie, all on their way to the movies. Poppa is saying to the nice, accommodating ticket-office girl, " Five tickets, please; I've brought all the family." 'Cause why? 'Cause Gaumont Pictures are for all the family circle. No one is left at home when Gaumont single-reels or photoplays are shown. Say, Mr. Exhibitor, wouldn't you rather have the whole blamed family than just momma and poppa? Then tell your Mutual Branch you want all the Gaumont Pictures.

Gaumont Co.

FLUSHING, N. Y.



Coming!
THE RAILROAD RAIDERS
HELEN
Reservations NOW At

MUTUAL

MUTUAL'S NEW, BIG PHOTO-NOVEL

featuring

HOLMES

15 Thrilling Chapters

STARTLING—*spectacular*—*sensational*—are the incidents depicted in each chapter of the new Helen Holmes railroad novel—"The Railroad Raiders." It's in fifteen chapters—each jammed with thrills and dramatic climaxes. It's the most costly—most stupendous serial photoplay presented this year. It's the third big Helen Holmes success! You remember "The Girl and the Game" and "A Lass of the Lumberlands." "The Railroad Raiders" is a story that moves with the speed of an express train on a downgrade. It's full of ***action—punch—thrills!*** Based on real incidents in railroad life—backed by a tremendous national advertising campaign—this remarkable new serial offers exhibitors the best box-office magnet in years. The release date will be announced soon. Reservations for "The Railroad Raiders" are now being made at all Mutual Exchanges.

DIRECTED BY
J·P·McGOWAN

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON, *President*

All Mutual Exchanges

MACK SENNETT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

MN
F.F.CO.

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA
SERVICE

MACK SENNETT—KEYSTONES

ONLY ONE KIND

THE UTMOST IN COMEDY

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"

IMPORTANT NOTICE!!!
THERE ARE NO ONE-REEL MACK SENNETT-KEYSTONES

Triangle Film Corp., Distributors

D. W. GRIFFITH

FROM COAST TO COAST AMERICA'S LEADING CRITICS HAVE PENNED THE MOST GLOWING TRIBUTES OF PRAISE ABOUT "INTOLERANCE" AND ITS CREATOR

¶ "The artist who can evoke from the cold pages of history visions of ancient Babylon in its ascendant hour and of the imperial city of antiquity in the mighty pathos of its downfall, is nothing less than a genius. **Imagination on the dramatic stage has never dared so stupendous a task.** The spectacle is one which stirs the imagination, attacks the emotions, and staggers the eye; exceeds any previous accomplishment of the stage or screen."

LOUIS V. DE FOE IN NEW YORK WORLD

¶ "Greater in all respects than anything which has yet been accomplished. Its sheer beauty cannot be surpassed."

THE PHILADELPHIA PUBLIC LEDGER

¶ "Once again D. W. Griffith proved himself the ruling genius of the motion picture world when his **amazing production 'Intolerance' revealed the greatest of film spectacles. The audience was thrilled to cheers. 'Intolerance' is nothing less than wonderful."**

CHARLES DARNTON IN N. Y. EVENING WORLD

¶ **"Superb, magnificent, dazzling, thrilling, awe-inspiring, barbaric."**

DOROTHY DIX IN NEW YORK JOURNAL

¶ **"It discounts all else the theatre has known.**
The master remains the master.
He is the great empire builder in the new world of imaginative art.
The spectacular wonders are blinding in their magnificence.
His new picture is a colossal achievement, far greater in scope and daring than the 'Birth of a Nation.' "

O. L. HALL IN CHICAGO JOURNAL

¶ **"It is superhuman and the biggest show in the world.**
The basal attraction of woman never was staged as Griffith stages it.
Instead of imitating my theatre, my drama, he invented one of his own. So did Wagner. But all the sacred junk of Bayreuth is not the price of a gallery seat for 'Intolerance.' "

ASHTON STEVENS IN CHICAGO EXAMINER

¶"Daring imagination of Griffith soars to riotous limits."

**WALTER ANTHONY IN
SAN FRANCISCO CHRONICLE**

¶ "I sat spellbound and amazed at Griffith's superb allegory. He builds up down-fallen kingdoms, opens up old wars, blasts monarchies, strikes to the heart of things with a two-edged sword and **is as myriad minded, as many sided and incomprehensibly capable as Shakespeare."**

AMY LESLIE IN CHICAGO NEWS

¶ "The greatest achievement of the superman of the movies."

CURRENT OPINION

¶ **"There is but one Griffith—a giant among an assorted group of pigmies** in the breadth of his vision and the artistic scope of his ambition.

BURNS MANTLE IN NEW YORK MAIL

¶ "It is more torridly dramatic than any spectacle Nero ever staged in the Coliseum."

**OTHEMAN STEVENS IN
LOS ANGELES EXAMINER**

¶ "To clothe in suitable language a word description of 'Intolerance' seems almost a superhuman task. . . . A riot of inspiration."

LOUELLA O. PARSONS IN CHICAGO HERALD

AROUND THE WORLD TRIUMPH!

D. W. GRIFFITH'S

Colossal $2,000,000 Spectacle

"INTOLERANCE"

LOVE'S STRUGGLE THROUGHOUT THE AGES

"The Birth of a Nation" has proved the most astounding financial success in the history of amusements in any part of the world. Read what "Intolerance" is doing.

5 MONTHS AT THE LIBERTY THEATRE, NEW YORK

SAN FRANCISCO

Receipts $15,000 better than what "The Birth of a Nation" earned during its 8 weeks' engagement.

CHICAGO

(Now playing.)
12 weeks' receipts exceeded by $11,320 those of "The Birth of a Nation" for same number of weeks.

TWELVE COMPANIES NOW TOURING AMERICA

LOS ANGELES

Receipts for three months' run equalled those of "The Birth of a Nation" for the same length of time.

RICHMOND

Monday, $788.00; Tuesday, $1894.00; Wednesday, $2268.00
Just $243.00 less than what "The Birth of a Nation" played to.

MILWAUKEE

Receipts $21,410.50, two weeks' engagement. A gain over "The Birth of a Nation's" first two weeks gross of $3,.900.

ALL ATTENDANCE RECORDS

Broken at Chestnut St. Opera House, Phila., where it is now in its third month.

A SENSATIONAL HIT

At the Pitt Theatre, Pittsburgh, where it has reached its 8th week.

THE ABOVE FIGURES AND STATEMENTS ARE AUTHENTIC AND CAN BE VERIFIED BY APPLICATION TO THE MANAGEMENTS OF THE THEATRES NAMED.

Now being shown at the Theatre Royal, Sydney, and the Theatre Royal, Melbourne, Australia. London engagement will commence at the Drury Lane Theatre, Saturday, April 7th. Arrangements completed for its presentation in Buenos Aires, Argentine, in May.

Mr. Griffith's "Intolerance" and "The Birth of a Nation" are the only two motion picture spectacles continuously presented in regular theatres at the $2.00 and $1.50 scale of prices.

Direction Wark Producing Corp., General Offices, 807 Longacre Bldg., New York City

ART DR

PAST AND FUTURE

ART DRAMAS, through sheer merit, have firmly established themselves in the face of an overcrowded market. They have proven beyond question that the Art Dramas policy is the exhibitor's long-sought-for relief from the ficticious, exaggerated, stage-star extortion.

PAST PERFORMANCES

"Lash of Destiny"—Van Dyke—Gertrude McCoy
"Whoso Findeth a Wife"—U. S. Amusement—Jean Sothern
"The Rainbow"—Sherrill—Dorothy Bernard
"Infidelity?"—Erbograph—Anna Q. Nilsson and Eugene Strong
"God of Little Children"—Apollo—Alma Hanlon
"Her Good Name"—Van Dyke—Jean Sothern
"Rosie O'Grady"—Apollo—Viola Dana
"The Accomplice"—Sherrill—Dorothy Bernard and Jack Sherrill
"The Adventurer"—U. S. Amusement—Marian Swayne
"The Moral Code"—Erbograph—Anna Q. Nilsson and Walter Hitchcock

COMING

"Pride and the Devil"—Apollo—Alma Hanlon
"The Cloud"—Van Dyke—Jean Sothern
"A Man and The Woman"—U. S. Amusement—Edith Hallor and Leslie Austen
"The Law That Failed"—Apollo—Alma Hanlon and Edward Ellis
"The Dragon Fly"—Erbograph—Anna Q. Nilsson
"Whose Hand?"—Apollo—Alma Hanlon and Edward Ellis
"The Fraud"—Van Dyke—Jean Sothern
"Without the Law"—U. S. Amusement—Edith Hallor

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Bldg.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investmt Bldg.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
ST. LOUIS—STANDARD FILM CORPORATION.
DES MOINES—STAND

AMAS

HARRY R. RAVER

presents that magnetic star-

ALMA HANLON

in

"PRIDE AND THE DEVIL"

AN EXTRAORDINARY PHOTODRAMA

produced by -

APOLLO PICTURES INC.

KLEINE-EDISON-SELIG-ESSANAY SERVICE

By arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss

Billie Burke
in
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES

A famous star—a capable cast—lavish stage settings—a thoroughly interesting story—up-to-the-minute frocks—unusual photography and advertising helps of every variety insure the exhibitor instant success when he books "Gloria's Romance." Capacity business is reported from big city theatres and those in smaller towns. YOUR theatre can play this attraction with equal profit. The story is unfolded in twenty feature chapters—a chapter a week for twenty weeks. For bookings wire, 'phone or write your nearest Kleine-Edison-Selig-Essanay Exchange or write

GEORGE KLEINE
80 5th Avenue, New York City

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's Foremost Actor

with **MARY CHARLESON**

is presented in **"Burning the Candle"**

By TURNER WHITE *Arranged and Directed by HARRY BEAUMONT*

MR. WALTHALL gives a gripping portrayal of the results of profligacy. Victimized by his one great weakness, the man is dragged to the depths of depravity. Death seems his only solution. But alone in a prison cell, love for his deserted bride is awakend. Comes repentance, a struggle for self respect, and finally triumph!

K-E-S-E

Trademark Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR PRESIDENT

Trademark Reg. U. S. Pat. 1907

1333 Argyle St., Chicago

PRODUCERS OF PICTURES FOR THE FAMILY

K-E-S-E K-E-S-E K-E-S-E

General Film Service

BLACK CAT

FEATURES

mean a standard quality and an intensified drawing power, through continuous advertising.

Book the latest:

"ALADDIN UP-TO-DATE"
featuring
Bryant Washburn
Screen time 28 minutes. Released March 13

"THE FIVE DOLLAR BILL"
featuring
Webster Campbell
and
Anna Mae Walthall
Screen Time 29 minutes. Released March 6

OTHER ESSANAYS

"CANIMATED NOOZ PICTORIAL NO. 26"
By Wallace A. Carlson
with scenic on "Fighting the Car Shortage"
Screen time 15 minutes. Released March 7

IS MARRIAGE SACRED

?

A FLAMING BANNER

that will attract everyone.

By Charles Mortimer Peck

featuring the

ESSANAY STOCK COMPANY

Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth, Thomas Commerford

E. H. Calvert, director

Here are the latest:
"The Vanishing Woman"—March 3
"The Pulse of Madness"—March 10
"The Pallid Dawn"—March 17
"The Wifeless Husband"—March 24
"Meddling with Marriage"—March 31
Screen time approximately 30 minutes

For earlier features inquire of your General Film branch office. You can't afford to miss one.

Essanay

GEORGE K. SPOOR, PRESIDENT

PRODUCERS OF PICTURES FOR THE FAMILY

1333 Argyle St., Chicago

LILLIAN WALKER

(alias "Dimples")

Everybody knows "Dimples"—the winsome laughing lady with Nature's beauty spots in her cheeks. She won her laurels as the star in big productions—now she appears in sparkling two-reel comedies for General Film. The Latest of these is

"DIMPLES THE DIPLOMAT"

"Dimples" is surely some bright little diplomat in this picture. She straightens out the kinks and tangles in an unhappy family, saves it from financial ruin, cures a riotous youth of the drink habit, and marries him—all in two mirthful reels.

A corking story packed into 30 minutes of honest-to-goodness comedy—30 minutes of solid enjoyment revolving around the compelling charms and distracting dimples of Lillian Walker.

Greatest box-office value you ever saw.

Broadway Star Feature—Produced by the Greater Vitagraph

Distributed by GENERAL FILM CO., Inc.

General Film Service

WE ARE PROGRESSING!

A Great many
* * *
PEOPLE have their hair
* * *
CUT with a crock!
* * *
AND *some* theatres
* * *
PREFER tin-horn phonographs
* * *
TO pipe organs!
* * *
BEHIND the Times?
* * *
SURE, they are!
* * *
BUT not more so
* * *
THAN the Exhibitor
* * *
SO hide-bound,
* * *
SO dependent on others' say-so
* * *
THAT he will not investigate.

FILM plays come
* * *
AND many of them go.
* * *
BUT Selig plays
* * *
IN General Film Service,
* * *
ARE *coming* NOT going!
* * *
A lot of money is being spent,
* * *
A lot of time is devoted
* * *
TO Selig productions.
* * *
BOOK the comedies
* * *
NOW being released.
* * *
THEY'LL add pep
* * *
TO *any* house program!
* * *
'NUFF said.

THE SELIG-TRIBUNE

The World's Greatest News Film

Released twice every week in General Film service.
Always first with the latest news pictorials.

TRADE S MARK

Selig Polyscope Co.

Chicago, Ill.

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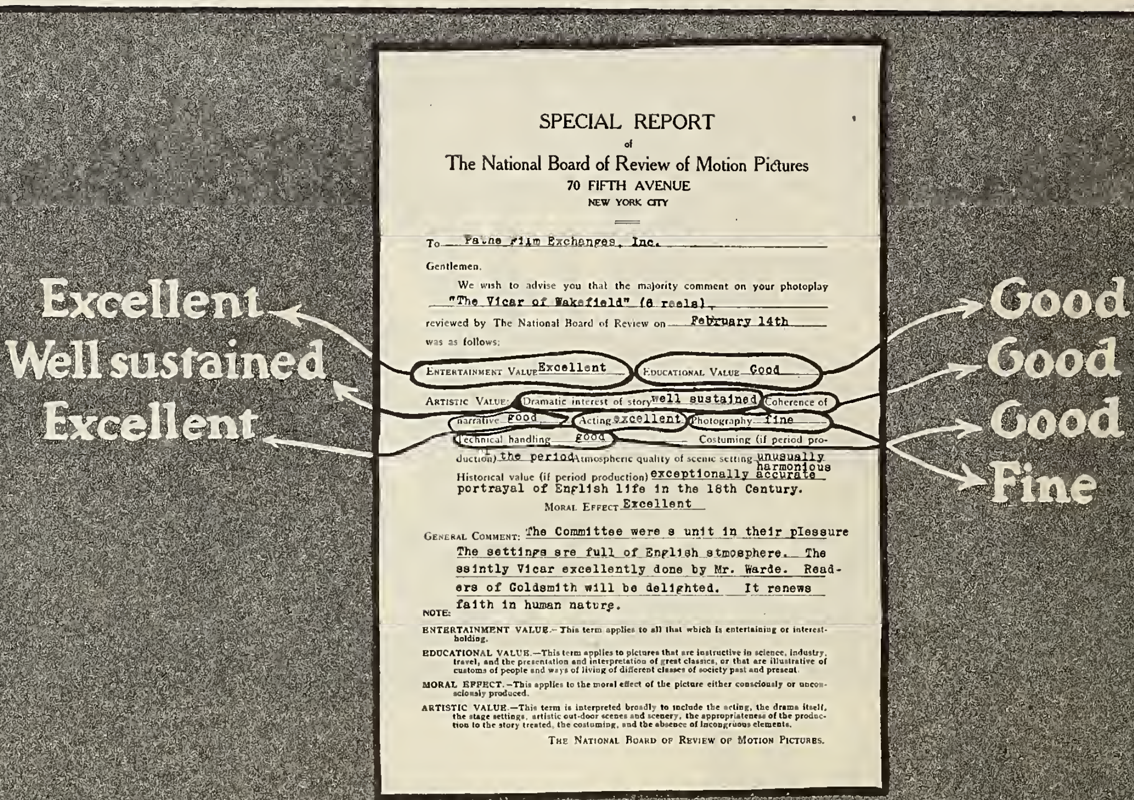
Written by JEAN RICHEPIN, Member of French Academy, Directed by LOUIS MERCANTON FRENCH GOVERNMENT part owner of this wonderful seven reel SPECIAL

In the next issue of this trade paper we will announce the names of the successful releasing exchanges in the various territories.


Excellent
Well sustained
Excellent
Good
Good
Good
Fine

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To Pathe Film Exchanges, Inc.

Gentlemen.

We wish to advise you that the majority comment on your photoplay "The Vicar of Wakefield" (6 reels), reviewed by The National Board of Review on February 14th was as follows:

Entertainment Value Excellent Educational Value Good

Artistic Value: Dramatic interest of story well sustained Coherence of narrative good Acting excellent Photography fine Technical handling good Costuming (if period production) the period Atmospheric quality of scenic setting unusually harmonious Historical value (if period production) exceptionally accurate portrayal of English life in the 18th Century.

Moral Effect Excellent

General Comment: The Committee were a unit in their pleasure The settings are full of English atmosphere. The saintly Vicar excellently done by Mr. Warde. Readers of Goldsmith will be delighted. It renews faith in human nature.

NOTE:

ENTERTAINMENT VALUE.—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE.—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

MORAL EFFECT.—This applies to the moral effect of the picture either consciously or unconsciously produced.

ARTISTIC VALUE.—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

Pathé-Thanhouser
present

The Vicar of Wakefield

with

Mr. Frederick Warde

Booked exclusively through

The PATHÉ EXCHANGE inc.

Super-Feature Dept.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Pathé

Our Eastern Branch Managers who have
seen this serial say that

MYSTERY OF THE DOUBLE CROSS

is Pathé's best serial yet.

A baffling mystery, a clean and charming story, excellent direction and tremendous publicity in the great **Hearst** papers as well as many other papers make this serial a superlative attraction in any house.

See the first two or three episodes at the nearest Pathé Exchange. You'll agree with us that the serial sets a new standard of quality

Mr. Thropp, Manager of Nixon's Victoria Theatre, Baltimore, is showing

Pearl of the Army

He says:

"It has been my experience that PATHE serials are money getters. I have run every PATHE serial starting with "The Perils of Pauline." The last—the "Shielding Shadow," had a very successful run at our theatre. It is surprising to see the way our patrons in spite of our big vaudeville program and feature photoplays ask for the PATHE serial. Miss White is recognized as the strongest attraction in serials to-day."

Pearl White

The idol of multitudes and
the greatest drawing card
of the screen.

Produced by Astra
Directed by Edward José

Pathé

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with

Holbrook Blinn

and

Doris Kenyon

A Gold Rooster Play in Five Parts

Produced by U. S. Amusement Corporation

Released March 11

Pathé

"LONESOME LUKE COMEDIES are the funniest comedies we have ever used."

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Featuring
Harold Lloyd

Produced by **Rolin**

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From KATE DOUGLAS WIGGIN'S famous story of which
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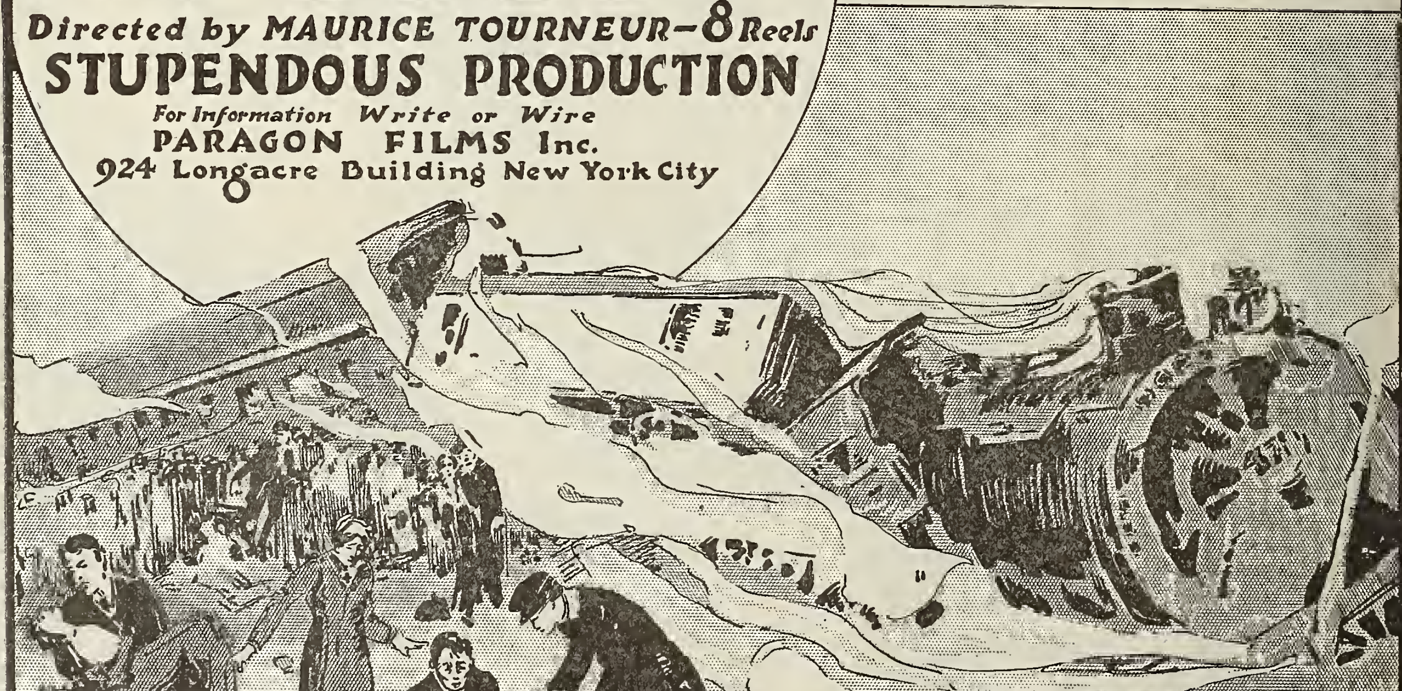

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"NOTABLE SPECTACULARLY, AN ABSORBING STORY, WELL ACTED AND WELL PRODUCED. SHOULD PROVE A STRONG ATTRACTION." —*MOVING PICTURE WORLD*

HAS FOR A BACKGROUND A NEW FIELD

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"ENLIGHTEN THY DAUGHTER"

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Mrs. **HARYAT HOLT DEY** *Said*

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409 Pearl St., N. Y. City.

512 West 122nd St.,
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ENLIGHTEN THY DAUGHTER is a well constructed purpose play dealing with parents and children. It is not in the least salacious, but handles a very delicate subject with great adroitness. The domestic life of four families is depicted in a most interesting manner. The author is to be congratulated.

(Signed).

Mrs. Haryat Holt Dey.

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ADAPTED FROM
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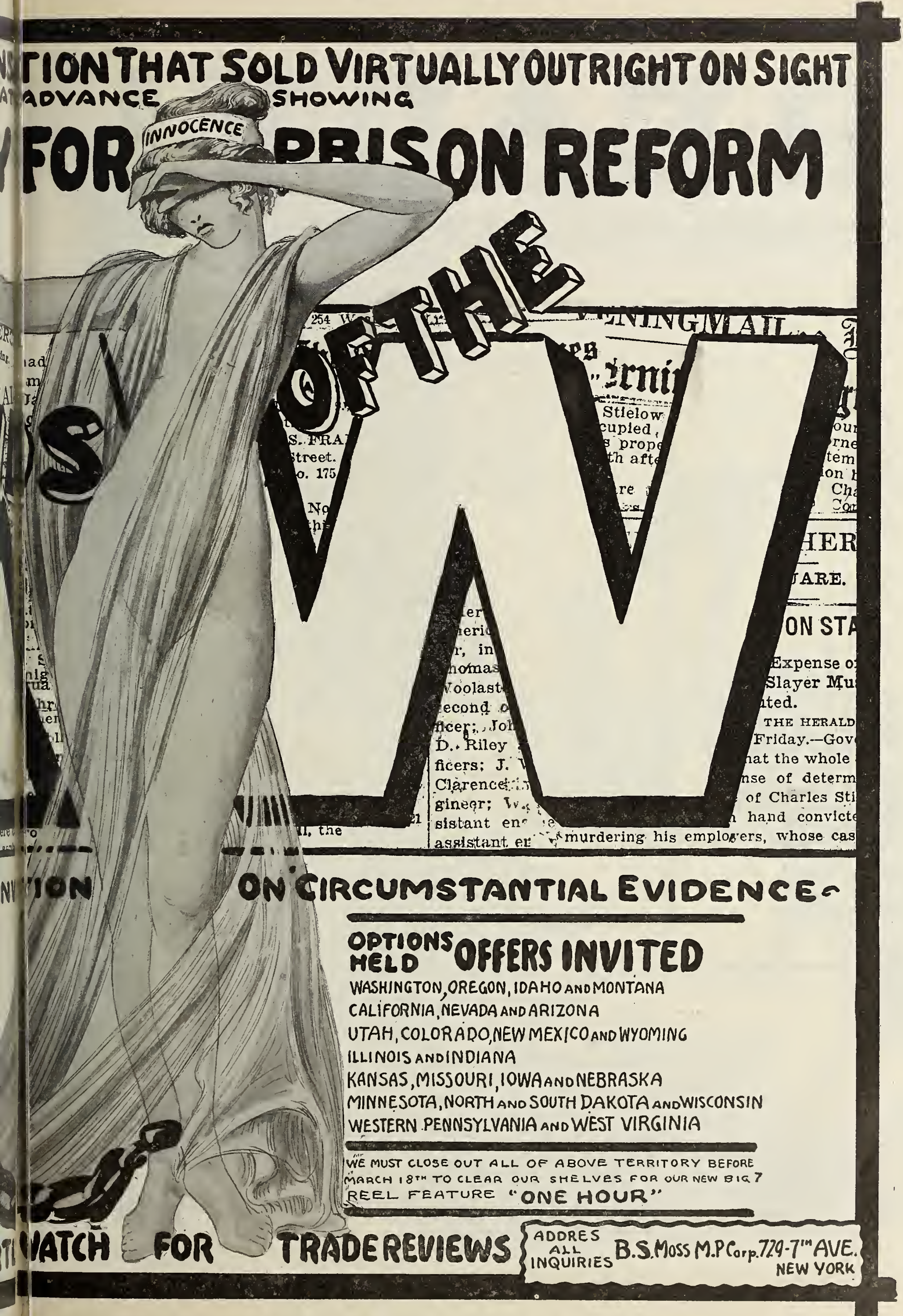

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WESTERN PENNSYLVANIA AND WEST VIRGINIA

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—The finished FLORA FINCH COMEDIES are no longer an idea—a plan—a promise! They are an ACTUAL FACT.

—You can judge the result of the first private screening when we tell you that the initial release is ready for the market and will be made

APRIL FIRST

—Now—instead of smashing great splotches over these pages—instead of dynamiting the dictionary to bombard you with wild, extravagant language—we are arranging to first PROVE QUALITY to you, then let YOU do all the shouting.

—As for us, we will quietly but vigorously devote all the brain and resource of a sterling, well-timed organization to provide plenty of reason why you should bank heavily on the value of FLORA FINCH COMEDIES.

—Honestly—isn't that what you want us to do?

Now

You may tell it to your patrons:

Flora Finch

IS COMING!!

H. Grossman Distributing Co.

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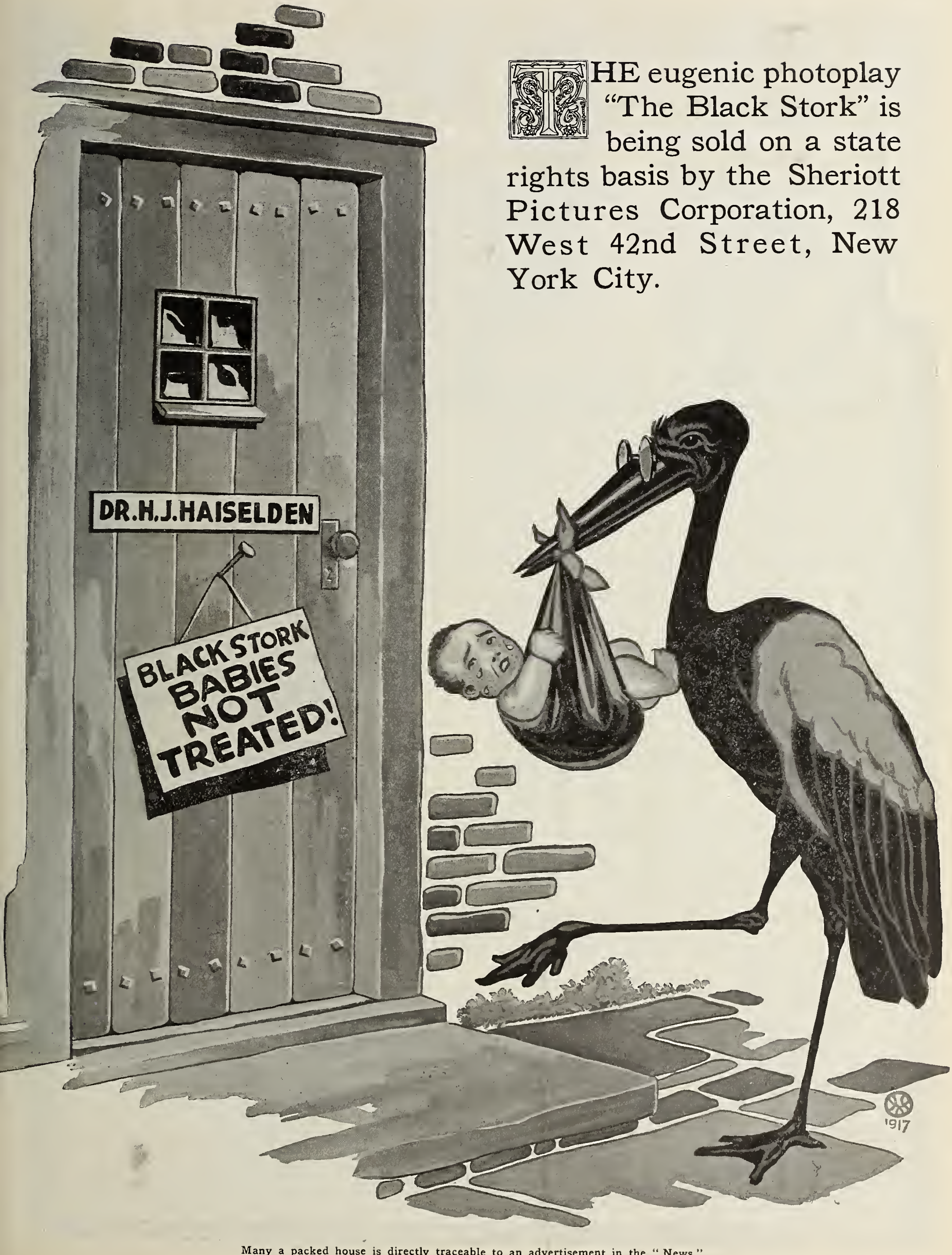
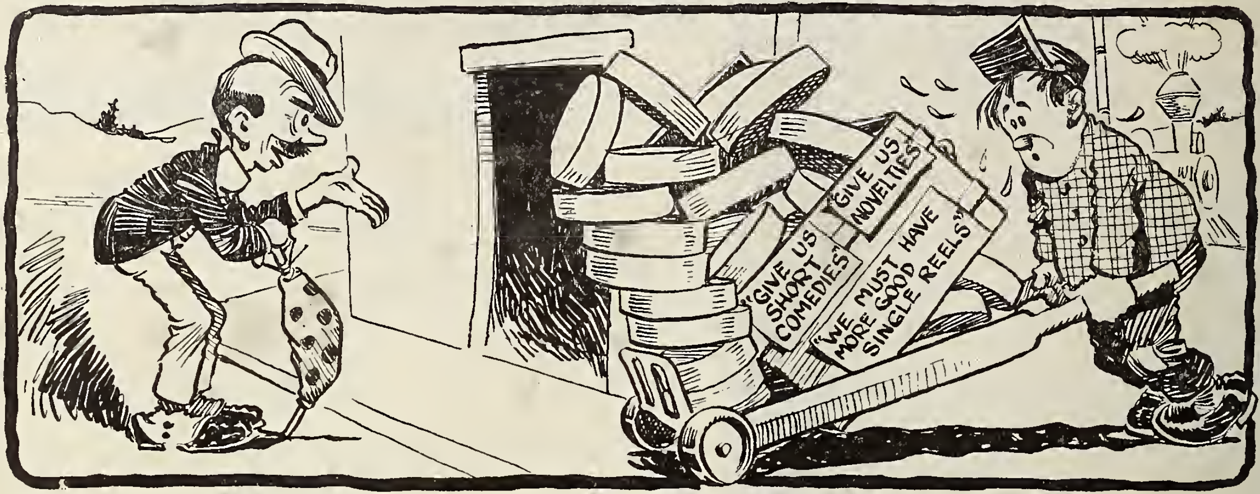

DR.H.J.HAISELDEN
BLACK STORK BABIES NOT TREATED!
1917

"YOU SAID A TRUNKFUL— NOW EXPRESS YOURSELF"



You have been yelling for good single reel comedies and novelties for a long time and you know they are scarce.

We have made many comedy cartoons for the big programs and they have become famous.

You are familiar with the animated trade mark trailers of the Paramount, Triangle, Metro, World and other distributors. We made them all.

Our staff of artists and film makers is unsurpassed in the production of animated cartoons and novelties.

Our KINETIC WEEKLY will consist of one of our well known series: Mr. Fuller Pep, Tiny Tads or Pinkerton Pup, and the remainder of the reel made up of most interesting material—travel, scientific, microscopic, educational, burlesque, travelogue, shadowgraph, and one novelty that is a riot.

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THE "CURSE OF EVE"

-by Wycliffe A. Hill

-a soulstirring cinema drama in seven parts featuring Enid Markey, Ed Coxen, Jack Standing-supported by Grace Thompson, Clarissa Selwynne, Wm Quinn, Elsie Greeson and others.

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A big state rights feature ready for release April 1st

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COLUMBIA PICTURES CORP'N presents

Little VIOLA DANA

in this 5 Act METRO wonderplay of crashing dramatic power written and directed by John Collins

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A few of the hundreds of box office words about Wm. Christy Cabanne's

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Story by Fred de Gresac

Francis X. Bushman
and **Beverly Bayne**

THE MONEY MAKER FOR THE EXHIBITOR

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METRO
EXCHANGES

Presented by QUALITY Pictures Corp'n
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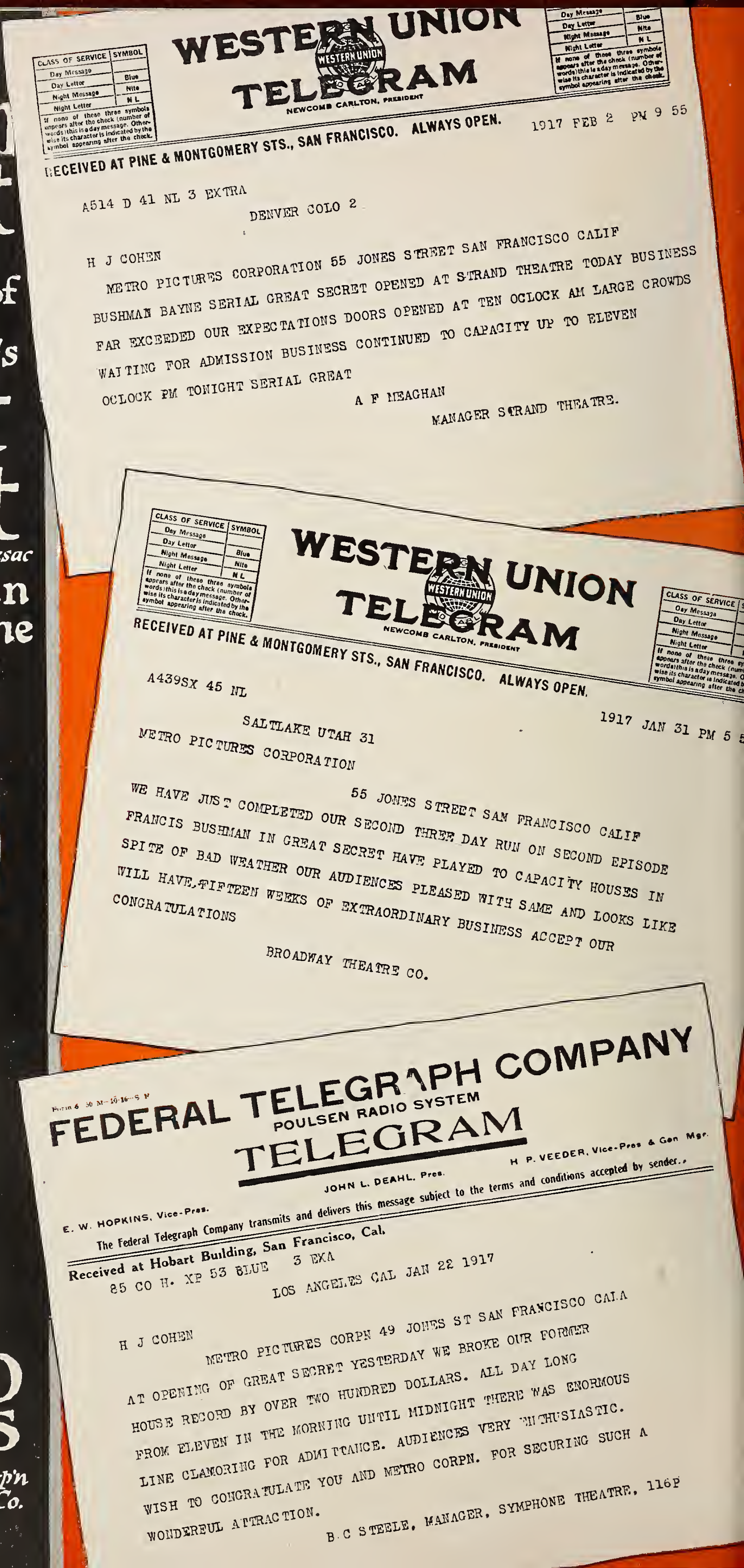

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NEWCOMB CARLTON, PRESIDENT

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1917 FEB 2 PM 9 55

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DENVER COLO 2

H J COHEN
METRO PICTURES CORPORATION 55 JONES STREET SAN FRANCISCO CALIF
BUSHMAN BAYNE SERIAL GREAT SECRET OPENED AT STRAND THEATRE TODAY BUSINESS
FAR EXCEEDED OUR EXPECTATIONS DOORS OPENED AT TEN OCLOCK AM LARGE CROWDS
WAITING FOR ADMISSION BUSINESS CONTINUED TO CAPACITY UP TO ELEVEN
OCLOCK PM TONIGHT SERIAL GREAT
A F MEAGHAN
MANAGER STRAND THEATRE.

CLASS OF SERVICE	SYMBOL
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1917 JAN 31 PM 5 5

SALTLAKE UTAH 31
METRO PICTURES CORPORATION
55 JONES STREET SAN FRANCISCO CALIF
WE HAVE JUST COMPLETED OUR SECOND THREE DAY RUN ON SECOND EPISODE
FRANCIS BUSHMAN IN GREAT SECRET HAVE PLAYED TO CAPACITY HOUSES IN
SPITE OF BAD WEATHER OUR AUDIENCES PLEASED WITH SAME AND LOOKS LIKE
WILL HAVE FIFTEEN WEEKS OF EXTRAORDINARY BUSINESS ACCEPT OUR
CONGRATULATIONS
BROADWAY THEATRE CO.

Form 6 50 M–10-16–S P

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POULSEN RADIO SYSTEM
TELEGRAM

E. W. HOPKINS, Vice-Pres. JOHN L. DEAHL, Pres. H. P. VEEDER, Vice-Pres. & Gen. Mgr.

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LOS ANGELES CAL JAN 22 1917

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METRO PICTURES CORPN 49 JONES ST SAN FRANCISCO CALA
AT OPENING OF GREAT SECRET YESTERDAY WE BROKE OUR FORMER
HOUSE RECORD BY OVER TWO HUNDRED DOLLARS. ALL DAY LONG
FROM ELEVEN IN THE MORNING UNTIL MIDNIGHT THERE WAS ENORMOUS
LINE CLAMORING FOR ADMITTANCE. AUDIENCES VERY ENTHUSIASTIC.
WISH TO CONGRATULATE YOU AND METRO CORPN. FOR SECURING SUCH A
WONDERFUL ATTRACTION.
B C STEELE, MANAGER, SYMPHONY THEATRE, 116P

It brings audiences to their feet.

The timeliest soul stirring feature of the hour.

It will bring hundreds to the Theatre where other features will attract one—at this time.

It's a money maker.

Wire for territory now.

Fine line of advertising.

MAX COHEN

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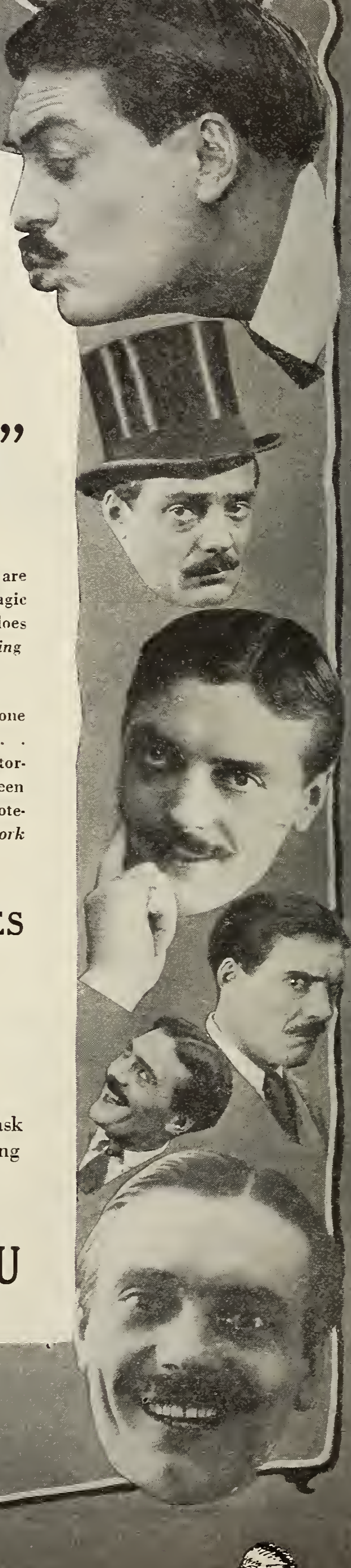

MAX LINDER

has come and conquered
all in his first comedy

"Max Comes Across"

Read what the critics say:

"Max Linder's humorous powers to evoke laughter are irresistible. . . . He has grown in power as a magic mirth maker. . . . His art to create laughter does not rely on vulgar incident."—*Jas. S. McQuade, Moving Picture World.*

"Max Linder's first American-made comedy holds one great promise for this comedian's future work. . . . He undeniably has a greater ability for facial contortion, both comic and dramatic, than any other screen laughmaker. . . . 'Max Comes Across' is a noteworthy production."—*Dickson G. Watts, New York Morning Telegraph.*

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advertising campaign

See these features at any K.E.S.E. office and ask for particulars on our newspaper advertising campaign

WE PAY HALF FOR YOU

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GEORGE K. SPOOR, PRESIDENT

FEB 28 1917
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Volume XV
No. 10

March 10,
1917

Motion Picture
News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

Chicago Offices, Mgr. T. S. Mead, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 427 South Figueroa St.; 'Phones 7140 Main, 462 Broadway, F-2188.

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Entered as second class matter October 18, 1913, at the post office at New York, New York, under the Act of March 3, 1879.

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Distasteful Pictures and Why

THE so-called indecent picture—meaning, presumably, the nude, the sex and the vice picture—is made the subject of a violent attack by one of the trade publications.

Producers in general are grossly assailed for incompetency; and this type of picture is given the blame for all the present ills of the industry.

We wish the latter charge were true.

If this situation alone is responsible for the big rocks, reefs and shoals on the port and starboard sides of us we may consider ourselves already in safe waters.

For this type of picture is already dead—dead as a doornail.

IT was never more than a passing spasm—never anything but a perfectly natural market condition, begot of other market conditions and fostered by a comparatively few short-sighted companies and individuals.

There was a genuine demand for these pictures—in this way:

A certain number of independent exchanges wanted some kind of a picture with which they could "buck" the program picture.

They wanted a *special* picture, of course, something strikingly different.

So they hit upon the salacious picture; it was capable of sensational advertising; one or more such pictures already out had evidenced their booking possibilities.

The buyers came on to New York, indicated their desires in no uncertain way, and of course the demand was met—in a way—as market demands always are met. This was many months ago.

WE have had a number of such pictures—cheap and crude for the most part, not wicked because they were not clever enough, just pathetically vulgar and distasteful, made hurriedly to catch a ripe market, always far worse in their posters and claims than in themselves.

But we had them; and the public had them; and the public after about one taste of the mess turned these pictures down, turned them down plainly and unmistakably, and *hard.*

Ask any one of these buyers today, ask any territorial buyer anywhere in this country and he'll throw up his hands.

"No more! Never again! The market is dead," he'll say.

And so it is, dead as a doornail.

THERE'S nothing remarkable about this spasm—no reason why the motion picture should be so greatly blamed.

The book business went through the same market condition ten years ago; so did the speaking stage, about five years ago. In each case, as with pictures, the flame died out as quickly as it flared up.

The public quit—that's all; and always will quit the distasteful entertainment..

We are not deprecating the situation; not in the least.

The harm these pictures did we'll never know.

They shrunk the picture-going public; they made local censorship boards; they gave the legislative bosses and wiseacres just the material they wanted. And in the final count they will have cost this industry millions.

W A Johnston

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Speaking Editorially:

A Showman and the Daily Change

IN John Green, of Galt, Canada has a live wire exhibitor for whom the adjectives should be capitalized. From a letter full of sledge hammer facts which you will read in next week's " With the Exhibitor " department we borrow these timely paragraphs:

"I am in a tank town—12,000 population—yet I have been getting ten and fifteen cents admission for more than two years and quite frequently twenty-five cents and change only twice a week.

" Why do these so-called managers try to change every day and even three times a week?

" Their common sense should tell them there are not enough good pictures produced in the world to present six programs per week and keep it up. The fewer the pictures —the better the quality, is my opinion."

To John Green, " of the tank town," we extend our thanks. In his own experience and success he has presented one of the best arguments against the daily change we have yet heard.

Lo, the Poor Exhibitor

A PRODUCER about to launch an ambitious program making an especial appeal to juvenile audiences did much the other day to shatter a theory long held in Times Square that the exhibitor class is the one in filmland most sadly in need of education.

" You might have expected that we would get a response to our first announcements from Social Workers and Welfare societies," he said, " but I'll guarantee you a startling surprise when you see the pile of encouraging letters from exhibitors in all parts of the country."

But we weren't surprised.

For our letter files will prove that the picture exhibitor has anticipated film manufacturers by many moons in sensing the new classes of patrons that are hovering about his lobby waiting only the encouragement of film men to bring them past the ticket-taker.

Let us now see what the manufacturers will do to keep them coming.

Big Men and Office Boys

WALL STREET men are unanimous to the point of triteness in their one-sentence summing up of the picture industry. " You need big caliber men," is the chorus.

One who recently completed an investigation surprised us with a new twist to the common verdict.

" You have plenty of big men," he said, " but they are too eternally busy doing the little things.

" What you need is more capable medium-sized men to handle the little things, so that the big fellows can turn to the problems on which they are needed."

Pictures and Pullmans

A NEW producer submitted recently names for his company to the State Department at Albany and had them all rejected as having been used or as being too much like company names already in use.

We suggest getting a list of names of Pullman cars—for comparison and suggestion.

Two in One

"WE organized a little circuit, consisting of four small houses. While the other three exhibitors agreed to deposit fifty dollars with us, we let it drag along and they never made the deposit.

" The result? One of them owes us over two hundred dollars; another owes us sixty-five dollars and the third owes us thirteen dollars. However, we believe this last mentioned is conscientious in believing he does not owe it.

" Our few months' experience taught us one mighty lesson, besides commanding from us more respect for exchanges, as we had previously considered them cold-blooded."

The above lines, quoted from a Southern exhibitor's letter, throw light from an unexpected source on one phase of the deposit subject. The same exhibitor illumines the other side of the question with this parting shot:

" We have had one or two dirty deals handed us by two exchanges in this territory, but they will never hand us another deal *of any kind.*"

Both sides—and what is proven?

Merely the fact that no branch of the picture industry has a monopoly on the Square Deal. And that when all branches understand each other a little better we'll probably find enough " Square Dealers " to tackle successfully some of the evils that at present meet with no sterner opposition than conversation.

Roll Up Your Sleeves and Fight!

THE helplessness of the Arizona Exhibitors in the face of drastic censorship and Sunday legislation that has made its appearance in the Legislature there lends emphasis to a declaration made to us the other day by an official of the National Association.

" Through the Griffith Committee and the Board of Review," he asserted, " we are doing our best to fight the industry's battles. But the exhibitors must help, and the trade papers must help by informing the theatre men of the important things they can do.

" Tell every exhibitor that he must not wait beyond the first rumor of pending legislation to wire his Assemblyman and Senator.

" Let exhibitors get busy at the first sign of trouble and with slides and other means enlist the aid of their patrons. The co-operation of prominent local men should be enlisted and their views wired to their legislative representatives."

Roll up your sleeves and fight! You—in your town—can do more by a word to influence your local representatives than all the batteries fired from New York by the National Association.

A Victory Within Reach

OUR hats off to the members of the Indiana Exhibitors' Association for having drawn first blood in the fight to place common-sense Sunday laws on the statute books of that state.

Our congratulations to the members of the National Association who responded so speedily and vigorously to the call for help in the final drive to carry the bill through the House and the hands of the Governor.

Our sympathy to the film company whose misguided representative thought that it should not help because the Indiana exhibitors refuse to play ball in Lee's back yard.

Aitken Buys Controlling Interest in Kessel and Bauman

Will Become President of New York Motion Picture and Keystone—Motion Picture News Presents Exclusive Authentic Settlement of the Triangle Situation—Program Continues as formerly

ACCORDING to a report from the Pacific coast, which has been verified in New York, Harry Aitken has purchased the controlling interest of the New York Motion Picture Corporation from Ad. Kessel and Charles Kessel.

Ad. Kessel, speaking on the change in the holdings of his concern, said:

"Mr. Aitken has bought a controlling interest in the New York Motion Picture Corporation, although Charles Kessel and I will remain active in the affairs of the company for a term of three years. It is probable that, for the time being at least, Mr. Aitken's activities will prevent him from taking complete charge of the company, and until the new election of officers I will continue to be acting president. Virtually, Mr. Aitken is president of New York Motion Pictures and Keystone now, and the official change will be announced shortly."

W. W. Hodkinson, president of the Triangle Distributing Corporation, which handles the New York Motion Picture films, told a representative of MOTION PICTURE NEWS that Mr. Aitken's purchase of the controlling interest in Kessel and Bauman is the first step of the Triangle Corporation in the absorption of the producing companies of the Triangle Film Corporation. The complete change will be effected as soon as the stock is formally transferred.

According to Mr. Hodkinson, the change was made with the belief that greater efficiency would result if the producing and distributing departments were put under one head.

The Triangle program is not to be changed. As formerly this program will consist of Fine Art and Kay Bee dramas together with the new one-reel Triangle comedies. One two-reel Keystone feature comedy will be released through Triangle regularly for independent distribution.

Thomas Ince and Mack Sennett, respectively, are to remain in charge of the production of New York Motion Pictures and Keystones, as formerly. Frank Woods will continue as manager of production in the Fine Arts studio of the Majestic Motion Picture Company.

C. F. Parker, formerly treasurer of the American Radiator Company, now treasurer and manager of the Triangle Film Corporation, arrived in Los Angeles Saturday to assume the position of general manager of the studios.

For several weeks the industry has been alive with various rumors of disruptions, resignations, etc., reputed to have taken place in various departments of the Triangle system. It is with pleasure, therefore, that MOTION PICTURE NEWS is able to present the authentic facts of the case exclusively.

Brooklyn Triangle Exhibitors in Deposit Mix-Up

Kemble Corporation Suspends Operations—Parent Triangle to Come to Exhibitors' Rescue with Service for Amount of Deposits

BROOKLYN exhibitors found themselves in an unpleasant muddle last week when the corporation headed by William Kemble and holding the Triangle franchise for that territory, discontinued the supplying of service. Exhibitors declared to MOTION PICTURE NEWS that they then found it impossible to secure the refunding of their advance deposits.

For a time the situation loomed up in an alarmingly threatening manner. Many of the exhibitors came to the New York office of the Triangle seeking to continue their service declare that they were asked for new deposits. Louis Levine, the prominent Brooklyn exhibitor, also an attorney, took hold of the situation for the exhibitors holding Triangle franchises.

The air was cleared on Saturday, however, when W. W. Hodkinson declared to a MOTION PICTURE NEWS representative that the parent Triangle Corporation would stand firmly behind the exhibitors and see that service was extended in full for the amount called for by the amount of the deposits with the Kemble Corporation. Regarding the plans for the future Mr. Hodkinson said that it was not likely that a new office would be opened in Brooklyn, but that the exhibitors in that territory would be supplied from Manhattan.

DID SOMEBODY LIE?

The following telegram, directed to Motion Picture News, has been received from Thos. S. Hamlin, editor of Amusements:

Boxed statement editorial page Ochs sheet anent Amusements malicious lie in keeping with their regular hedgehog tactics. — Amusements carried endorsement for many years and was unanimously re-endorsed again at February sixth meeting, and in addition, Editor Hamlin was unanimously made a member of the Exhibitors' organization.—The Trade Review has been endorsed by the Executive Board, but that was before its first issue was even off the press and not January 30. However, although Amusements is appreciative of this repeated vote of confidence, it will hereafter publish the endorsement of no organization, as it smacks of stuffed clubs.

Thos. J. Hamlin.

Of Benefit to Film Men at Inaugural

Sidney B. Lust, Washington exchange manager for the Selznick Productions, 903 E Street, announces that he will keep open house during the Presidential Inauguration season in the Capital City for the benefit of visiting film men. He has established an information bureau and is prepared to receive requests for accommodations of visitors of the trade.

Latest Universal Rumor

The Universal rumor has broken out again. This time a telegram from the Pacific Coast contains the information that San Diego financiers have options on all Powers and Laemmle stock.

Robert Cochran, asked for a statement, said: "It is just another of those things. They have been kicking the poor thing around the lot for two years."

Carl Laemmle and P. A. Powers are at present visiting Universal City.

British Put Ban on Films

In the recent ultimatum made by Lloyd George to American exporters on goods which hereafter will not be allowed in England on account of the submarine blockade, is the item photographic work, materials and appliances.

According to the Eastman Kodak Company, the ban on photographic stuffs is so broad that it includes all picture films, raw, developed, negative and positive.

A well-known foreign film expert, interviewed in his office on Monday for MOTION PICTURE NEWS, gave as his opinion that the embargo may mean serious crippling of the entire foreign market.

"Lloyd George," said this expert, "knows that motion films are not saving any lives in England. Flour and meat are saving lives, and the embargo on motion films, if it goes into effect, is no more than a national step, when the exigencies of the case are considered."

Merritt Crawford in Libel Suit

Suit was entered last week by William A. Johnston against Merritt Crawford, publisher of the Exhibitor's Trade Review, for $25,000 damages claimed for alleged libel.

Harry R. Raver Elected Art Dramas' President

Succeeds William L. Sherrill—Harry M. Goetz Named Secretary—Vigorous Program Distribution Policy Planned

AT a special meeting of the Board of Directors of Art Dramas, Inc., held February 19, Harry R. Raver was elected president of the organization, succeeding Wm. L. Sherrill. Harry M. Goetz of the Erbograph Company, was elected secretary. The official roster now stands; Harry R. Raver, president; George Wiley, vice-president; Harry M. Goetz, secretary, and Herbert Blache, treasurer.

Harry R. Raver, the new executive of Art Dramas, while still a young man, has enjoyed long and thorough experience in the work he is now called on to perform.

Starting as a traveling exhibitor in 1899, later operating exchanges in Omaha, Washington and Baltimore, managing theatres in various cities as well, Mr. Raver came to New York in 1908, and took charge of the American affairs of Eclair of Paris, during which time he was also active as a director-member of the Motion Picture Distributing and Sales Company, which successfully fought the Patents Company, and made it possible for independent producers to make pictures without molestation. When the Film Supply Company of America was formed Mr. Raver was elected secretary and general manager. He was soon appointed American representative of the Itala Company of Turin, and later elected secretary and treasurer of the company. Among the many splendid Itala films imported by Raver to this country was D'Annunzio's "Cabiria," the first motion picture to play a legitimate theatre at a two dollar admission.

The All-Star Feature Corporation was formed by Mr. Raver, and he was one of the first to introduce the star and stage play type of picture, having brought to the screen such artists as Ethel Barrymore, Dustin Farnum, Thomas Ross, Jane Cowl, Gail Kane, Digby Bell, Edgar Selwyn, Cyril Scott, George Nash and others.

Art Dramas announces a vigorous policy along the lines of established program distribution, its members being content with a reasonable profit, fifty-two weeks in the year, to the end that exchanges and exhibitors may be relieved of the burden of "big star" pictures at exorbitant prices in favor of equally good productions, in point of story direction, photography and players minus the ten to twenty thousand dollar "star" expense.

Marie Dressler Company Forms at $2,000,000

Corporation Is Formed in Dover, Delaware, by Arthur Britton, Louis Gunther and Harry Davis—Other Corporations of the Week

THE Marie Dressler Motion Picture Corporation has been incorporated at Dover, Delaware, with a capitalization of $2,000,000. The incorporators are Arthur W. Britton, Louis H. Gunther and Harry B. Davis, all of New York City.

Other new incorporations reported by the Corporation Trust Company of Jersey City, N. J., are as follows:

The Frank A. Keeney Pictures Corporation, to produce motion pictures; capital $100,000; formed by F. A. Keeney, R. C. Owens and John W. Mahan, all of New York.

The Morningside Players, Inc., to produce theatrical, motion pictures, etc., capital $1,000; formed by Hatcher Hughes, 509 West 122d street, Edw. D. Dunn, 470 Park avenue and E. L. Reizenstein, 44 Morningside street, all of New York.

New Apollo Feature Film Company, Inc., to produce motion pictures and printing and publishing; capital $5,000; formed by Hugo Maienthau, 103 West 48th street; Ferdinand Newman, 308 West 38th street and Nicholas Henn, 308 West 38th street, all of New York.

Henry Kreykenbohm, Jr., Inc., to produce motion pictures, theatrical, etc.; capital $1,000; formed by Henry Kreykenbohm, Jr., 141 East 14th street; Wm. P. Kreykenbohm, 141 East 14th street and Geo. Kreykenbohm, 141 East 14th street, all of New York.

Iro-Scope Company, Inc., to produce motion pictures; capital $10,000; formed by M. E. Clancey, 611 West 112th street; A. J. Clancey, 611 West 112th street and M. F. Walsh, 611 West 112th street, all of New York.

King Amusement Corporation, to produce motion picture and vaudeville theatres; capital $1,000; formed by Michael Apple, 1 Gale place; Hattie Apple, 1 Gale place and Benj. Apple, 147 First street, all of Troy, N. Y.

Hammond Film Corporation, to produce manufacturing camera supplies, films, photographing, etc.; capital $1,600,000; formed by Raymond Lynch, 120 Broadway; R. D. Hanna, 120 Broadway and Robt. W. Hathaway, 530 West End avenue, all of New York.

Anchor Theatrical Corporation, to produce motion pictures; capital $10,000; formed by Leopold Friedman, 1493 Broadway; Chas. C. Moskowitz, 1493 Broadway and H. J. Hoebel, 1493 Broadway, all of New York.

Baseball Movie, Inc., to produce motion pictures; capital $30,000; formed by F. P. Furlong, 206 West 43rd street; Abe Rosen, 130 West 46th street of New York, and Frank Dikehouse, Jersey City, N. J.

Sunshine Comedies, Inc., to produce motion pictures; capital $10,000; formed by Jas. McGee, 344 West 15th street; A. H. Wagner, 94 West 104th street and Nathan Frankel, 1486 Fifth avenue, all of New York.

Tip Top Comedies, Inc., to produce motion pictures; capital $10,000; formed by Thos. Egan, 130 West 46th street; Pauline Widrow, 130 West 46th street and Ernestine Cohen, 130 West 46th street, all of New York.

Falcraft Films, Inc., to produce motion pictures; capital $1,000; formed by C. S. Hunter, 461 Edgecombe Road; Louis Manheimer, Hotel Endicott and Chas. Ginsburg, 240 Audubon avenue, all of New York.

Braddon Amusement Corporation, to produce theatrical and motion pictures; capital $15,000; formed by J. A. Bradbury, 3495 Broadway; J. W. Brandon, 15 Ft. Washington avenue and Jos. A. Lattimore, 618 West 187th street, all of New York.

Armour Booking Association, Inc., to produce theatrical and motion pictures; capital $6,000; formed by Wm. L. Sayers, 23 Rutland Road; I. A. Scannell, 31 Nassau street and L. W. Patterson, 31 Nassau street, all of New York.

Consolidated and Erbograph Co. Heads Confer

Ludwig G. B. Erb, president of the Erbograph, and O. E. Goebel, president of Consolidated Film Corporation, spent four days in Atlantic City the past week, during which time certain matters that eventually may be of import in the film world were considered.

Since the success of "The Crimson Stain Mystery" serial, which was produced by Messrs. Erb and Goebel, there has been much talk in picture circles of their future plans.

It is believed that there is considerable significance in the recent conference of the president of the Erbograph and the president of Consolidated, with men of big importance in the financial world, at Atlantic City.

Elizabeth Committee Insists on Paying Its Way In

The Moving Pictures Committee of Elizabeth, N. J., is somewhat indignant over an insinuation that the members of that body get into theatres without paying admission. The letter follows:

My attention has been directed to an article appearing on the editorial page of your magazine, entitled "It Is Better Than a Season's Pass."

It is but fair to the Moving Picture Committee here, and also to your paper, which has evidently been misinformed in the matter, to state that free admission to the motion picture theatre has not been sought by, or granted to, the members of the committee in this city. There is no doubt the exhibitors would have granted such favor if requested, for their attitude has been that of very intelligent and earnest co-operation with the citizens here who are anxious that the best class of pictures be exhibited. The committee was made a large one in order that by division into sub-committees a small number of persons might be assigned to follow the plays in each of the theatres in this city.

Yours truly,
R. T. Parrot,
Chairman Moving Picture Committee.

Brady Denies Rumors of World Mergers

William A. Brady, president of the World Film Corporation, stated to a representative of Motion Picture News that the rumors regarding mergers of World Film Corporation and various other concerns are without foundation.

"Our company has never been in better condition than it is now," said Mr. Brady. "However, we are always willing to listen to anybody who has a merger plan which will further our interests. By that I mean that we would willingly consolidate with some other film producing concern which can prove to us that such a merger would result in cheaper and better production and distribution of films."

Lois Weber Not to Leave Universal

Carl Laemmle, now on the Pacific Coast, almost immediately after his arrival in Los Angeles ran into a batch of rumors to the effect that Lois Weber's contract with the "U" had expired and the well-known producer was about to seek other fields. Mr. Laemmle immediately dictated a vigorous telegram of denial to the New York office with the request that it be given the widest publicity.

New Color Picture Process, "Prizma," Shown

At the Strand theatre "Prizma," the latest invention in colored moving picture photography is being exhibited to the general public for the first time. It is a four color photographic process which conveys to the eye the most delicate tints and gradations of color.

A showing to the trade was given at the Strand last week, and many expressions of praise were heard on the new color photography.

Sunday Films Headed for Indiana After Five-Year Ban

Senate Passes Sunday Bill, 27 to 19—Reported to House Favorably—Governor Believed to Be Friendly Towards Exhibitors' Cause—National Association's Aid Offered to President Rembusch—Sunday Fight Strenuous

WITH every possibility of passing that body favorably, the Sunday Bill came before the Indiana House early this week, having passed the Senate with a majority of votes in its favor last week.

All indications point to the likelihood of the Sunday bill passing and bringing, as it will, motion pictures to the masses on Sundays for the first time in five years.

The Executive Committee of the National Association of the Motion Picture Industry met on Friday, February 23, to discuss chiefly the call from Indiana for help in passing the bill permitting the Sunday exhibition of motion pictures. The Committee decided to support Frank J. Rembusch and to be represented at the hearings of the Committee of the House and before the Governor. It is understood that the Governor is favorable to the issue, and that if the bill is passed by the House, as it was by the Senate, that a signature will be forthcoming.

The news that the Senate of Indiana had passed, by 27 to 19, a bill legalizing Sunday opening of motion picture theatres in that State, was conveyed to the National Association of the Motion Picture Industry by a telegram from Frank J. Rembusch, which was received the day before Washington's Birthday. Mr. Rembusch stated in his telegram that the fight in the House of Representatives was likely to be very close and the contest lively.

He asked for material for an educational campaign in Indiana and suggested arrangements for immediately putting this under way.

The Publicity Department of the National Association outlined to Mr. Rembusch the activities which have been begun in New York for the Sunday closing issue and prepared statements for him to use in connection with his propaganda. Samples of the slides used in New York theatres and all of the printed matter gotten out were also sent to him. In addition, all the exhibitors of Indiana have been requested to bring direct pressure to bear upon their representatives in the State Legislature, not only personally, but through civic bodies from every source.

The National Association recognizes the importance of the Indiana fight, and if this bill is passed and signed, it will mark a definite step forward and will affect the situation in every state where the issue has arisen or is likely to arise.

Mr. Rembusch has been very active and is being given every aid that is possible under the circumstances. Three bills for censorship have been defeated in the Indiana Legislature, and apparently, the situation is well in the hands of Mr. Rembusch and the other exhibitors of the State.

Censorship and Sunday Closing in Arizona Bill

A censorship bill which in addition makes provision for Sunday closing was introduced in the Arizona legislature last Friday. Exhibitors are rallying to fight the measure but the bill, with powerful reform backing, seems practically certain of passage. It provides for State Boards of Examination in all incorporated towns.

Wondrous Censor Bills Up in Wisconsin Legislature

Censorship bills galore, which would tend to place a tax of practically 20 cents on every dollar taken in at a theatre box office, which would necessitate inspection of every reel, which would make liable the arrest of any one from manager to usher in a theatre showing a film "tending to corrupt the morals of youths or others," and which would allow cities and villages to erect their own theatres, were introduced last week for legislative action in Wisconsin.

Probably the most drastic was fathered by Assemblyman Pieper. This bill provides that every proprietor of a theatre, motion picture house, and other places of amusement, shall secure ALL tickets for admission to such amusement centers from the county clerk of the county, and shall pay the clerk 20 cents on each dollar's worth of tickets so purchased. In other words State tickets only would be good for admission to a theatre or picture house.

Bara Film Condemned in Md.

The Maryland Board of Censors have condemned the latest Theda Bara picture, "The Tiger Woman," as unfit for public exhibition.

Concerted Campaign in Buffalo for Sunday Films

Theatre Owners and Managers Combine in Telegraphic Plea to Legislators for Continuance of Sabbath Exhibitions

A COHESIVE campaign to bear on a continuance of Sunday motion pictures in New York state, is being followed up by the members of the Managers' Association of Buffalo, who have singly bombarded Assemblymen and Senate representatives with telegrams urging passage of legislation permitting continued Sabbath exhibitions.

J. H. Michael, manager of the Academy theatre, Buffalo, is in possession of duplicate copies of the wires sent by several score of influential managers, and in a communication states that from answers from various representatives, a follow-up system on the lines inaugurated will prove of incalculable benefit in the crusade.

The wires plurally embody every argument against Sunday closing of picture amusement houses, and urge the passage of laws calculated to continue the dignified amusement at low prices which may be enjoyed by workingmen on their day off, and plutocrat alike, as has heretofore obtained.

The following theatre owners or managers have sent long telegrams on this subject to the legislators:

Peter C. Corall, manager Star theatre; J. H. Michael, manager Academy theatre; Earl L. Crabb, manager Strand theatre; William F. Graham, manager Garden theatre; John R. Oishei, manager Teck theatre; Isidore Moses, manager Shea's Hippodrome; Henry J. Carr, manager Shea's theatre; G. F. Lawrence, manager Majestic theatre; Harold B. Franklin, manager Lyric and Family theatres; M. Slotkin, manager Olympic theatre; Ira M. Mosher, manager Palace theatre; Charles E. Riener, manager Grant theatre; Frances Archinger, manager Cosey Corner theatre; H. E. Hequembourgh, manager Clinton theatre; Louis Eisenberg, manager Columbia theatre; W. A. Dexter, manager Lilley theatre; C. D. Dillemuth, owner Broadway Lyceum; Christian Ruderisch, manager Casino theatre; Charles Lembke, manager Cazenovia theatre; W. S. Bennett, manager Frontier theatre; Charles F. Taylor, manager Gayety theatre; Christ Hoff, owner Hopp Star theatre; A. J. Hock, manager Rialto theatre; L. E. Bargar, manager Linden theatre; George Rosing, manager Fillmore theatre; Jay D. Parmalee, manager Tri-It theatre; M. M. Allen, manager Red Jacket theatre; Harry A. Murray, manager Regent theatre; Robert B. Albert, manager Depew Pastime theatre; I. Rosing, manager Plaza theatre; J. Feinen, manager Marlowe theatre; John A. Pfard, manager Pastime theatre; J. Rosen, manager Victor theatre; and K. Kaminski, manager Variety theatre.

Passage of Censor Law Seems Certain in Missouri

The censorship bill recently presented by State Senator McClintic in the assembly at Jefferson City, Mo., has been under consideration before the Ways and Means Committee for a couple of weeks now, and in the meantime two new bills for motion picture censorship are being prepared, one by Representative Boehm, which is said to contain drastic measures, and the other not yet completed.

Missouri seems destined to have censorship laws. Delegations from the exchanges and Exhibitors' League of St. Louis and from other cities in the state have been sent to Jefferson City to protest against the passage of the measure, but it is probable that there will be some kind of a censorship law passed.

Nebraska Lawmakers Consider Sunday Closing Law

A radical Sunday closing law is being considered by the Nebraska state legislature, but the fact that it is so very radical redeems it in the eyes of the exhibitors—they feel certain it will not pass. It is up before the House.

Indiana Exhibitors Decry Costly Expositions

In Protest to National Association Declare That Shows Bring No Benefit and Add Average of $50 to Every Exhibitor's Rental

INDIANA exhibitors, members of the Exhibitors' Protective Association of Indiana, have sent a strong protest to the National Association of the Motion Picture Industry against the present system of holding motion picture expositions. The protest calls upon the manufacturers to refuse their support to any exposition unless the proceeds are used to benefit exhibitors in every State.

It goes on to say: "We have been members of the Motion Picture Exhibitors' League of America; helped organize it and worked for it for years. The Motion Picture Exhibitors' League of America have several thousand dollars in their treasury; are organized to help the exhibitor. We have asked them for help, and they do not even reply. This money should be used for the benefit of our organization.

"The money that is in their treasury was made by giving balls and expositions which cost was added to the overhead of this industry and paid by every exhibitor in the United States. We figure that every exhibitor in the United States had an average of $50 added to his film service on account of the expositions and balls that were given in 1916.

"If we had the money that was added to the overhead of the film service in Indiana, on account of these expositions and balls, we would not have to ask any one for help.

"We regard as unfair a system that allows a few man in New York and Chicago to run these expositions for their own profits, and we hereby protest and request that you bring up before the National Association of the Motion Picture Industry, the producers, especially the producers, this question and this protest and that you take action in a united way that you will in no way, shape or form, support a convention or exposition unless the proceeds thereof are placed where they will be used for the benefit of every State in the Union, or wherever the industry is affected as a whole. Trusting we will have favorable action on this we beg to remain.

"Very truly yours,
"Exhibitors' Protective Association of Indiana."

"The Bulletin," Better Film Organ, Inaugurated

The first issue of The Bulletin, published by the National Committee on Films for Young People, 70 Fifth avenue, New York, and with the purpose outlined in its foreword as of support of the Better Film Movement, was placed in circulation last week.

H. F. Sherwood is editor and Orrin G. Cocks secretary of The Bulletin, which is the organ of the Affiliated Committees for Better Films. Mrs. Howard S. Gans is chairman.

The leading article following the foreword of introduction is by Mary Gray Peck, formerly assistant professor of English at the University of Minnesota. She embodies salient discoveries made during a trip of investigation of the chief moture centers of Middle Western states, and outlines the desires of picture men in those places to do something constructive. The departments of the magazine-paper are comprehensive in their attention to the various details, problems and questions of the picture industry.

In great part The Bulletin is aimed as an aid to trade paper and picture editors. and molders of public opinion in general, giving as it does first-hand views and opinions having to do with the best interests of the industry.

Buxbaum Comptroller of General —Other Executive Changes

General Film Company has made several recent changes in its staff in order to further strengthen its services. H. H. Buxbaum, formerly manager of the New York branch office, has been appointed comptroller of the company, in charge of the operations of branches.

B. F. Lyon, formerly division manager for the International, has been made supervisor over General Film's West central territory. He now has supervision over all sales of the following branch offices—Detroit, Chicago, St. Louis, Indianapolis, Milwaukee and Minneapolis. C. E. Shurtleff, recently Pathe's Cleveland manager, is now supervisor for General's East central territory. Mr. Shurtleff now oversees all sales of branch offices in Cleveland, Cincinnati, Buffalo, Pittsburgh, Columbus, Wheeling and Syracuse. He was formerly manager of the Cleveland, Cincinnati and Detroit offices for V-L-S-E. Charles S. Goetz, who was manager of International's Cleveland branch, has been appointed branch manager of General's office at St. Louis.

Home Office of Metro Enters Canadian Dispute

Another angle was given the legal fight in connection with the control of Metro Picture Films in British Columbia, last week, when Charles Craig, counsel for Metro Pictures Corporation of New York, issued a writ in the Supreme Court against Herbert Lubin, Charles Hansford and the Standard Film Service, Ltd. The claim is for restraint of the defendants from dealing in the Metro pictures and accessories in their possession, and for damages.

The New York company has also canceled its contract with the Montreal company, the action it is said, being for the purpose of getting control of all Metro pictures in British Columbia.

"Intolerance" Opens Season in London

D. W. Griffith, having completed arrangements with Arthur Collins, will open the London season of "Intolerance" at the Drury Lane theatre, Saturday, April 7. In May the spectacle will be shown in Buenos Aires, Argentine. On Saturday, February 25, "Intolerance" will commence an engagement at the Garrick theatre, St. Louis.

It is said in connection with "The Birth of a Nation" that there is a liability that "Intolerance" will equal, if not exceed, the phenomenal earnings of the Reconstruction drama. In San Francisco, Chicago, Milwaukee and Philadelphia "Intolerance" has wrested attendance honors from "The Birth of a Nation." In Los Angeles both attractions played twelve-week engagements, with no material difference in receipts.

There are twelve "Intolerance" organizations now touring America and two in Australia.

League Committee Discusses Frank Case on March 9

Sam Trigger's declaration that he was about to institute legal proceedings to thresh out the ousting of Louis Frank by the Executive Committee has resulted in forcing a further meeting of that body called for March 9. The members will meet in Chicago, with the avowed intention of "discussing plans for the July convention," though it is declared that the reopening of the Frank case will make that issue the principal one of the meeting.

The meeting was originally called for March 2, but was postponed yesterday morning because of the inability of the members to gather from distant points on the short notice.

Fred Mace Victim of Apoplexy

Fred Mace, for years one of the most prominent of screen comedians, died suddenly last Wednesday in his room at the Hotel Astor, New York. The player, long identified with the Keystone Company, was a victim of apoplexy, said to have been induced by over-strenuous physical exercises to reduce his weight, and which had caused a loss of over fifty pounds since his arrival in New York, eight weeks ago.

The screen first saw Fred Mace as a member of the early Biograph forces, and among his well-remembered successes are the "One Round O'Brien" stories. Before entering pictures Mace was well known in musical comedy, where he had scored in "The Chinese Honeymoon," "Piff, Paff, Pouff," "The Umpire," "The Time, the Place and the Girl," "The Chocolate Soldier," and many other pieces.

Thirty-nine years is given as Mr. Mace's age. He was a native of Philadelphia, and is survived by a widow, his parents and a brother, Dr. Mace of Universal City.

Fox Visits Western Studios

William Fox, president of the film corporation which bears his name, is in Los Angeles for a stay of a week or two The Fox corporation has maintained studios in Los Angeles for the past 14 months, and this will be the first visit of the company's chief to the producing studios on the west coast. During the 14 months the producing organization has greatly been increased from one producing unit up to thirteen.

In addition to looking after matters pertaining to production at the studio, Mr. Fox was present at the premier of his company's latest big success, "A Daughter of the Gods," which opened at Clune's Auditorium on Monday evening.

Tariff Wall Threatens American Films in Canada

Vigorous Campaign to Support "Home Products" Under Way—"Take-It-or-Leave-It" Policy of American Manufacturers to Blame, Says Chandos Brenon

"IT is not a long step from present conditions in Canada to a high tariff wall, which will practically preclude American films and force the organization of Canadian producing organizations," declared Chandos Brenon last week in an exclusive interview with a MOTION PICTURE NEWS representative. Mr. Brenon who has long been connected with newspaper and political circles in the Dominion, is also well known in Canadian film circles.

"All over Canada," he continued, "a 'support-home-products' campaign is being conducted. It shrieks at one from the advertising borders of every car and from the columns of every newspaper. Loyal and patriotic, the war has awakened a dominant spirit which bodes no continued success to the American producers of features. If they do not wake up a fine market will be lost, or will become so small as to be negligible."

Mr. Brenon lays the blame for the impending trouble on the "take-it-or-leave it" policy, which he declares is characteristic of all American manufacturers in handling foreign markets. American film producers are agreed even now that the Canadian market does not pay, but for this fact Mr. Brenon places the blame entirely on the shoulders of the producers themselves.

"Some few short months ago," he said in exclaiming this stand, "the Montreal Star, one of the three most powerful newspapers in the Dominion, conducted a series of articles severely criticising first, a certain type of picture that was being shown, and, secondly, deploring the fact that Canadian subjects were rarely shown on the screen or, if shown, were so inaccurate and un-Canadian as to be ridiculous. At the time I was in charge of the head Canadian office of one of the largest film corporations in the United States and realizing the harm that was being done the industry by the articles I paid a visit to the offices of the Star. After a long discussion with Mr. Crandall, the managing editor he agreed to publish an answer to the series he had been running.

"'Write what you like in defense of American pictures,' said Mr. Crandall. 'I will not only publish it, but will give it prominence, and run it word for word as you send it.'

"The article was written, but never delivered. For on the day previous to its intended delivery I witnessed the screening of a five-reeler, dealing with the Royal Northwest Mounted Police, which had been produced by a leading New York corporation. The special article attacking the stand taken by the Star found its ways to the wastebasket—hurriedly.

"For in the film I found complete justification of all that had been said in the Star. Probably $10,000 to $15,000 had been spent on a feature, which was ludicrous in its inaccuracies and vicious in its misrepresentations. Yet that firm was making a bid for the Canadian market. Reports to the home office showed that the 'feature' did not go. 'There you are,' said the manufacturer, 'so much for giving Canada a Canadian picture. Fifteen thousand wasted.'"

Mr. Brenon cited numerous other instances in which actors, directors, and authors made themselves ridiculous through not taking the trouble to learn the simplest facts regarding Canada when producing subjects laid in that locale. "How many news weeklies," he added, "show pictures to American audiences of Canadian scenes? Then compare the number of news weeklies which show the Canadian public the New York National Guard en route to the station, en route to the border, en route to dinner, en route to 'somewhere in Mexico,' en route home, en route to the extent that the average Canadian fan would willingly 'root' the subject out of the weeklies altogether.

"There is an era of remarkable prosperity coming for Canada, the flood of immigration will affect the cities, the nimble dime will pour out for an entertainment that is still in its infancy in the Dominion, and which is panting in its efforts to stretch out. Censorship will relax—it must or the trade will be strangled—but it will. Canada will forge ahead in all industries—let American film manufacturers wake up before it is too late."

Plan Canada-Made Films to Offset Restrictions

Organization Headed by Jerry Shea Expects to Market First Production in May—Will Market Through Independent Exchanges in the States

ANNOUNCING that arrangements have already been completed for the marketing of its productions through independent exchanges in the United States, Canadian National Features, Limited, is now preparing to have its initial production ready for release in May.

Jerry Shea, of Toronto, brother of the prominent Buffalo theatre man, Michael Shea, is president of the newly-formed Canadian organization, and G. W. Brownridge managing director. The formation of an all-Canadian company gains unusual importance at this time, because of the threatened tariff boost on American films entering the Dominion and the tightening restrictions on imports into Great Britain.

In explaining the plans of the new organization, an official of the company declared:

"Canadian National Features, Limited, is backed by aggressive and experienced theatrical men. We have completed a studio building on a nine-acre plot at Trenton, Ontario, at a cost of $35,000. It is our intention to start with the production of two features a month, which will be gradually increased to four a month, with four super-features a year.

"Under our releasing plan for the United States, the exchanges are to pay a certain amount for the positive prints, allowing a profit on the printing of some of these prints. The pictures are entrusted to the exchange men on a percentage basis, the bulk of which is to be turned over to the manufacturer, who in turn sets aside a certain amount for a newspaper campaign to be conducted under the supervision of Myron Fagan, of the Associated Dramas News Service.

"Among the directors already signed are Barry O'Neil, Edgar Middleton, and Louis Physioc. Frederic Chaston and Geo. Bastest are the cameramen. The stars engaged include Holbrook Blinn, Marguerite Snow, Clifford Bruce, Wahl Trunnelle, William Riley Hatch, Sadie Weston, Frederick Lewis, Mrs. Allan Walker, Herbert Prior, June Daye, Gladys Gillen, Hugh Jeffries, Fred Tidmarsh, Miss Duncan, and J. T. Carleton."

R. W. France Made General Manager of Triangle

Well-Known Legal Authority on Motion Pictures Has Taken Active Charge of Distributing Corporation

R. W. FRANCE, of the firm of Duell, Warfield and Duell, attorneys, has been made general manager of the Triangle Distributing Corporation. Mr. France had charge of the legal details connected with the transfer of Triangle interests that took place about the first of the year, and succeeded so well that President W. W. Hodkinson and his associates determined to secure him in carrying out the policies of the new corporation. He assumed the duties of his office on February 20.

In 1908 Mr. France associated himself with Duell, Warfield and Duell. He was recently made a member of the firm, and still retains a nominal interest in the business, although he will now devote his energies exclusively to the affairs of Triangle.

When interviewed at 1457 Broadway last week, he said:

"The old plan of paying a flat rate for the production turned out by the various studios making Triangle pictures has been abandoned in favor of the fairer method of working with the producing companies on a profit-sharing basis, so that as volume of distribution increases, they will receive a greater income on their releases."

W. W. Hodkinson, president of the Triangle Distributing Corporation, regarding the appointment of Mr. France to this important office, said:

"Mr. France and I are in entire accord as to the necessity for developing the highest possible standard of co-operation between producer, distributor, exhibitor and theatrical patron in order that all may get the best service and the maximum of legitimate profit at the minimum of expense and friction."

Train Despatching as Applied to the Studio

Lasky Director-in-Chief Works from a Chart—Story to Finished Play an Express Run with No Stops

THE exhibitor who is engaged in the fassinating pursuit of the ten and fifteen cent admission may be interested to know that since his last trip to the studios in California, times have changed. At least they have changed in the four studios maintained by the Lasky Company, where 104 feature pictures are produced yearly.

An interesting comparison can be drawn between their studio and a railroad. Just as the train despatcher controls the movements of trains, the Lasky director in chief controls the activities of the various studios. In his office is a chart. By consulting the chart he is able to tell instantly just what progress has been made on any production.

The motion picture director, truthfully or otherwise, has been accused of temperament. When efficiency, in all its sordidness, first began making itself felt in the Lasky studios, many directors grumbled that their artistic toes were being trampled upon. Contact with efficiency soon leads to the conclusion that the much-feared thing is really a matter of common sense and good judgment.

The many improvements and innovations which have been planned and carried out at the Lasky studio within the last few months are all mere accessories to the main idea—that of the story—according to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation.

"We have been adding a great deal to our equipment at Hollywood within the last few months, and have instituted a number of innovations," said Mr. Lasky. "After adding a great tract of land to the studio yard itself, we proceeded to erect new buildings and to invest a large sum of money in the extension of our physical equipment at the plant.

"The costume department has been assigned a building and facilities for handling every costume that will be needed for every one of our productions for Paramount pictures have been placed at the hands of that department.

"We have also taken one of our best technical men from the scenario department and installed him as title editor. Through his hands there passes every subtitle which appears on the screen.

"In the matter of production itself, Cecil B. De Mille, Alvin Wyckoff, and their respective staffs have made tremendous progress within the last few months. 'Joan the Woman' has shown that, and the remarkable night scenes in 'Those Without Sin' are even more recent examples of this technical progress.

"But all these improvements, great and important as they are, are really only incidental to the main idea which pervades the productive activities of the Lasky studio—the story. First, last and always, we must have a good story."

Arrow Plans Thorough Publicity Campaign

On "The Deemster" and Subsequent Releases Advertising Will Be Continued Long After Picture Is Sold

THE Arrow Film Corporation is adopting a most effective system of publicity in connection with its last state rights production, Hall Caine's "The Deemster." Instead of advertising in the trade papers till the picture has been disposed of to territorial interests and then dropping the whole proposition as a closed incident. W. E. Shallenberger, president of the Arrow, says that the time to do real advertising work is when he can help his state rights colleagues book the picture, and, in turn, the exhibitor to gain public attention.

His first step in carrying out this policy will be to issue the largest rotogravure publication ever printed in connection with any photodrama. This will consist of five pages. The fifth page, 28 x 42 inches, will serve as a hanger, which the exhibitor may use for preliminary lobby display.

The other four pages will be devoted to the critiques of the trade reviewers who saw the picture at the Strand theatre, February 8, to synopsis of the story and cast, and to a review of the merits of the picture as an entertainment. It will be sent to every exhibitor, large or small, throughout the United States and Canada.

The 24-sheet stands, 6-sheets, 3-sheets, 1-sheet, lobby displays, cuts and other advertising devices provided for the use of the local exhibitor are very attractive and sufficient in variety to meet the demand that is usually made by a local manager in booking a regular traveling dramatic attraction.

Each exhibitor will also be provided with a complete set of newspaper advertising copy, and forty reading notices ranging from 10 to 100 lines in reference to Hall Caine, Derwent Hall Caine, his son, who plays the leading role in the picture, the story of "The Deemster," the Isle of Man, and other matters which will carry news interest to readers of local papers.

Having woke up the exhibitor to the merit of "The Deemster" through direct work and extensive advertising in trade papers, Dr. Shallenberger will place the publicity department of the Arrow Company, now conducted by an experienced newspaperman, at the command of any local exhibitor who may desire to go further in local press work than the set forms provide.

Such progressive exhibitors will be provided on request with original advertising copy for amusement columns and a wide range of special articles and items of interest which they may use to advantage with local dramatic editors in working up public interest in "The Deemster" on the screen.

Wilbur Bates, manager of the publicity and advertising departments of the Arrow Film Corporation, has been well known in connection with Broadway theatrical interests during the past 20 years.

Sherrill Announces Plans for Frohman and Sherrill Companies

Following the exclusive announcement in last week's MOTION PICTURE NEWS of his resignation as president and director of Art Dramas, Inc., William L. Sherrill last week issued a statement as to his plans for the two producing companies which he heads.

"The William L. Sherrill Company," he says, "which has heretofore been releasing through Art Dramas, will in the future make productions only for distribution to territorial rights buyers. We will continue the making of five and six-reel subjects adapted from well-known stage and fiction subjects. It is our plan to produce twelve such subjects during the coming year.

"The activities of the Frohman Amusement Corporation will, of course, be devoted exclusively to the making of super-photoplays of longer length and of the calibre of 'The Witching Hour' and 'God's Man.'

"My decision to resign from the presidency and directorate of Art Dramas came after a careful study which convinced me of the advantages to manufacturers, exchange men and exhibitors of the states rights method of distribution."

Dinner of F-I-L-M Club of N. Y.

Seriousness of purpose in present work, and seriousness of belief in regard to the big future of the motion picture industry, were the basic notes struck by speakers and attendants alike at the beefsteak dinner of the F-I-L-M Club of New York in the Log Cabin Room of Healy's.

Included among the seventy-five present were: William A. Brady, of World; Messrs. Rogers and Buxbaum, of General; Walter W. Irwin, of Vitagraph; A. W. Goff, General; Messrs. Seeley and Chadwick, Pathe; Mr. Eckman, Triangle, and Mr. Brandt, Universal.

E. M. Saunders, of the New York Metro Service, acted as toastmaster at the dinner.

Meet to Discuss Deposits

A meeting of the Advance Deposit Committee appointed at the recent Albany convention of the New York Exhibitors' League, was held in New York city yesterday at the 218 West 42nd Street headquarters. The committee discussed tentative forms for a mutually satisfactory form of contract which will later be taken up for discussion with the manufacturers.

Williamson Completes Another Under Water Film

J. Ernest Williamson returned to New York this week on the S. S. Morro Castle from the West Indies, where he has been engaged for several months in the production of another under water thriller.

Ramer Moves to Drury Lane

Alexander Ramer, formerly manager of the William Fox Nemo theatre, and later in charge of the Spooner theatre in the Bronx, has taken charge of the Drury Lane theatre, Forty street and Eighth avenue. Mr. Ramer is strong believer in the drawing ability of serials.

Hodkinson Urges Abolition of Daily Program Policy

Returns Still Come in from Exhibitors in All Parts of the Country Who Are Using the Longer Run with Splendid Results—Movement Gaining in Force—Death of Daily Change Is a Matter of Time

W. W. HODKINSON, president of the Triangle Distributing Corporation, was the first man to point out the advantages to be derived from longer runs, and probably the first man to put that policy into successful operation. The mushroom growth of the industry has prevented him from carrying that plan to a successful conclusion. Overproduction caused the daily program change to come into existence. Now the daily change, with conditions reversed, is the cause of overproduction.

Mr. Hodkinson believes that the elimination of the daily program evil can only come as a result of the exhibitors realizing the dire consequences which will result from its continuance. Exhibitors should organize and fight, he says.

In an exclusive interview for MOTION PICTURE NEWS, he said:

"The daily program change prevents the showing of a good picture for more than a day in any locality unless it comes back the second time as a repeater when its power is for evil rather than for good. A film retained for two days or more not only allows a theatre plenty of time in which to advertise it, but also, in case it is good, uses its own drawing power. The self-advertising power of a film is the greatest single thing for the uplift and advance of the business if the exhibitors could be educated up to the point where this could be realized.

"The daily change in the first place is based on superstition and the desire of one theatre to run everything made and leave nothing for its competitor. There positively is no sound reasoning back of the plan, or we may better say, lack of plan. The greatest advertising medium known is the human tongue, and the daily program change absolutely prevents the exhibitor from taking advantage of this force.

"Wherever the less frequent change is practised and a good picture is secured, the business is invariably heavier the second or third night than it is on the first night; which proves the drawing power of the film.

"Not only do less frequent changes enable the exhibitor to get along with fewer productions and get the full benefit of the productions, but it stands to reason that the fewer reels a house is required to run the better the average can be of those reels and the greater inducement it is for the manufacturer to produce films that are fit to run for a considerable time.

"The daily change offers no incentive to the manufacturer to produce really good films fit to be seen by the whole community, but rather he is expected to produce enough reels so the exhibitor can have a new program rather than a good program. Needless to say, "quality will in the end prevail in this business the same as in any other line, and if we become so hopelessly entangled with the man who regards only the present and runs on a basis that means a gradual deterioration of the business we are sure to suffer by this policy in the end."

According to the Spokane correspondent of MOTION PICTURE NEWS, the daily program change problem does not exist in that section. Of more than one dozen picture theatres making constant bid for patronage, there are none that put on a new bill every day.

The daily change was given a trial in Spokane, but it did not make good. Managers found that the daily change was fair neither to the patron or the picture. They found that their public could not always see a film that they wanted to see if only one day was given to it, and they learned that meritorious pictures often "starved to death" because they happened to be booked on an off night.

AN ECONOMIC NECESSITY

Benjamin B. Hampton, president of the General Film Co., commenting on the News' Campaign for Longer Runs, said:

"The longer run is an economic necessity. It is inevitable. As soon as the daily change is abolished, the exhibitor, the distributor and the producer can all make money."

The majority of Spokane theatres change programs twice a week. The smaller theatres, for the most part, change every other day, with a Sunday bill running only one day and giving way to a new one on Monday.

The Majestic Amusement Company, of Memphis, operating five theatres in the uptown district, has adopted a policy of changing four times weekly in the larger houses, change days being Monday, Wednesday, and Friday, with a one-day show on Sunday. This is not an experiment with the Majestic people, but a long established custom. The longer pictures are played three and sometimes four days.

Saul S. Harris, general manager of the Gem Amusement Company, Little Rock, Ark., operating the Gem, Crystal, and Royal theatres, was one of the first exhibitors to adopt a three-a-week change in cities of the size and importance of Little Rock.

Sidney B. Lust, manager of the Lust Exchange, Washington, D. C., speaking of the long-run movement, had this to say: "While I believe that the time is not ripe for long runs universally, I believe it is the ultimate future of motion picture amusement. It will mean the very best in productions from the manufacturer and the very best presentation by the exhibitor. However, I am finding the desire of long runs increasing in the productions I am handling."

In Phœnix, Ariz., which is the film center of the State of Arizona, only two out of seven theatres use daily change program, and they are both catering to the working element which demands the daily change.

The better class houses change three times weekly, and with exceptional products they run as many as four and five days to the picture.

Bullock Calls Censorship "Legalized Graft"

Secretary of Ohio League, in Open Letter to William Koenig, Clearly States Exchange Attitude—Denounces "Pap-Sucking Patriots"

AN open letter, addressed to William Koenig, Secretary of the Motion Picture Exhibitors Corporation of the Northwest, has been sent to various trade journals over the signature of Sam Bullock. Excerpts from it follow:

My Dear Koenig:

I notice in your letter to exhibitors, dated January 25, 1917, published in the trade papers warning them of the dangers of impending censorship you are very emphatic in your reference to the film exchanges and their attitude on the subject. You say, "We will make no more appeals to the exchanges. We are trying to do our part and if the exchanges feel that they can afford to have a state censor board, all we can say is, "try it and find out what you will get."

My dear Koenig, forget the exchanges but arouse your sleeping exhibitors. The exchanges simply don't care a d——, because they will pro rate the increased expense on the exhibitors, just as they have in Ohio, *and then some,* and in addition your pictures will be mutilated and chopped with never a protest from the exchange man, because if he protests at a chopping of his Monday's releases, his following releases will be murdered, killed dead. This has been, and is yet, the bitter experience of Ohio showmen whose little family programs of 1-2 and 3 reels are mutilated until they become uninteresting and patrons are disgusted.

Warn the U. W. boys, in big caps, that the prudish, political pap-sucking patriots, in the guise of censors, will put a blight on the show business and your showmen will foot the bill. "Smutty" or "almost smutty" feature sharks can get by a po-

(*Continued on following page*)

Hiram Abrams States the Case for Program Booking

An Attack on the Principles of Open Booking

THE case for program booking against the open market plan has never been more forcibly stated than it is in a current statement issued by Hiram Abrams, president of the Paramount Pictures Corporation. Characterizing the "program versus open bookings" question as "the most important one that has ever arisen in the motion picture industry," Mr. Abrams discusses the case frankly and from all angles, even drawing on his own exchange experience in compiling his brief for the program.

"The open booking and program question is going to be the last question answered in the film business," he declares. Upon the answer to this question depends whether or not you, the exhibitor, remain in business! The exhibitor must make his own answer to the question. The producer and the distributor cannot solve the problem for him.

As a matter of fact, the producer, the big producer, doesn't care which way he decides. The big distributor doesn't care which way he decides. For it is not only as easy, but even easier, for a well organized and well equipped producing force to create features on the open-booking policy as it is to do so on the regular program policy; and it is just as easy for the well managed exchange to distribute features on the open-booking policy as on the "program" policy. But the difference to the exhibitor is the difference between remaining in business and being driven out of it.

I know it is one thing to make a statement, and another thing to prove it. But I am going to prove it. I am going to give you a series of illustrations, based not upon imagination, not upon belief, but upon fact and actuality, to indicate that the open-booking policy, if advanced to its logical conclusion, will drive all but the strongest exhibitor into some other business.

I am going to be very frank in my expression of the fallacies and undependability of the open-booking policy. I have been on both sides of the fence. I have maintained an open-booking exchange in Boston, and from the inception of Paramount Pictures, I have had the New England exchanges of the program. I was anxious to see, by direct contact, how the open-booking policy worked out, and therefore opened an office to distribute films on this basis in Boston. I was compelled to compete in the very first place with every other unaffiliated exchange for the releases of the open-booking producers, who cared nothing about the service to the exhibitor, but whose first and last thought was to get the biggest prices possible. Having secured a particular film on this competitive basis, paying the producer not what the subject was worth, but what my competitors compelled me to pay for it, I naturally got everything I could from the exhibitor. He had to pay me an exaggerated price based upon the original inflated price.

Contrast this with the attitude I have taken in the Paramount Boston office. In each case, I would not only not ask for, but actually would not accept a price for service which negatived the possibility of the exhibitor's making money for himself, and so continuing to book the entire program. This is not philanthropical. It was merely *good business.* Unless the exhibitor makes money with them, I cannot sell him 104 pictures a year. In the other case, I have to sell the second open-booking subject all over again, and so don't care how much more I get for the first one above its actual value.

The exhibitor who books Paramount or any other well-organized and well-conducted program of features, knows he will receive a consistently meritorious week-in, week-out service of features for a definite sum of money annually. With this cost finally determined, he is enabled to distribute his other finances over the remaining essential branches of his business—his orchestra, his subsidiary films, his advertising, his improvements, etc. By balancing these sums, he can determine upon his regular admission prices, so firmly establishing his business, attracting a regular clientele, and building for permanency.

The exhibitor who books on the open plan pays fluctuating prices for his productions, based not always upon the intrinsic value of the subjects, must vary the prices of admission to correspond with the differing rentals. Unable to fix his other costs, he is deprived of the opportunity of establishing permanency, he is deprived of a regular clientele, he doesn't ever know whether he is losing or making money, and therefore cannot retrench when he should.

Every time an exhibitor books a feature on the open market, he is encouraging producers to adopt the open-booking plan, increasing the necessity of competing with a number of exchanges seeking the same subject from the open booking producers, and with every other exhibitor seeking to book it, which will obviously result in a rental far beyond the normal value to him.

The exchange that books a program like the Paramount to exhibitors books 104 productions at one time. The saving in the selling organization is deducted from the cost of the service to the exhibitor. The open booking exchange books 104 productions 104 times, and the exhibitor pays the corresponding increase in the selling cost.

The increased cost of admission to the public which is necessitated by the open-booking system will inevitably drive the public away from the motion picture theatre. The secret of the great success and the universal popularity of the motion picture is contained in the fact that it gives the masses a clean, diverting, educational entertainment for the smallest minimum charge in the history of amusements. It is almost akin to the Woolworth 5c. and 10c. plan, applied to entertainment. It is just as incongruous to depart from this fundamental principle of the screen's success in its appeal to humanity at large as it would be for Woolworth's 5c. and 10c. stores suddenly to advertise a few special articles for 75c. that were worth far less than that proportion of increase over the price of the regular goods.

Let me say right here and now that there are not, and never were, any $2 pictures. The motion picture can never hope to compete with the oral stage. The screens cannot replace the spoken drama. It never was intended to. It is merely an additional form of amusement, which is within the means of more people than the legitimate stage could ever attract, and which even, in regard to those who possess the funds to visit the $2 theatres regularly, represents an opportunity for more frequent entertainment—an entertainment for the entire family instead of only one or two members of it. The open-booking policy is slowly but surely undermining this essential value of the screen. It will slowly but surely, and more surely than slowly, drive the masses away from the photoplay theatre.

Bullock Calls Censorship "Legalized Graft"

(*Continued from preceding page*)

litically legalized censor saint because he simply cuts down an indecent, immoral "nude" scene from 30 feet to 10 feet, and it thus becomes legalized indecency after the censor has been "interviewed."

Now I'll give you a few figures covering *only one Cleveland* exchange and remember that this is only one of a dozen or more Cleveland offices. Also remember that Columbus, Cincinnati, Toledo and Dayton have branch offices besides numerous private concerns. The actual additional yearly expense of this one Cleveland office, due to the Ohio Censor Law exclusively—based upon the amount of film now being marketed by said Cleveland office, is $8,314.00 (eight thousand, three hundred and fourteen dollars).

That means positively that the customers of this concern are contributing about a hundred each annually as their "bit" to this legalized graft. Every other Cleveland, Columbus, Cincinnati, etc., office, is contributing pro rata, according to the reels released weekly, and their customers are paying every cent of it and more too, out of their box offices.

We were positively assured by the biggest men in the trade, at the Chicago convention last July, and since them, that a big fight would be waked to repeal the Ohio Censor Law by the N. A. M. P. I. this winter. Instead of that more legislation is pending at Columbus, and "the fifth largest industry in America" sleeps peacefully on.

Cleveland exhibitors are disgusted, so as I said before, "Forget the exchange men—*ORGANIZE AND FIGHT.*"

Fraternally yours,
SAM BULLOCK,
Secretary, Northeastern Dist. of Ohio, M. P. Ex. L. of A.

WITH THE EXHIBITOR

English Film Man Congratulates Trigger on His Election

The following letter, addressed to Sam Trigger, has been received from W. Arthur Northram of the Provincial Cinematograph Theatres, Ltd., and the Associated Provincial Picture Houses, Ltd., London:

Dear Mr. Trigger:

I note in the MOTION PICTURE NEWS that you are being run as a candidate for the president of the New York City branch, and hasten to send you my best wishes for your success. I am convinced that there is no one more suited to hold that office. You are probably better acquainted with official conditions than any other member of the trade. Furthermore, your interests are catholic, and it is certain that you will do your best to represent a little fellow as well as a big man who is, to an extent, able to take care of himself.

My very kindest regards, and may 1917 find you a year younger rather than a year older.

Yours faithfully,
W. ARTHUR NORTHRAM.

Boycott on Opposed Exhibition Fails in Indiana

An attempt to boycott Schiller's Music Hall, Valparaiso, Indiana, a short time ago, after club women had warned against such pictures as "Purity," "Race Suicide" and kindred subjects, resulted in big advertising, and a consequent jamming of the house when "Race Suicide" was exhibited.

Many women were turned back from the show, but men filled the house despite threats of the club women that the matter would be reported to wives and other members of the families.

Business Getting Is Slogan of New Style Herald

Filmette is the newest word in the motion picture lexicon. It is the name the Cahill-Igoe Company of Chicago, originators of theatrical advertising, has given their new style of herald gotten out for Paramount productions.

Filmettes are produced to advertise feature films to the public according to correct principles of salesmanship, showmanship and advertising. They are so written that the big punch and the most important emotional appeal of a picture are ventilated, thus compelling a natural curiosity in a feature without killing interest as a complete synopsis of a story frequently does.

Artistic design is a feature of Filmettes, which also are well illustrated and well printed, so as to tie up with the big main idea. Filmettes are built upon the idea that the motion picture exhibitor must avoid, so far as possible, a parrot-like repetition of mere theatrical expressions in his publicity.

Oklahoma Branch of M.P.E.L. of A. in Convention

Elects Officers and Goes on Record in Resolution as Opposed to Suggestive Pictures—Finances Reported in Good Order

THE fifth annual meeting of the Oklahoma branch of the M. P. E. L. of America, was held at the Lee-Huckins Hotel, Oklahoma City, February 12 and 13.

The following officers were elected for the ensuing year: A. B. Momand, Shawnee, Okla., president; S. H. Jones, Altus, Okla., vice-president; H. W. McCall, Oklahoma City, 2nd vice-president; L. W. Brophy, Muskogee, Okla., secretary; C. D. Jackson, Stillwater, Okla., treasurer.

The convention in a resolution passed unanimously, went on record for clean pictures, condemning six subjects, or pictures containing poses in the nude. Embodied in the resolution was the determination to suppress such exhibitions by making complaint to the legal authorities.

The Oklahoma branch is reported in excellent condition, both as to finances and membership.

A banquet was given on Monday night the 12th, at which 82 plates were laid. After the banquet the exhibitors visited the local theatres where films were put on for their benefit, the theatres throwing their doors open to the visiting exhibitors and their friends.

As the legislature is now in session many of the exhibitors visited with their representatives and senators. There is but little talk of Censorship and Sunday Closing. However, one very drastic bill has been introduced, house bill number 504. The convention adjourned Tuesday evening, the festivities being concluded by a grand ball which was given by the Bluebird Photoplays Company.

Gala Time Had at Phila. Exhibitors' Function

M.P.E.L.—The "Independents" Stage Supper and Dance at Bingham Roof—Stars, Representative Picture Men Attend

THE Supper and Dance given by the Motion Picture Exhibitors' League of Philadelphia, the "Independents," on February 15 was a gay function.

The gray and old rose decorations of the Bingham Hotel Roof formed an attractive and artistic background for the lovely frocks of the film stars, the women friends of the exhibitors and their own somber black.

Contrary to the usual custom of a formal grand march and the rest of it, the committee decided to have the affair in the nature of a cabaret with clever vaudeville stunts and general dancing between courses. The unusual jollity and enjoyment proved the wisdom of this departure and helped make it a big success.

All during the evening popular songs the words of which were distributed were lustily sung by those present led by Jere Shaw.

Violet Mersereau of Bluebird fame, Clare Mersereau of Universal, Little Madge Evans of World, Baby Emmy Gorman were the "star" guests of honor. J. Warren Kerrigan arrived late, but received an enthusiastic welcome for himself and his little speech, as did Miss Mersereau. The two kiddies each gave a little monologue that was received with acclaim.

John O'Donnell of the Premier theatre, president of the league was toastmaster and introduced the speakers.

A witty and laudatory speech on the power of the motion picture by C. J. Cattell the city statistician, who represented the mayor in the latter's absence in Florida, was followed in a more serious vein by State Senator Sam Salus who said he believed the "Independents" should have a chance. He promised if the film men would stick together, form a solid platform and bring it to the legislature that body would give them what they wanted.

Director of Safety Wilson and Fire Marshall Elliot, were other speakers.

The Entertainment Committee was: S. B. Blatt, B. Shindler, A. Fisher, J. Redmond, J. Conway, B. Amsterdam, C. Rappaport, R. J. Blumgarten, J. Seldenridge, C. Burghart.

Among those present were:

From the Pathe exchange, H. M. Osborne, C. U. Martin, J. A. Wiest, Wm. Donohue, H. Sweigert, M. J. Gaffney, Will C. Smith of the Nicholas Power Company of N. Y., H. P. Bloomfield of the Rembusch Screen Company, Charles Calehuff and William Wirt of the Calehuff Supply Company, Allen May from the World office, Harry Greele of Pittsburgh, general manager "Supreme." Mr. and Mrs. E. Green, Mrs. J. O'Donnell, Mrs. S. B. Blatt, Mr. and Mrs. C. Fischer, Mrs. H. Rogasner, Mrs. M. R. Lippman.

Simon Libros of National Poster Company, Mr. and Mrs. H. Berman, David Starkman, Charles Corr, Wm. Katz, Ben Harris, W. Carter, Jules Catsiff, A. Eastlack, H. McDermott, E. R. Hildreth. Ed. Kraupa of the Monarch Film Company, C. Warren Smith, Mrs. F. M. Armato, A. B. Lewis and Norman Force of American Photo Player Company, G. F. Kline of Kline Poster Co., and many others.

The Trade Journals were represented by Sam Speedon who came from New York for Moving Picture World, F. M. Armato of Evening Telegraph and Moving Picture World and Irene Page Solomon, MOTION PICTURE NEWS.

Is the Small Theatre Utterly Doomed?

Owner of a "Perfect Little Theatre" Seating Three Hundred in Best Location of Good Town Asks What to Do

THE accompanying story is typical of hundreds, yes, thousands, of small theatres. Will the demand be supplied? We think it will. We think the time is coming when there will be a reflex action, and the little pictures will come into their own again.

Running second-run features is a makeshift solution. The little house can only survive when it competes in its own distinct field—when it gives and ADVERTISES a short, snappy show.

People now educated to "feature" quality in care of details and acting will not stand for second-rate short subjects. They WANT first-rate short reels. I think if Brother Stampfer can hang on a few short months and adopt the short show of quality policy, with quiet music (automatic music can be toned down not to be too obtrusive), short reel subjects will soon be available. Somebody has got to supply this demand. The short reel "fillers" now called for by the big houses will be available to him for complete "drop-in" programs very soon.

In the meantime we would suggest he try three-day runs of second-run features he KNOWS are not "over the heads" of the "common people." The big features are not usually over the heads, by the way, of the ordinary people. They are just "flat." One in four good stories, nowadays, is a big average for any ordinary program. If he put on the right pictures and kept them on for several days he would find people will come to his "perfect little house" again. He can live off the crumbs the big fellow leaves, if he will study the tastes of the majority and select the crumbs of the right flavor.

We don't envy him his job, but he has the house and this is his only chance. Will not some exhibitor who has solved this problem speak up and come to the rescue of brother exhibitors in the same fix? Here is his letter:

Motion Picture News,

Gentlemen: No exhibitor has paid closer attention to business than I. On the job from 10 A.M. to 11 P.M., the time was when I played to more people on my two worst days than I am able to get during an entire week now.

I am losing money in a 300-seat house, a perfect house on the best corner of the best city on the map. My house is now what I would call a "filler."

Under such a title, perhaps, it is the short picture as a filler for the feature, that you think of. But it is the use of the small theatre as a "filler" for the big one that concerns me, as well as thousands of others.

I know that there has always been room for the little house with the little pictures, also for the big house with the big pictures, but the absence of short pictures of interest to the great "common people," is I believe responsible for the chaotic condition of the entire industry to-day. Time is not so far distant when the General, Universal, and Mutual made only subjects of one, two and three reels, which, if they had been maintained in their entirety, would have always left a clientele for the small house. But all of a sudden they conceived the idea that they must make features which was perfectly all right, but why take the stars that meant the very existence of the small house, and, with the taking of each one, a certain percentage of its clientele.

I have observed it closely. Take Mr. Laemmle. He has issued more than 150 "Straight from the Shoulder Talks," urging us thousands of exhibitors to stick to the program, when every time one of his players becomes well enough known, they were put into a five-reeler or "states right"; anyway, they were taken away from me, and my patrons went with them. This is exactly the case with the other two. I would not be misunderstood, for I do not claim that they should not have made features, if they felt the demand, but I do know that they should have done it independently of their program, which would have always left room for me and many others in my class (a perfect "little theatre, perfectly located").

Our players would have to be left with us, instead of as soon as they can command a few followers, being exploited in five-reelers, which have to go to the big theatre when their following goes along also, while we are preparing another for the same fate.

We cannot compete with the big house by paying the prices demanded for first-run features. Then, too, there is the atmosphere, music, etc., of the big house, appealing directly to the classes, as are also practically all of the features on the market to the utter disregard of the great "masses" of humanity that are starving for a commodity that is a thing of the past. Of what avail is it to me to appeal to these people, by having a central location, opening at 10 A. M., and then to the few that come in, offering a five-reeler that goes over their heads? Something in which they have no interest, or do not understand. The time for audiences going from one theatre to another has passed, for each one provides all of the entertainment that any one cares to witness in any one day, and the daily change tells the rest.

So, with it being necessary for each to have his own clientele, why not give us something to build upon? If someone does not give us short subjects of interest, made with and by stars that do not leave us overnight, I can see the handwriting on the wall. If the industry can get along without my kind, the masses and me, "Long Live the Industry." It matters not, to it, if I spent the better years of my life with the greater portion of all the money I ever made in providing a perfect "Little Theatre," believing that there would always be room for me, only to find that there is not. The Orpheum was built by me five years ago. I always ran short pictures until last June, when I found that my patronage was gradually leaving through no other agency than that which I have already mentioned. I reflected what to do and finally decided to offer second-run features. Being well acquainted with the exchange managers I was able to get the "pick" of them at my own price. I was successful for a time, as long as the better ones lasted (none of them had been shown but one day in a city of 40,000), but then I witnessed a gradual falling off, due to the fact that the "big" houses offered a daily change, first-run, with fine orchestras, at the same admission. I had to charge on account of capacity, and now I find that I am still a "filler." Will someone tell me what to do?

Scene from "A Modern Mother Goose" as offered on States Rights by the Lea-Bel Film Company

Film Charity Ball in April

The Motion Picture Exhibitors of Greater New York will hold a Movie-Charity Ball at Terrace Garden on Monday evening, April 16. The entire profits of the ball will be devoted to charitable purposes. A part of the proceeds will be immediately contributed to a number of worthy local charitable organizations, and the remainder will form the nucleus of a Movie-Charity Fund which will be available from time to time to assist any worthy charities that may apply to the members of the Fund for aid.

Donations to this Movie-Charity Fund will be solicited from everyone connected with the picture industry, and every person or company donating will receive a membership card in the Fund, which will entitle them to refer to the Movie-Charity Fund Committee all applications for charity of every description, thus saving considerable annoyance, time and money.

The Fund will be under the control of a Committee of Manufacturers and Exhibitors who will see that none but such charities as are worthy shall receive any aid.

Ultra President on Tour

A. J. Cobe, president of the Ultra Pictures Corporation, is on a flying trip through the West fixing up a few minor details before the initial release of the company, "The Woman Who Dared," featuring Beatriz Michelena, is presented to the public.

EXHIBITOR PERSONALS

ILLINOIS.—Murphysboro: Workmen are busy putting a new panel front in the Gem theatre on Walnut street at Ninth. A new picture machine is to be installed and the interior of the building is to be repainted before Al Loy opens the theatre for business.

Canton: Mike Higgins, Jr., has installed a new Power's motor in his motion picture show which greatly facilitates the handling of picture films.

Fisher: C. R. Hedrick, manager of the Palace theatre, has installed a new 16 x 16 foot stage in his playhouse.

INDIANA.—Garrett: J. H. Zeek, one of Garrett's first motion picture house owners, has sold the Pastime theatre to Frank Owens.

Rockville: Roy Whitesell purchased the Cozy theatre, recently damaged by fire, of Tad L. Johnson Monday and hopes to have the building repaired to reopen in two weeks. During the bad weather he expects to give but three shows a week. High class pictures will continue to be given.

IOWA.—Oakland: L. E. Patterson has purchased the Unique theatre at Oakland from F. A. Crosby.

Bellevue: The Cozy theatre at Bellevue has just been opened to the public.

Cedar Rapids: The Praha theatre at Cedar Rapids, which has been closed for repairs, was recently reopened under the same management.

Fred Jose, Cedar Rapids, of the South End Realty Co., announces the transfer of the Ideal theatre and grounds to C. E. Arnett.

Ainsworth: Lee Workman has sold the motion picture house at Ainsworth to Dr. E. W. Spessard.

Hazleton: Walter Munger has purchased a half interest in the motion picture house at Hazleton, owned by Clifford Graham; they will name it the Princess.

Stacyville: Peter Stephant and Nick Adams, Stacyville, have leased the Opera House for one year. Motion pictures will continue to be shown.

Gravity: C. R. McDowell, Gravity, has purchased the picture show of Ray Means.

Clarinda: C. C. Anne, Clarinda, has taken over the Orpheum Picture Show. C. B. McKerney and wife will act as managers.

Hawarden: H. L. Jones, Hawarden, has sold the Lyric theatre to Scriven brothers of Sioux Falls.

Waterloo: Howard B. Burr, 603 Commercial building, Waterloo, is the architect for the lodge and theatre building which the Danish Brotherhood of America will erect in Diko, Ia. The building will cost $15,000.

Atkins: Geo. Leib has purchased a motion picture outfit and gave his first show Thursday a week ago.

KANSAS.—Hiawatha: Mr. Waggenfelt, owner of the Royal theatre, Hiawatha, is remodeling his theatre and will have a much larger seating capacity.

KENTUCKY.—Falmouth: Elmer Woodhead, of this city, has purchased the Duncan motion picture theatre, which was owned by Stamler and Chambers, of Walton.

Somerset: Garvel Burton has purchased the Dixie theatre from Chas. Mize and will run it in the future. After extensive alterations and repairs he opened to good business Feb. 17.

MASSACHUSETTS.—Palmer: C. H. Babcock of Palmer has purchased the Roderick Motion Picture Theatre and adjoining dwelling on Main street. The property was formerly owned by one O'Shaughnessy of Southbridge.

MICHIGAN.—St. Joseph: An important merger of three of the five moving picture houses in St. Joseph and Benton Harbor was completed recently, when W. C. Mellensen took over control of the Princess, Bijou and Caldwell theatres.

Detroit: The Forest theatre, Detroit, has passed into the hands of Robert W. Williamson, who has appointed Charles W. Porter as manager. He formerly managed the Regent and Miles theatres, Detroit.

Monroe: The Hubble garage building on Monroe street is to be taken over by a corporation now in process of formation to be known as the Denniston theatre company, at the head of which is J. R. Denniston, for many years of the Family theatre, and a motion picture theatre erected thereon.

Battle Creek: Harvey Arlington has been appointed manager for the Bijou theatre in Battle Creek, succeeding Ernest Lattimore. Mr. Arlington comes from the Orpheum in Grand Rapids.

Grand Rapids: The Gillingham and Smith enterprises, controlling a chain of theatres in Grand Rapids, have increased their capital stock from $160,000 to $200,000.

MINNESOTA.—Bird Island: Ralph Heberstad, Bird Island, has sold the Crystal theatre to J. C. Lyon.

MISSOURI.—Kansas City: P. H. Goldstone, manager of the Federal Film Co., Kansas City, returned recently from an extended trip to Des Moines and Omaha.

NEW HAMPSHIRE.—Lancaster: G. F. McNamee of Boston has been granted a license by the Lancaster Board of Selectmen to operate a motion picture show for a period of three months. He therefore opened the Amuse-U recently.

NEW YORK.—Buffalo: Harold Franklin, who for the past several years has guided the policies of the Lyric and Family theatres, recently resigned that post to become manager of Shea's Hippodrome, Buffalo's largest film house.

Rochester: George E. Simpson has assumed the management of the Regent, Piccadilly and Gordon theatres, a merger of the three interests having recently been consummated.

NEBRASKA.—Rising City: L. C. Beach has rented the opera house and will put on pictures every Tuesday, Thursday and Saturday nights.

Cambridge: P. N. Ledou and O. E. Wicklund have opened the De Luxe theatre at Cambridge.

Arlington: Mr. Johnson opened a new picture house at Arlington last week.

Bruno: Bruno has a motion picture every Sunday evening, managed by E. R. Okrina and J. Rozanek.

Bloomfield: C. F. Dierks has purchased the Colonial theatre at Bloomfield.

Henderson: The Lyric theatre was opened at Henderson last week to capacity business.

Scott's Bluff: Harry DeBuque, Scott's Bluff, has bought the Queen theatre from Mr. Bucy.

Gallaway: W. E. Reeder, Gallaway, is the new owner of the Star theatre, having bought it from Gavin Robertson.

Dundee: A co-operative motion picture house may be established in Dundee.

OHIO.—Dayton: H. H. Harrison has leased Mrs. Bailey's interest in the Oaklawn theatre and will operate same under the name of Armiston & Harrison.

Nelsonville: S. S. Steinrod, of Nelsonville, after temporarily discontinuing his Paramount service during the remodeling of his theatre, has again opened his house in its new garb.

Bowling Green: W. B. Thomas, of this city, has purchased Everybody's theatre from Lauren Solether.

Tiffin: The lease and management of the Grand theatre, Tiffin's only theatrical playhouse, was sold last week by George Gerogiou to Paul T. Sennett and Charles C. Stofer.

OKLAHOMA.—Kiowa: The People's theatre, Kiowa, has been recently remodeled by Manager Evenson.

Guthrie: Med Pedige, Guthrie, has purchased the Highland theatre.

Kaw City: Charley Wooden and Whitney Marks are planning to install a motion picture show in the building at Kaw City, now used by Mr. Wooden as a pool hall.

PENNSYLVANIA.—Allentown: The Madison theatre in this city and the Palace in Catasauqua, have been taken over by the Madison Amusement Company, which proposes to improve the offerings at these two theatres and extend its operations throughout this section.

SOUTH DAKOTA.—Yankton: It is understood that a deal has been made between Harry Fiske, proprietor of the Theatre building, and Casper Steckler, of Avon, whereby the latter becomes the owner of the theatre and also the fixtures connected with the Lyric theatre. It is understood that Mr. Steckler will put a new roof on the Theatre building and make other needed improvements in the very near future. Mr. Tammen, the present lessee of the theatre will continue to operate it providing improvements are made.

TEXAS.—Houston: H. J. Binney, Houston, is manager of the Master Motion Picture Company, which is building a studio in that city.

Lockhart: A. B. Baker, Lockhart, has leased the Cedar Fork resort west of Lockhart. Mr. Baker is proprietor of the Baker Picture Shows.

WASHINGTON.—Hoquiam: Manager H. C. Thomas of the Dream theatre is planning extensive improvements to make his place one of the most attractive picture show houses on the harbor, he states. The front lobby is to be raised, a railing and glass panels will be placed at the back to protect the audience from drafts and an overhead lattice work will increase the attractiveness of the lobby.

Brooklyn League Holds Successful Ball

Douglas Fairbanks and Anita Stewart Lead March—Profit of $1200 at Affair Attended by Prominent Film Men

THE Associated Motion Picture Exhibitors of Brooklyn and Long Island held a profitable carnival and ball at Stauch's Auditorium, Coney Island, on February 21. A large number of stars were in attendance, the grand march being led by Douglas Fairbanks and Anita Stewart. It was estimated that between four and five thousand persons attended, all told. The affair netted the exhibitors' organization $1200, which will be used to fight censorship and other forms of adverse legislation.

The grand march started at 11:30, just after Mr. Fairbanks had entered the hall. Miss Stewart, though just recovering from a serious illness, attended for the express purpose of leading the grand march. The marchers easily filled the spacious floor of the hall, and as the prominent photoplayers came down the room eight or sixteen abreast, there was a tremendous outburst of applause.

The awards of the Brooklyn Eagle's popularity contest were distributed before the line of march was broken. A cup for the most popular actress was put in charge of Walter Greene of Artcraft to be tendered to Mary Pickford. Another went to Mr. Fairbanks, while Miss Stewart received a third.

The various companies and journals of the business were, as usual, generous in contracting for the tier of boxes ranged around the mezzanine floor. Practically every producing company of importance was represented in this way, and both players and members of the business offices filled the boxes.

Ball Committee—William H. Hollander, chairman; Samuel Lesselbaum, secretary; Maurice Goodman, treasurer.

Arrangement Committee—Louis L. Levine, George Gerhouser, William Bland, H. Shapiro.

Printing Committee—Julius Celler, S. Barr, M. Glynn.

Tickets Committee—J. Forster, P. Fulmer, J. Schaeffer, S. Rosenthal, H. Weingarten, F. Huebner.

Entertainment Committee—Rudolph Sanders, S. Lesselbaum, C. F. Martin, Gus Koenigswald.

Reception Committee—H. Clark Mooney, Ben Title, A. Christian.

Ladies' Reception Committee — Mrs. Reitmeyer, Mrs. Swirsky.

Badges Committee—A. Steekhammer, S. Swartz.

Floor Committee—Louis A. Christian, Chas. Cranides, Jacob Goldman, Joseph Hartman, Theodore Gail, H. J. Seger.

Publicity—William Brandt.

Exhibitors from New York, New Jersey and surrounding locals were not lax in attending the affair. Sam Trigger was ever in prominence, as usual. Henry Cole and Tom Howard were always in evidence. Lee Ochs, Otto Lederer, Sydney Ascher and I. N. Hartstall were also present.

Among the more noted of the stars were Violet Mersereau, Richard Travers, Leah Baird, Harry Morey, Katherine Lewis, Flora Finch, Betty Scott, Lillian Walker, Nellie Anderson and Alma Hanlon.

LIVE WIRE EXHIBITORS

Mails Post-Cards for Patrons to Their Friends

Live Theatre Manager Gets Patrons to Let Him Notify Friends Not to Miss Good Picture—Adds Names to Mailing List

ONE of the Broadway (New York) theatres has had printed some postcards that suggest an especially good idea for some of our "live wire" readers to try out. Cards are printed larger than postcard size, with perforation so as to leave one portion exact postcard size, with detachable perforated strip, on which is the following:

"If the picture you have just seen has given you real pleasure, why not advise your friends to come and see it tomorrow or ....? If you will address this card and leave it with an usher, we will only too gladly stamp it and take it direct to the post-office, so as to reach your friend by the very next delivery."

The card then carries on the address side divided two spaces, to the left, date, "Dear .... Be sure to see .... at the ———theatre, ————. It is worth seeing. I don't want you to miss it." Then on the right is "This side for address only. For ...., ..., ..."

This is strictly one hundred per cent. efficiency advertising. Besides the psychological effect produced on the patron of asking him to recommend a picture you show you believe in yourself, you know that every card handed in and promptly mailed means at least one added patron, and perhaps several.

Big houses will make these cards very attractive and use different cards for each new show, giving them out on the first day or few days of a long engagement, while theatres anywhere can have them printed as above, with program trademarks, pictures of groups of stars or other attractive illustrations with pulling power (or a cut of the theatre, or both), that can be used for any selected attraction. Give these cards out not too often, so the effect will be genuine that it is a "special" attraction.

Before mailing, the name and address written should be copied for your mailing list. This is an important feature of the scheme, and "kills two birds with one stone" by adding new and valuable names that you know are theatregoers.

This last is very important, as a list obtained through directories or any outside manner is bound to include some persons who never attend theatres under any circumstances.

Two Live Wires Picked at Random

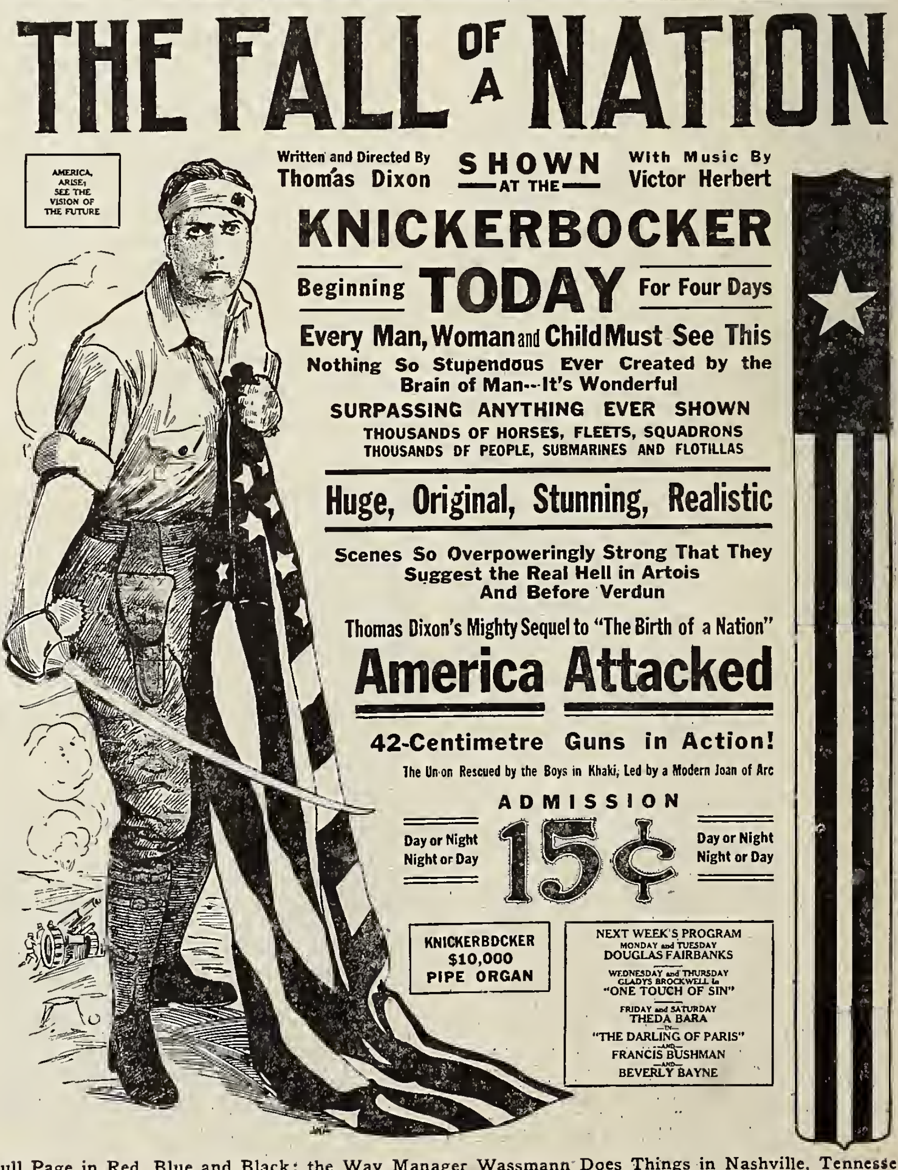
Details are followed very closely in at least one of the "big houses"—the Arcadia, Philadelphia. From the fancy leather cover for the telephone book, embossed in gold letters, to the immense vases of rare fresh flowers in the lobby, the air of spick and span "prosperity" pervades the entire house and its carefully groomed attendants.

The pastor of the First Baptist Church, Los Angeles, Cal., recently took as his subject in his seventh annual sermon to his people "The Eyes of the World." Mr. Clune supplied cut-outs from the film of that name as illustrations. It caused considerable comment and advertising for the production.

Playing "Battle Cry of Peace"

The plentiful use of the Stars and Stripes, patriotic music by the orchestra, the big display of pictures of Abraham Lincoln and George Washington in his newspaper and billboard advertisements, brought Manager Thomas of the Strand, Omaha, Neb., a record-breaking crowd when he showed "The Battle Cry of Peace" on Sunday, Feb. 11 and on the next day—Lincoln's birthday. The picture, too, had been shown in Omaha before.

Theatres giving passes in any appreciable number will please note the following idea from South Bethlehem, Pa. Manager M. Heiberger of the Lehigh Orpheum theatre makes each pass an order to his cashier in the form of a facsimile check. It impresses the recipient with the idea that he is really getting something of value. Local newspaper men have been so impressed that they have commented on it in their news columns.



NASHVILLE TENNESSEAN and The Nashville American, WEDNESDAY MORNING, JANUARY 31, 1917.

THE FALL OF A NATION

AMERICA, ARISE; SEE THE VISION OF THE FUTURE

Written and Directed By Thomas Dixon

SHOWN AT THE KNICKERBOCKER

With Music By Victor Herbert

Beginning TODAY For Four Days

Every Man, Woman and Child Must See This

Nothing So Stupendous Ever Created by the Brain of Man—It's Wonderful

SURPASSING ANYTHING EVER SHOWN

THOUSANDS OF HORSES, FLEETS, SQUADRONS

THOUSANDS OF PEOPLE, SUBMARINES AND FLOTILLAS

Huge, Original, Stunning, Realistic

Scenes So Overpoweringly Strong That They Suggest the Real Hell in Artois And Before Verdun

Thomas Dixon's Mighty Sequel to "The Birth of a Nation"

America Attacked

42-Centimetre Guns in Action!

The Union Rescued by the Boys in Khaki, Led by a Modern Joan of Arc

ADMISSION

Day or Night
Night or Day

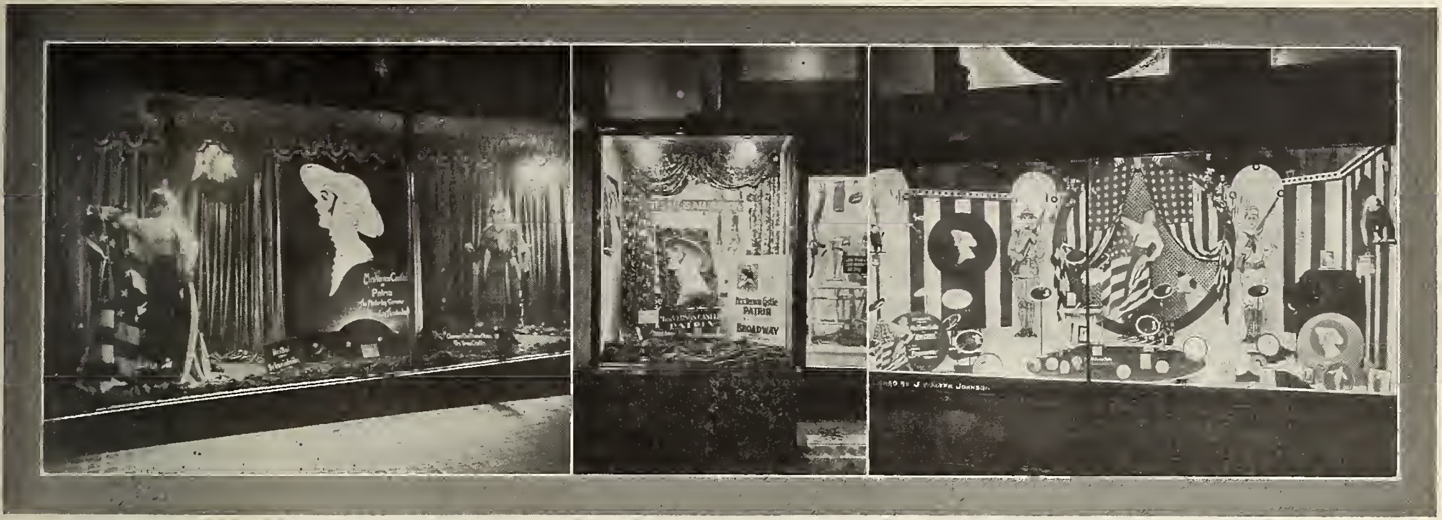
15¢

Day or Night
Night or Day

KNICKERBOCKER
$10,000
PIPE ORGAN

NEXT WEEK'S PROGRAM
MONDAY and TUESDAY
DOUGLAS FAIRBANKS
WEDNESDAY and THURSDAY
GLADYS BROCKWELL in
"ONE TOUCH OF SIN"
FRIDAY and SATURDAY
THEDA BARA
—IN—
"THE DARLING OF PARIS"
—AND—
FRANCIS BUSHMAN
—AND—
BEVERLY BAYNE

Full Page in Red, Blue and Black; the Way Manager Wassmann Does Things in Nashville, Tennessee. The Knickerbocker Regularly Does "Capacity" at 1,500



Oregon Merchants Vied With One Another in Giving "Patria" Publicity—Note the Attractive and Effective Window Displays

Rulers Break Rules for Brown

If you want to break the rule get a ruler, says E. D. Brown, who runs the Garden, Pottsville's "Paramount" theatre. The rule of diplomacy has always been first with him, and when he found himself up against the customary rule of the school boards not to allow distribution of any form of advertising in his local schools, he ruled off a corner in his brain and started straight lines of thought to gain his purpose. And that led him straightway to rulers, which every child, as we all know, loves to have. And figuring that the school board might be made up of folk who would remember this constant demand in the schoolroom, and be glad to have him supply it, he approached the august body with a proposition that resulted in his supplying every schoolchild with a straightedge urging them to go straight to his theatre to a show at 4:15 P.M., right after school let out. He says it paid him handsomely, for the children go home at supper time and tell the whole family and neighbors all about the show. They can't forget to come, for he did not buy cheap rulers, and they are being treasured, with their daily reminder of "Paramount Pictures at the Garden."

Bird of a Stunt for "Bird of Paradise"

A very clever stunt was used by J. Louis Rome, manager of the Broadway theatre, Baltimore, Md., to advertise the Mutual feature, "The Pearl of Paradise."

Thousands of cards were distributed throughout the neighborhood, bearing the inscription:

SHE
——is the only white girl
within 1000 miles
——does not understand why
people wear clothes
——discards her clothing and
dives into the water
WHO IS SHE
?

On the reverse side of the card was a picture of Margarita Fischer, and the message, "See Margarita Fischer in 'The Pearl of Paradise' at the Broadway theatre tomorrow."

Merchants Compete in Devising "Patria" Displays

James Broadway Theatre, Portland, Ore., Offers Loving Cup and Special Prizes for Merchants with Astonishing Results

PORTLAND, Oregon, famous for its rose festivals and western spirit of progress, is fertile ground for any sort of a friendly rivalry, and President Edwin F. James of the Broadway Theatre did not lose a moment putting into action an idea of W. W. Kofeldt, Pathe's local cashier, which brought astonishing results as seen from the several pictures of merchants' window displays on "Patria," herewith illustrated.

They called it "Patria Week," and they invited all the merchants interested in Mrs. Castle's coming to town to enter a friendly competition for first honors in decorating their store windows and co-operatively stimulating a holiday spirit in connection with the showing of the famous serial, "Patria."

"The Broadway Trophy," a beautiful silver cup, was presented to the creator of the most attractive display, which was won by the Eastern Outfitting Co., L. A. McMullen, who has successfully competed in many contests for decorative work in the past. In his display Mr. McMullen employed a life-sized portrait of Mrs. Castle as "Patria" as a background and two full-size figures. One was Mrs. Castle as "the best dressed woman in America," and the other was Mrs. Castle as she was pictured in one of the three-sheet posters. The effect was heightened by black circular draperies behind each figure, soft lights, and many small stickers bearing the likeness of Mrs. Castle. Many of the big stores in Portland competed in the contest and the Broadway got some valuable advertising. The announcement of the winner was published in the Oregon Journal, with a three-column photograph of the window display.

The Powell Furniture Company, distributors of Victor records, devoted an entire window to this display, winning second award, and the Novelty Candy Company had a wonderful candy model of Mrs. Castle, as Patria, which was awarded third prize.

Art stores, news company, kodak stores, stores featuring ladies' apparel, and several phonograph record distributors joined in making elaborate displays, hitching up their wares with the wave of publicity jointly created by all working together for the single object.

California Exhibitors Meet

A second meeting of California exhibitors was held at San Francisco last week, at which the question of asking exchange men to join the new organization, was decided in the negative. It was reported that the exhibitors of the state had not responded satisfactorily to the call for active co-operation, and it was pointed out that serious legislation threatened, in the form of a bill to bar minors unaccompanied by adults, also censorship legislation.

President H. L. Beach means to put every ounce of energy he can muster into making a go of this new California organization, and says he hopes the movement is really wanted by his fellow exhibitors. The burden of defense of all the exhibitors will otherwise fall on the few big city houses and the exchange men, and all the exhibitors should do their part.

How Howard Coins Money

When Jack Howard of the Auditorium theatre of Norfolk, Neb., was showing "The Almighty Dollar" he made some imitation dollars from tinfoil and scattered them about the city to advertise the picture. He received the suggestion from Sidney Meyer, star road man for the World out of Omaha. Meyer also helped Ritter & Lane of the Orpheum theatre, Centerville, Ia., when they were showing "The Gilded Cage." They put up a big cage, specially made for the occasion, with a bird inside. We wonder if it was a parrot trained to say Stop! Look! Listen!

THE EASTERN STUDIOS

WHEN it comes to spending some $400 each month for photographs and stamps—all because of an unnumbered crowd of admirers—then Miss Theda Bara is right willing to admit the life of a screen favorite is not all pleasure and play. For that is what the Fox "vampire" does. In addition, much of her time is given up to answering her voluminous correspondence.

Yet Miss Bara is frank to say she is not bothered by the expense or trouble, for, after all, it is the "fan" who makes the stars.

THIS is the letter which Mrs. Irene Lee, mother of the famous Jane, Fox Film starlet, received last week from a young man living at 102 Avenue C, New York City:

"I believe you will be surprised receiving this letter and I'm going to tell you why I wrote this letter.

"I am a young man nineteen and out of employment just now. I read the write-up that was given to your sweet little daughter who earns only $200.00 a week for shedding tears.

"Do you know how many tears I would shed for ten Dollars a week. As many as I possibly could. I would even volunteer my services in shedding tears with your little wonder, if you will please answer this letter so I could appear any night in the week, except Monday and Wednesday when I am studying."

And there you are.

RENEE PRAHAR, an internationally known sculptress, has just completed a plaque of Alice Brady, which is designed for limited private circulation as a souvenir of "Maternity," a recently completed World picture, Brady-made.

Miss Prahar, who had been in Europe for several years, specializing in portrait busts of titled English men and women, returned to America at the outbreak of the war and leased a house in Greenwich Village.

DORIS GREY, who got into pictures by being voted Boston's prettiest girl at the Exhibitors' Ball in that city last year, will see her name in electric lights for the first time before long. She plays the lead in "Her Beloved Enemy," a Thanhouser picture to be released by Pathe. After seeing the picture the Pathe people remarked that the girl had a lot more than good looks to recommend her.

ANOTHER player has been added to the stock list at the Metro-Yorke studio, "Jackie" who arrived at the plant this week having come all the way from Ireland, where Producer Fred J. Balshofer sent for him. He is of high birth, and is a raggedy brown Irish terrier. Jackie is a most temperamental player, even when working with Harold Lockwood and May Allison. He is working in "The Hidden Children," the novel by Robert W. Chambers, which is being directed by Oscar Apfel. In trying to get a scene this week Mr. Apfel was bitten by the dog-star.

JOSEPH FRANKLIN POLAND, who has been doing special scenario reconstruction and plot analysis for the Rolfe-Metro Company, has resigned in order to devote all of his time to the writing of original film stories. Poland is best known as the writer of the Stingaree series for Kalem, and many recent Vitagraph releases, including "The Rose of the South."

ROFAELLO OTTIANO, who plays the role of a gypsy girl in Metro's "The Call of Her People," in which Ethel Barrymore is starred, is just a bit too careful with her make-up—as witness her near arrest a short time ago in Jacksonville.

Several bands of real gypsies had fallen under the displeasure of the law some time previous, and when Miss Ottiano, in full make-up, invaded the city for an early morning shopping tour, her appearance roused the ire of a policeman. He was leading her to the station, when in passing the Mason Hotel Miss Ottiano asked permission to step inside for a moment. An hour later, still waiting, the cop met the real Rofaello Ottiano as she came from the hostelry, and enjoyed the laugh on himself.

SIDNEY DREW, who stars with his wife in Metro-Drew comedies, is puzzled but not indignant over a letter he has just received from England. The letter, dated August 16, 1915, contains a money order for several hundred dollars, due Mr. Drew from an English motion picture company.

"I had forgotten all about the sum," said Mr. Drew. "But what puzzles me now is, what held up the letter? It may have been on board the Adriatic, or it may have been held up by the British censor. I doubt the latter, however, because the envelope had not been opened. It's all Greek to me—all except the money order."

EDISON has set out to see if woman is really indispensable. To which end they have produced a four-reel dramatization of Robert Louis Stevenson's "Kidnapped" in which not the sign of a feminine player is seen. The producers are now waiting for support of their contention that a woman character is not entirely necessary to the production of a high class photoplay.

A "WILD" party at Murray's, New York, is nothing unusual, but when such a party takes place at eight in the morning, it presents something novel in the way of Broadway life even for George M. Cohan. With hula dancers prancing about, confetti flying through the air, an enthusiastic cabaret orchestra offering its best syncopation, and wine flowing as if it came from the city's reservoir, George M. and party celebrated one of the most lavish "parties" that Broadway has seen for many moons—and at eight in the A. M. But then this was merely part of a day's work for the comedian and his guests in that the camera was at hand to record every incident for "Broadway Jones," the forthcoming Artcraft picture.

On the left George Le Guere and Shirley Mason; on the right, Director Theodore Marston making a Scene for "Wrath" for the "Seven Deadly Sins" Series (McClure)

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE Mutual Program is to have an additional producing unit, it became known in Los Angeles this week, following the contracts made by President John R. Freuler of the Mutual and Harry P. Caulfield. According to plans made, Mr. Caulfield is to furnish the Mutual with a one-reel farce or parlor comedy, to be known as a Featurette, beginning with the week of March 28. A company for the manufacture of these comedies has been arranged by Mr. Caulfield, who will be general manager while the company will be known as the Caulfield Photoplay Company.

Following the policy of the Mutual, which provides for a star in every subject, Billie Rhodes, who for three years has played under the directon of Al E. Christie in Nestor and Christie Comedies, has been engaged. Releases start the latter part of March.

THE management of the Vogue Films, Inc., have re-engaged Rube Miller as director, and he has arrived at the studio after two months spent in the East, and will shortly begin the making of his first subject.

The company under the direction of James Davis has completed the filming of "A Midnight Shock," a story of a negro ghost. Owen Evans played the featured comedian part in this in the absence of Paddy Maguire, who has been off duty owing to injuries received recently in the filming of a hazardous scene. Lillian Hamilton is the ingenue.

Director Robin Williamson has finished the one-man story which has Ben Turpin playing the triple role, and it has been titled "His Bogus Boast." It is the tale of a westerner who meets his Waterloo in the form of a rug bear, after he has told many tales concerning his daring deeds in the wild and woolly West.

Chinatown furnishes the setting for a melodramatic slap-stick comedy being made by a Vogue Company which has Owen Evans, Lillian Hamilton and Larry Bowes as principals. The author has injected a number of thrills with comedy situations, the finale being an explosion that wrecks everything but the principals.

WITH the talk of war came an investigation of the stock players at Fine Arts Studio, and it was found that twelve men were formerly in the services of the United States, either in the army or navy. The list includes Director Lloyd Ingraham, his assistant, Bert Hadley, W. H. Brown, Tom Wilson, J. W. Leezer, J. Warwick Hall, Hal Wilson, J. C. Richardson, Scotty McKee, Curt Rehfeld, Fred Hamer and Monte Blue.

Director Chester Withey has taken up the filming at the Fine Arts Studio of the first subject, starring Senna Owen, a dramatic subject titled "A Woman's Awakening." In a number of the first Triangle releases made at the Fine Arts Studio, Miss Owen was starred, then her services were needed for the Griffith subject, "Intolerance." Following her work in that big subject she left the screen stage and her appearance in "A Woman's Awakening" will be the first work she has done for almost a year. The cast, including A. D. Sears, Kate Bruce, Spottiswood Aitken, Charles Gerrard, Alma Ruben and Alberta Lee, have been named to appear in her support.

UPON the return of Dorothy Gish this week from a vacation spent in New York she was immediately cast to play the star part in a subject to be produced under the co-direction of Joseph Henabery and Elmer Clifton, known under the temporary title of "Her Official Father." Miss Gish arrived in Los Angeles at 2:30 and an hour later was at the studio rehearsing for this production. The cast selected includes F. A. Turner, Hal Wilson, Sam deGrasse, Jennie Lee and Bessie Buskirk. Frank Bennett plays opposite Miss Gish.

The infernal regions have been built at Fine Arts Studio for a number of scenes in the production now being made under the co-direction of Wilfred Lucas and Tod Browning. Lucas appears in the role of a Greek giant. This scene is needed to show a vision of Orpheus, who goes to Hades and causes his sweetheart to return to him by his playing of his shepherd's pipes. It will appear in the subject now known as "A Love Sublime."

Carl Brown has been added to the Fine Arts staff of cameramen, and at the studio it is claimed he is the youngest cameraman of the film industry. He has been engaged in the work five years and is now but twenty years of age.

Francelia Billington (American-Mutual)

Julian Dillon, who recently came to the Coast, securing an engagement with the Balboa as lead in a serial to be made with Kathleen Clifford, as star, after playing in one or two scenes, became the victim of an accident, in which the bones of one leg were broken.

No announcement has been made from the studio as to whether another leading man will be secured for this part, or whether the production will be deferred until Mr. Dillon is able to resume his work in the scenes. It has been suggested that the script may be revised so that he can shortly take part in the film.

THERE are several new players at the Fox Studios who were recently engaged. Most of these have been cast for parts in the subject now being filmed by Richard Stanton, which will offer Gladys Brockwell as star. One of the new ones is Bertram Grassby, the young English actor, who is well known on Broadway, and has for the past eighteen months played with the Universal Film Company, most of the time under the direction of Otis Turner.

James Cruze, well known in the pictures because of his work in the Million-Dollar Mystery, is another new member of the Fox organization. Carrie Clark Wood, character woman, has also been engaged.

New stories have been prepared for the Hank Mann, Charles Arling and Tom Mix Foxfilm producing companies. Mann and his aggregation is working at the studios. Parrott has locations at San Pedro harbor, and Mix and his cowboys are at their specially constructed western town on Silver Lake plateau, north of Los Angeles.

A gigantic set has been built at Chatsworth, seven miles south of Los Angeles, for use in the child picture, "Jack and the Beanstalk," now being filmed by the Franklin Brothers. They are using a large number of children in a greater number of the scenes for the screen version of this fairy tale.

THE log cabin used by the Yorke-Metro players was recently purchased when the Harold Lockwood-May Allison Company was in the northern part of California, and ordered shipped to Los Angeles to be used at the studio for the making of additional scenes. It was torn down in sections and arrived at the studio during the past week, having made the trip of almost one thousand miles to Los Angeles on a flat car.

An over excited "extra" Indian playing in mob scenes for the Yorke-Metro production, "The Hidden Children," now in the filming under the direction of Oscar Apfel, was the cause of Lester Cuneo

(*Continued on page* 1538)

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

ABBOTT, MARGUERITA
ACKER, EUGENE
ADAIR, ROBYN
ADAMS, DORA M.
ADAMS, GEORGE M.
ADAMS, MARION
AGOUST, EMILE
ALEXANDER, HELEN
ALEXANDER, SARA
ALLEN, ESTELLE
ALLEN, HARRY
ALLEN, LILLIAN
ALLEN, RICCA
ALLEN, WINIFRED
ALTMAN, WILLIAM
ANDERSON, GEORGE
ANDERSON, WARNER
ANGEL, R.
APPLEGATE, ROY
ARGOT, LANGE
ASQUITH, MARY
AUBREY, JAMES
AYRES, CLIO
BALFOUR, ELSIE
BALFOUR, SUE
BARBEE, RICHARD
BARING, NANCY
BARTON, GRACE
BAUER, MYRTLE
BEAU, LUCAS V.
BEHRENS, BEN
BELLAMY, GEORGE
BENNETT, T. W.
BERGMAN, NEIL
BERNARD, LESTER
BINGHAM, EDFRID A.
BLAKE, BEN
BLAKE, THOMAS
BLAKEMORE, HARRY
BLANDICK, CLARA
BLIND, ERIC
BOGEL, CHARLES
BONDI, COSIMO
BONDHILL, G.
BOWERS, JOHN E.
BOYLE, MISS
BRICKERT, CARL
BRONSTON, D.
BROOKS, INA
BURNHAM, FRANCES
BURTON, NED
BUTLER, F. J.
CALDEWAY, ANTHONY W.
CALHOUN, WM.
CAMERON, RUDOLPH
CARR, ROSEMARY
CARROLL, CLAY
CARTER, NAN
CASEY, KENNETH
CECIL, EDWARD
CHAILLES, JOS. T.
CHAMBERS, LYSTER
CHAPIN, FREDERIC
CHARLES, JOHN
CHERRY, CHARLES
CLAIR, ROY
CLARK, J. J.
CLARKE, GEORGE
CLAFLIN, A.
CLIFTON, WALLACE C.
COATES, FRANKLIN B.
COGHLAN, ROSE
COHN, MARTHA L.
COLLIER, CONSTANCE
COLUCCI, GUIDO
COMPTON, CHARLES
CONNOLLY, WILLIAM
CORWIN, C. E.
COSTELLO, JOHN
CRAWFORD, FLORENCE
CROWE, ELEANOR
CUMMING, DOROTHY
CURRIER, FRANK
CURTIS, JACK
DALBY, EDMUND
DALE, JACK
DALY J. L.
DANTLER, MARION
DANTON, E. M.
DAVENPORT, EDGAR L.
DAVIES, HOWARD
DAVIS, D. L.
DAVIS, ULYSSES
DAVRIL, LINA
DAY, JOEL
DAYTON ETHEL M.
DEAN, LOUIS
DEAN, RAYE
DECKER, JAMES H.
DEELY, BEN
DE FOREST, HAL
DELANEY, BERT
DE LOPEZ, MME.
DIAMOND, JAMES
DICKEY, BASIL
DICKSON, LYDIA
DOUBLIER, MME.
DWYER, JAMES
EDHER, CHARLES
EDWARDS, CHARLES
ELLIOTT, ROBERT
EMPRESS, MARIE
EVANS, ESTHER
EVANS, FRANK
EVANS, MILLICANT
FAIRBANKS, GLADYS
FANSSETT, JAMES
FERNANDEZ, E.
FISHER, MAGGIE H.
FLEMING, JOHN
FLETCHER, J.
FLYNN, FLORENCE
FORTESCUE, VIOLA
FOSTER, WM. E.
FRANCE, C. H.
FRANCES, EVA
FRANEK, KATHERINE
FRASER, HARRY
FROST, LORRAINE
FUREY, J. A.
GADEN, BEATRICE
GARNETT, PAUL
GASTON, MAE
GEORGE, A.
GIBSON, J. E.
GILBERT, HENRIETTA
GILLSTROM, ARVID E.
GLENDON, FRANK J.
GOLDIN, SIDNEY M.
GOODRICH, CHARLES
GOODRICH, EDNA
GORDON, LEW
GORDON, MAUDE L.
GORDON, PAUL
GRAN, ALBERT
GRANT, NELLIE
GRATTAN, STEPHEN
GREENE, KEMPTON
GREENE, MARGARET
HALL, E. E.
HALL, DONALD
HALL, GEORGE
HALL, J. A.
HALSEY, FORREST
HANSEN, FRANK
HARRIS, MARCIA
HARRIS, WINIFRED
HARTMAN, GRETCHEN
HARTMAN, J. W.
HASKIN, HARRY R.
HAYDEN, KATHERINE
HAYNES, MARIE
HEBERT, HENRY J.
HEFFROM, T. N.
HENDERSON, GRACE
HERBERT, H. E.
HICKS, MAXINE
HILL, GEORGE N.
HIRSCH, EDMUND S.
HODGES, RUNA
HOLDEN, HARRY
HOLLYWOOD, EDWIN L.
HOLMES, LULU
HOLT, EDWIN
HOPPER, E. M.
HOWARD, HAROLD
HOWSON, ALBERT S.
HULSE, VAUGHAN
HUNTER, EDITH
HUNTLEY, F. N.
HUTCHINS, MIRIAM
HUTCHINSON, CHARLES
IVES, CHARLOTTE
JACKSON, FRED
JENSEN, EMIL C.
JOHNSON, ROSWELL J.
JORES, E. F.
JOYNER, FRANCIS
KAISER, NORMAN
KEELEY, FRANK
KEENE, MATTIE
KENNEDY, LEO A.
KENNEY, EDWARD
KERNON, HENRY
KIMBALL, P. G.
KINGSLEY, MONA
KINGSTON, ETHEL
KIRK, DUFFY
KLAXTON, KATE
KNOEPFLE, RUDOLPH
LARRIMORE, FRANCINE
LAUILLARD, EDWARD
LAWRENCE, PAUL
LEE, CAREY
LEHMAN, ARTHUR
LEIGH, LISLE
LENNION, FRANK
LENNON, A.
LE ROY, ELIZABETH
LE SOIR, GEORGE
LE VIEN, ARTHUR
LEWIS, FREDERICK
LORNA, BALEY
LOVETT, JOSEPHINE
LYNCH, JACK
LYTELL, WILLIAM
MACDONALD, WALLACE
MACKENZIE, JACK
McCHESNEY, ALICE
McINTOSH, BURR
McINTYRE, FRANK
McKEE, RAYMOND
MACK, NILA
MACK, WILLARD
MACK, ED.
MACKLEY, ARTHUR
MACKLIN, JOHN E.
MARTEN, FLORENCE
MARTEN, JACK
MARTINDEL, EDW.
MASON, FRANK
MASON, JACKIE
MASON, LOUIS
MASON S. L.
MAURELLI, CHARLES
MAURELLI, EDWARD
MAY, NATALIE
MAYFIELD, CHARLINE
MAYNARD, MYRA
MELVILLE, GEO. D.
MENJOU, ALFRED
MERWIN, BANNISTER
MIDDLETON, TOM
MILLER V. E.
MILLER, WALTER
MORGAN, WALTER
MUELLER CONRAD G.
MUSSAL, HASSAN
NANSEN, BETTY
NEITZ, ALVIN
NEVILLE, HARRY
NIPLACK, SAM
NIEMEYER, R.
NORTHROP, HARRY
NYE, OSCAR
OBECK, FERDINAND
O'CONNOR, EDW.
ODELL, GEORGE
ODENTAL, MARIE
O'KEEFE, TOM
O'MADIGAN, ISABEL
ORTIEGO, ARTHUR
OVERBOUGH, ROY
PAGANO, MARIE
PARDEE, MADELINE
PARRETT, M. C.
PEISEY, EILEEN
PERDUE, LEON
PERUGINI, FRANK
PETERS, GEORGE
PETERSON, CECELLIA B
PETTUS, ZULEME
PHILLIPS, MINA
PIERARD, JEAN P.
PLATZ, MILDRED
POLAND, JOS. F.
POLITO, SOL.
PRENDERGAST BETTY
RAND, ANTHONY
RANDALL, C. L.
REICHART, MARIE
REINHARD, JOHN
REISNER, CHARLES
RENDAL, ROBERT
RIPLEY, CHARLES
RODIN, EMIL
ROGERS, W. L.
RONALDS, STUART C.
ROONEY, V. S.
ROSS, DAVID G.
ROUBERT, MATTY
RUCHTI, J.
RYAN, SAM J.
SALZMAN, AARON
SANFORD, PHIL.
SAUNDERS, KATHERINE
SCHENCK, E. O.
SCHOENE WILLIAM
SCHWEIZER, E. H.
SEARLES, SAM
SEELEY, JAMES
SEIGLE, V. STUART
SEITER, C. H.
SERRANO, VINCENT
SHAFFNER, LILLIAN
SHEA, CORNELIUS
SHINE, JOHN
SIBLEY, LAURA DEANE
SINTZENICH, HAROLD A.
SMITH, CAMERON
SMITH, H. A.
SNELL, ANITA
SORILLE, WM. J.
SPENCER, ELIZABETH
SPURGEON, ROBERT
STANLEY, EDWIN
STANLEY HENRY
STANTON, FRED R.
STAUNTON, VIRGINIA
STEELE, MARY
STERN, LOUIS
STEVENS, GRACE
STEWART GRANT
STUAR, AUSTIN
STUART, ROBT. A.
STULL, W. H.
SULLIVAN JAMES R.
SULLIVAN, JOHN M.
SUTTON, T. SHELLEY
TAYLOR, MARY
THIRKFIELD, B. E.
THOMAS, H. H.
THOMPSON, GARFIELD
THOMPSON, H. M.
THOMPSON, N. J.
THORNLEY, ROBERT
THORNTON RICHARD
THORPE, HENRY
TUCKER, LILLIAN
TURNER, ALICE
UNSELL, EVE
VALLI VALLI, MISS
VAN ARSDALE, MR.
VANDERBROCK JOHN
VAN DEUSEN, C. J.
VAUGHN ARTHUR
WALES, HARRY
WALKER ANTOINETTE
WALKER, CHARLOTTE
WALTERS, E. J.
WANGEMAN, RICHARD
WARD, CARRIE CLARK
WARD, LUCILLE
WARRINGTON, GILBERT
WASHINGTON ELEANOR
WATSON BILLY
WELLESLEY CHARLES
WENTWORTH, MARION E
WEST, LANGDON
WEST, WILLIAM
WHITE, RUTH
WHITTAKER, CHARLES
WHITWORTH ROBERT
WICKS, NORBERT
WILLIAMS, WM.
WILLIAMS ZENAIDE
WILLIS, LLOYD D.
WILSON, BILLY
WILSON, C. J., JR.
WILSON, C. T.
WILSON, JAY
WILSON OLIVE
WILTSIE SIMEON
WINDSOR STAFFORD
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FEB 16 1917

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February 13th, 1917

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With every good wish, I am,

Yours very truly

Louella O Parsons
CHICAGO HERALD

MOTION PICTURE EDITOR

LOP:VW.

(*Continued from page* 1535)

receiving a bad cut over his eye by a tomahawk. War stuff was being enacted for the screen version of this Robert W. Chambers story.

AS practically all the scenes for the Selig eight-reel production, "Who Shall Take My Life," have been completed by Director Colin Campbell, principals of this have been cast for a white slave underworld picture by Virginia Brooks, titled "The Little Lost Sister," which will be made under the direction of Al Green, who but recently returned from Chicago where he filmed several Selig productions. The cast for this picture includes Bessie Eyton, Vivian Reed, George Fawcett, Al Filson, Eugenie Besserer, Joe Singleton, Will Machin, Marion Warner, Goldie Caldwell, Louise Scott and others. The author of this story, Virginia Brooks, will be remembered as the Hammond, Indiana girl, who a short time ago brought about a vice crusade in that city.

TWO one-reel Christie comedies are in the making this week, one being under the direction of Al. E. Christie, and the other under Horace Davey. The latter is making one at present known as "Disappearo," the comedy situations being created by Mr. Business Man (Neal Burns), who has young ideas and a jealous wife.

The Al. E. Christie made subject is titled "Father's Bright Idea." Betty Compson, Neal Burns, Stella Adams, Ethel Lynne, George French and others appear in this comedy.

V. R. DAY, general manager of Essanay Company, has leased an old studio at Culver City, where scenes for a multiple-reel subject are being made. Frank Borzage and Virginia Kirtley are the leading people engaged, but the number working in scenes number more than two hundred. A big Japanese street set has been completed and will be shot during the coming week. J. Ham Lewis, U. S. Senator from Illinois, is said to be the star of this photoplay, and scenes in which the celebrity appears will be made at the Chicago studio.

Bob Gray formerly with the Lasky Company has been engaged as director by the Monogram Company making "The Adventures of Shorty Hamilton" for the Mutual, and has already taken up his new work. The producing company has completed three subjects in the last three weeks, which have been titled "Shorty Breaks the Yellow Ring," "In the Tiger's Den," and "Shorty Goes to College." The stories for these two-reel comedies are being written by William H. Clifford, who was author of the "Shorty Series" made by the New York Motion Picture Corporation for the Mutual program about two years ago.

The rebuilding of stages at the Christie Film Company plant during the past two weeks has not in the least affected production of the Christie or other companies that use space there, as the new stage was erected by sections.

To aid the construction crew Al. E. Christie this week produced a subject requiring a great number of exterior scenes. It is titled "Suspended Sentence," and gives every member of the organization opportunity to display skill as equestrians. The principals are Betty Compson, Neal Burns, Ethel Lynne, Gladys Tennyson and Harry Rattenberry.

The Christie Company has just filmed "Oh, for a Wife," based on the situation of a young man going to an employment agency to secure a helpmate. For the uninitiated it may be said this comedy offers a good hunch, for the plan works admirably, in this story at least.

DIRECTOR-ACTOR WILLIAM DUNCAN, working on the Vitagraph serial "Hearts Aflame," has a big Spanish mission set, one of the largest ever built at the Western Vitagraph studio. This was prepared under the supervision of Studio Manager William S. Smith, and for detail is considered perfect. The street set is about 200 feet in length, with two and three story buildings on either side. The serial company is progressing very rapidly, and is now on the fifth episode. Carol Halloway is playing opposite Mr. Duncan in the entire serial.

Troubles of a burlesque company and two property men serve as the basis for the one-reel farce being made by Director Lawrence Semon with James Aubrey, Edward Dunn and Josephine West as principals. This Vitagraph comedy will be titled "Footlights and Fakers," and the climax for it will be a great flood at the theatre, caused by the breaking of a water pipe.

Charles Loomis, considered the greatest authority concerning the American Indian and his customs, is serving Director William Wolbert in the filming of the big Indian story, "The Captain of the Gray Horse Troop." Antonio Moreno and Edith Storey are the principals, and Neola Mae a Winnebago Indian maiden, takes a very important part, appearing as Lithe Willow.

Helen Arnold in Ivan's "Two Men and a Woman"

REGGIE LYONS, who for four years served as cameraman for the eastern Vitagraph studio, has been engaged by General Manager William S. Smith and is now with the "Dangers of Doris" series company.

With four producing companies at work at the Vitagraph plant, Manager Smith has found the need of a larger staff, and has added Roy McCray as technical director. McCray has had a number of years' experience with stock companies, served as co-director, and for three years was assistant to the technical director at U City.

Harrison Ford, who succeeded Jack Kerrigan as lead in a subject made by Miss Lois Weber, and has since been with the Lasky Company, was this week placed under a long contract by the Stern Film Company. He was engaged to play lead opposite Cleo Madison, but it has now become known that Miss Madison has left the Stern Company.

GENUINE college atmosphere was secured for the Triangle Kay-Bee story in which Mr. Ince is starring Charles Ray, by the employment of several hundred college students to occupy the bleachers and grand stand and carry on their warfare of yelling. C. Gardner Sullivan wrote the story. Victor L. Schertzinger, who is directing this Ray picture, has Sylvia Bremer, new leading woman of the Ince studios, playing opposite Ray, and a supporting cast which includes Joseph J. Dowling, Jerome Storm, Darrell Foss and others.

Louise Glaum is to be back at work at the Ince studio next week, after a vacation of several weeks. The scenario department is preparing a vehicle for the Ince vampire de luxe, which is spoken of as an Italian story which differs widely from previous Glaum vehicles in that it gives her a straight part.

Director Charles Miller has found necessary the need of a famous Hawaiian quartette and singers and ukulele players that the scenes for the production he is now making with Dorothy Dalton have the true atmosphere of the Pacific island. The story is by Lambert Hillyer.

CONTRACTS were made this week between the Kalem Company and Messrs. Lloyd V. Hamilton, Bud Duncan, comedians, and Al. Santell, director for Ham Comedies. The terms of the contract specify these three principals shall work under the Kalem banner for a long period.

"The Daughter of Daring" Kalem Company was busy this week filming the single reeler "The Blazing Gondola," in which Helen Gibson is the featured player. The subject was made under the direction of Scott Sidney.

"The American Girl" Kalem Company had troubles all its own this week, for the script for "The Skeleton Canyon Raid" provided that a large number of scenes should show riderless horses, all of which were to serve as atmospheric ones for others that come later in the story, depicting horse rustling.

To the Kalem Stock Company has been added the well-known character actor Frank M. Clark, who will play in the

"Stingaree" series. Mr. Clark has been with the Selig organization for the past several years.

THOMAS H. INCE this week engaged two well-known actresses, Adele Belgarde and Florence Dagmar. The former is from the legitimate stage, where she has been playing for a number of years. She has been cast for a screen debut in the comedy drama now being made by Reginald Barker from a story by C. Gardner Sullivan. The pricipals are Enid Bennett, Charles Gunn, Jack Gilbert, little Thelma Salter and others.

Florence Dagmar will be remembered as a former Lasky actress, and will play for Ince first in the subject being filmed by Walter Edwards, titled "One Week," and adapted from the W. Carey Wonderly story of the same name. William Desmond is the star, and other leading players include Ana Luther, Maude George and Marie Mills.

When William S. Hart was at a little town on the international border during the past week, he sauntered past a motion picture theatre just as a performance was over, and being recognized by a number of soldiers who had been in the theatre, was hurried off to their camp to meet all members of Troop E and F, First Cavalry of the Twenty-first Infantry. It so happened that the theatre on this occasion was showing one of Hart's most recent releases, "Truthful Tulliver."

To the Ince Culver City studio equipment this week was added two large carry-all automobiles of the sight-seeing type, which will be used to carry companies to exterior locations. The big machines were manufactured especially for Mr. Ince by the Velie Company. The power is generated by Continental engines, and each machine has eight seats of sufficient width to accommodate six or seven people, making the capacity between forty and fifty.

FRANK J. SENG, of Chicago, owner of several theatres in that city and treasurer of the LaSalle Film Company, is paying the Hollywood studio of the producing organization a visit this week, and will work with Production Manager M. De La Parelle in rebuilding the Hollywood residence recently purchased so that it will serve as a studio. The company has completed the filming of two additional subjects, "The Girl in the Frame" and "Discord in A Flat."

President Carl Laemmle of the Universal Company was guest of honor on Movie Night of the Midwinter Carnival given by organized labor of Los Angeles at Labor Temple.

Director Raymond Wells has in the making at U City another five-reel comedy drama featuring Jack Mulhall. This story is titled "Treachery and Perfume," and E. B. Lewis, scenario editor, is its author. The story is laid in both the East and the West, and shows a new way in which a youth caused the old man to respect him, and at the time won a bride.

Peggy Adams (Edison Conquest Pictures)

Ruth Stonehouse is preparing the working script for a three-reel photoplay adapted from the Meredith Nicholson novel, "Rosalind at Red Gate," which she will direct the filming of, as well as play the featured part. The cast for this picture will be made up shortly.

Director William Worthington and Franklyn Farnum and Agnes Vernon have taken up the production of "Bringing Father Home," a comedy drama in five reels, from the story by H. O. Davis.

THE second annual good fellowship dinner given by the members of the Static Club of America to members of the Motion Picture Directors' Association, held Thursday evening, February 15, at the Angelus Hotel, was a most successful and pleasant event of the season for members of the film colony. Each cameraman was host of his director, and more than 200 attended the dinner. Otis Turner, president of the Directors' Association, served as toastmaster and introduced Raymond B. West of Ince studio; Douglas Gerrard, late of Universal; James Crosby, of Roland, the founder of the Static Club; Hobart Bosworth of Lasky Company, the pioneer leading man; Alvin Wyckoff, director of Lasky; H. L. Massey, Universal; E. G. Ullman, Universal, and Max Fischer, head of Lasky music department. All responded with short by pleasing impromptu talks. The Universal City orchestra furnished music during the dinner, and there were other numbers on the program that added to the pleasure of the event.

The Static Club is the oldest organization of the Los Angeles film colony, founded about four years ago, and practically every one of the ninety members of the club was present at the dinner.

Hollywood Hookum

March 10, 1917 NEWS MORE NEWS

The first information of patriotism breaking loose in our set reached us when House Peters, who has been practising wild west stuff at the Morosco-Pallas studio, volunteered to organize the buckeroos into a T. R. regiment to storm the submarines.

Having recovered from an imaginary trip to Honolulu, an actor we know of, now is soaring (in his dreams) to Denver to lead the grand march of a screen ball. (The name was left out on purpose just to show the P. A. that HOOKUM needs not mention names.)

A frantic mother, we glean from a smerry carbon copy, wired Wally Reid for a photograph, stating that her son had been arrested for stealing one from in front of a theatre, and she wanted the likeness of the lad's favorite star to prevent him from committing further crimes.

Ida May Parks has gained the reputation of speaking in the plural always when she calls at the U City scenario department for scripts or stories. To the uninitiated HOOKUM wishes to add the above means she wants a sufficient number to make a selection from to use in getting a good story.

J. Pep McGowan is having papers prepared for the patent offices for more than a dozen devices used to secure night effects. Players at the studio attribute Mack's ability as an electrician to the magnetism injected into his head when the clippers of the Consolidated Crepe Hair tonsorial parlor went over his dome. Spring is here.

Charley, the Universal zoo elephant, has no respect for persons, places or things, for this week, when he broke from captivity in the dead of night, he hiked all over the lot and took in the sights generally. Alaska had no horrors for Charley, for he waded right through it, waved his trunk in horror at the hell set, and sought atmosphere of his liking on the East Indian street set. He was finally captured when the tropical verdure on the banks of the dry L. A. river held his attention.

George Beban has been impersonating Italians so long, he eats nothing but bananas for lunch, and because of the peels scattered promiscuously about the Pallas-Morosco lot, General Manager Charles Eyton has seriously considered putting on slap-stick comedy.

Roy Stewart will race any member of the m. p. colony in single sculls for money, marbles or chalk. (To the unsuspecting, we might be tempted to start something. HOOKUM wishes to advise that Stewart held the Pacific Coast championship for two years.) We hope you do well, Roy.

HOOKUM wishes to correct itself. The garden of Eden was not discovered to be at Selig Zoo, but Wyck Hill located it on the Catalina Islands. The proverbial apple was found to be very sour, and fig-leaves unsatisfactory as clothing or disguises during the heavy rain storms the Corona Cinema Producing Company encountered in filming the prologue to "The Curse of Eve."

Waltzs and two steps were taught a couple hundred extras by Lynn Reynolds this week. He undertook the job just because he wanted an 1889 atmosphere for an Alaskan dance hall scene. This is not the first funny thing Reynolds has done. When he wanted pictures of the Grand Canyon he went over into Arizona and got them, as much as to say the studio artists couldn't paint the canyon.

Archie Mayo is publicitying for Abe Stern's L-Ko.

J. P. McGowan, Helen Holmes and Signal players are mid-weeking in Yosemite Valley.

Dwight Whiting, the rosy-cheeked general manager of the Rolin Film Company, is sporting a new Mercer. It has more cylinders than his other one, and is built for speed. (Motor-cops please note.) The color is Persian orange.

Phil Lang, who has come west to grow up with the country, has already established a reputation, which will follow him through life, as an after-dinner speaker. Phil is a regular Bill Jennings Bryan, minus the grape juice.

Thirteen new producing companies came near being organized during the holiday flow at the Alexandria mahogany.

A curt note from some Vogueite brings the information that bricks are not to be used in slapstick of this brand because A. Stone is the new manager. (It's rather a hard joke.)

F. A. Dir. Lloyd Ingraham seeks to lure Tom Lingham to a lonely spot and get back that nine dollars. This was evidenced last week when Tom received an invitation to drive to Arrowhead.

Hampton Del Ruth, besides writing melodramatic comedy thrills for fourteen Keystone companies, has nothing to do but answer hundreds of letters weekly to tell budding geniuses how to write scenarios.

M. G. Jonas, the distinguished looking man who directs the publicity of Universal City with the mannerisms of a foreign diplomat, was seen wearing a bright green tie, which caused speculation as to whether spring had come.

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Most Remarkable Photo-
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Directed by Stuart Paton
Story by J. Grubb Alexander
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THE MIGHTY

Special Releases on the Universal Program for the Week of March 19th, 1917

RED FEATHER—"THE SCARLET CRYSTAL"—(Five-Reel Drama)—Herbert Rawlinson.

NESTOR—"WHEN THE CAT'S AWAY"—(One-Reel Comedy)—Eddie Lyons, Lee Moran, and Edith Roberts.

L-KO—"DEFECTIVE DETECTIVES"—(Two-Reel Comedy)—Phil Durham.

POWERS—"THE STRANGEST ARMY IN THE WORLD"—(One-Reel War Special).

IMP—"THE PERILS OF THE SECRET SERVICE"—Number Three—"THE DREADED TUBE"—(Two Reels)—Kingsley Benedict.

UNIVERSAL—SCREEN MAGAZINE—Issue No. 11

JOKER—"WHOSE BABY?" (One-Reel Comedy)—Gale Henry and William Franey.

POWERS—"THE LOVE AFFAIR OF IMA KNUTT"—(Comedy Cartoon) and "ARTISTIC CHINA AND JAPAN" (Dorsey Educational)—(Split Reel).

29 Reels of Box Office Attractions EVERY WEEK

UNIVERSAL PROGRAM

Regular Releases on the Universal Program for the Week of March 19th, 1917

GOLD SEAL—"THE RAID"—(Three-Reel Drama)—Neal Hart.

VICTOR—"BLACK MAGIC"—(Comedy) and "LAND MARKS OF FRANCE" (Scenic)—(Split Reel).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 64.

LAEMMLE—"OLD FAITHFUL"—(One-Reel Sea Drama)—Leah Baird and Wm. Shay.

VICTOR—"THE TOPSY TURVY TWINS"—(Two-Reel Comedy)—Carter De Haven.

BIG U—"THE REBEL'S NET"—(One-Reel Drama)—Grace Cunard and Francis Ford.

NESTOR—"IN AGAIN, OUT AGAIN"—(One-Reel Comedy)—Eddie Lyons and Lee Moran.

BISON—"GOIN' STRAIGHT"—(Two-Reel Western Drama)—Harry Carey.

REX—"THE BOYHOOD HE FORGOT"—(One-Reel Drama)—Phillip Smalley and Antrim Short.

REX—"THE GRUDGE"—(Two-Reel Drama)—Wm. V. Mong, Irene Hunt and Zoe Rae.

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ADVANCE OFFERINGS OF THE PROGRAMS

Four Metro Features for Release in March

"The Hidden Children" with Harold Lockwood, from Chambers' Novel; Lionel Barrymore and Marie Doro Seen

METRO Pictures Corporation announce the release of four unusually strong screen attractions during March. The first of these will be "The Barricade," released March 5, produced by Rolfe Photoplays, Inc., with Mabel Taliaferro in the stellar role. This five-part drama of modern life was directed by Edwin Carewe, and photographed by John Arnold for the Metro program. It affords the star an unparalleled outlet for her dramatic powers.

The star is supported by a cast including Clifford Bruce, Frank Currier and Robert Rendel, an English actor.

"The Mortal Sin" deals with the struggles of a young author, George Anderson. His great novel, which he calls "The Mortal Sin," deals with a wife's sacrifice of her honor to save the life of her husband, who is threatened with tuberculosis. The husband, returning from a western sanitarium, forgives the erring wife, realizing that her mistake was made for love of him. How the experience of Anderson's hero becomes his own experience is graphically told.

Viola Dana has the part of the erring wife, and Robert Walker plays the husband. Augustus Phillips, Henry Leone, Louis B. Foley and Ricca Allen are also prominent in the cast.

The March 19 Metro release is a picture version of Robert W. Chambers's famous novel, "The Hidden Children," a story of the Revolutionary period, with Harold Lockwood and May Allison as stars. Oscar Apfel directed this feature production for the Yorke Film Corporation, and the photography was done by Antonio Gaudio.

Lester Cuneo, Lillian Hayward, Lillian West and Henry Hebert are among the prominent players appearing in the support of the stars.

"His Father's Son," by Channing Pollock and Rennold Wolf, which will be released on the Metro program, March 26, has for its co-stars Lionel Barrymore and Irene Howley. George D. Baker directed this five-part feature production for Rolfe Photoplays, Inc., and it was adapted for the screen by June Mathis.

The cast which surrounds these two stars includes Frank Currier, Charles Eldridge, George A. Wright and Walter Horton and others all well known to Metro patrons.

Three one-act Drew comedies and one Figman comedy will be seen in March. These are "Handy Henry," starring Mr. and Mrs. Sidney Drew, released March 5; "The High Cost of Living," another Drew comedy, March 12; "A Modern Romance," a Metro-Rolma comedy starring Max Figman and Lolita Robertson, March 19, and "The Awakening of Helena Minor," again with Mr. and Mrs. Sidney Drew, pre-eminent in the realm of wholesome playlets for the screen, will be seen March 26.

Farnum and Suratt on Fox March 12 Program

William Fox will release two productions for the week of March 12: "The Siren," with Valeska Suratt, and "A Tale of Two Cities," a screen adaptation of Charles Dickens' great classic, in which William Farnum is starred. This photoplay is Mr. Farnum's second super de luxe film.

Miss Suratt is surrounded by a cast including Clifford Bruce, Robert Clugston, Curtis Benton, Isabel Rea, Armand Kalisz, Cesare Gravina and Rica Scott, all prime favorites of the fans.

In Mr. Farnum's support appear: Jewel Carmen, Charles Clary, Herschel Mayall, Rosita Marstini, Josef Swickard, Ralph Lewis, William Clifford, Marc Robbins, Olive White, Willard Louis and Harry de Vere. Frank Lloyd directed "A Tale of Two Cities."

Kitty Gordon's Latest April 16

The new Kitty Gordon photoplay "Forget-Me-Not," the first of her series of World Pictures Brady-Made, is to be issued April 16. This screen drama was finished a fortnight ago in Cuba.

Ann Murdock (McClure's Pictures)

"Fortune Photoplay" Released by General in March

Commencing early in March the General Film Company will release "Fortune" Photoplays, the series based on the pick of the stories that have appeared and will appear in the Street & Smith group of magazines.

The titles of the first eight of these pictures, which will be released weekly, and which are of four reels each are as follows: "The Inspirations of Harry Larrabee," "Mentioned in Confidence," "The Devil's Bait," "The Main Spring," "The Yellow Bullet," "Clean Gun," "The Vengeance of the Dead" and "The Best Man."

The inspirations of Harry Larrabee will be the first release, Margaret Landis is the lead, and others in the cast include Clifford Gray, Winifred Greenwood, Frank Brownless and William Ehfe.

Briefly the story is as follows: Harry Larrabee is a young play-writer in love with Carolyn Vaughn who paints miniatures. She owns some valuable jewels which she inherited from her mother and which are coveted by the husband of her companion. He, a famous criminal, comes into their room and chloroforms her, taking the jewels and throwing them down the dumbwaiter shaft to his confederate, and by great good luck Harry gets them. He finds Carolyn apparently dead from suffocation, but the famous pulmotor is used to bring her back to life. The fight which ends in the death of "The Wolf," and the interweaving of the lives of Carolyn's companion and the famous crook furnish thrills and excitement.

"Pride and the Devil," Art Drama, Ready

The latest Art Dramas release is "Pride and the Devil," an Apollo Picture, featuring Alma Hanlon. The production was made under the direction of Richard Ridgely, at the Apollo studios at Fort Lee, Bigelow Cooper, Pamela Vale and Lee Delaney are the principal supporting players in the production, which is described as a dramatic story of Bohemian life in New York. Pamela Vale, a new player to the screen makes her debut in this production, in a vampire part.

New Ivan Subject Released

"Two Men and a Woman," an Ivan production with an exceptional cast, was released last week. James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold appear in the picture which was directed by William Humphrey.

The locale of the story is Washington. Willard Mack wrote the story, and the scenario was constructed by Don Dondas and Mr. Humphrey.

Early Spring Bluebirds due the first three weeks of April. Left to Right: "The Girl in the Checkered Coat" with Dorothy Phillips, "The Pulse of Life" with Wedgewood Nowell and Gypsy Hart and "Susan's Gentleman" with Violet Mersereau

First Wilbur Subject for Week of March 26

Crane Wilbur will make his reappearance as a star in the Mutual array during the week of March 26. The vehicle selected for his return is "The Painted Lie."

"The Painted Lie" is one of six-feature productions, starring Mr. Wilbur which David Horsley will release through Mutual.

The story of the picture concerns an unscrupulous artist who paints a bust portrait of Diana Welland, the fiancee of Lieutenant Greyton, and then has his model and plaything pose in the nude for a figure which he attaches to the portrait of Miss Welland. Later the model, cast off, kills the artist in self-defense. The lieutenant is suspected, but after many dramatic situations the model confesses, and all ends happily.

The part of Lieutenant Greyton is portrayed by Mr. Wilbur, while other parts are in the hands of well-known players. Harrish Ingraham plays the artist; Mae Gaston is Diana Welland; Marie Corteaux the artist's model, and Ida Lewis appears as the lieutenant's mother.

Premier of Fox's "Sister Against Sister," March 5

The overwhelming influence of environment is illustrated in "Sister Against Sister," the newest announced release from Fox Film Corporation.

The picture is scheduled at present for its premier showings on March 5. Virginia Pearson and Irving Cummings, who will be seen as a Fox actor for the first time, have the leading roles.

Little Katherine Lee in a dual role, and Jane Lee are also in important parts.

The rest of the company consists of Maud Hill, Walter Law, Call Torres, William and Archie Battista. Mary Murillo wrote the script. James Vincent was in charge of the direction.

Metro Executive Home

Louis B. Mayer, of the Metro Pictures Corporation and a resident of Boston, has just returned home from a two-weeks' vacation in Florida, where he saw Ethel Barrymore finishing "The Call of Her People."

First "Perils of Secret Service" on U Program

Picturization Is from Popular Series by George Bronson Howard—Harry Carey in Two Subjects—Other Productions

OF particular interest in the Universal program for the week of March 6 is the first release of the new series, "The Perils of the Secret Service," founded on the Yorke Norroy stories of George Bronson Howard. These subjects will be released for eight consecutive weeks, and in no way form a serial film production, but a series of adventure stories each separate, but with the same cast.

The title of the first of the series is "The Last Cigarette," a two-part drama, showing methods of international spies and how their plans are frustrated by the vigilant members of our Secret Service. The cast is headed by Kingsley Benedict, who is supported by Viola Smith, Jay Belasco, Clyde Benson and Malcolm Blevins. "The Last Cigarette" will appear on Friday, March 9.

The Red Feather five-act feature, "The Gates of Doom," with Claire McDowell in the stellar role, appears Monday, March 5. It is a picturization of life in the British army in India, the land of intrigue. The story is by J. Grubb Alexander, and intermingled in the plot is a delightful love story. The direction is by Charles Swickard. In the cast supporting Miss McDowell are: L. C. Shumway, Jack Connolly, Mark Fenton, Lena Baskette, and other well-known screen artists.

On the same day the Nestor comedy, "A Bundle of Trouble," with Eddie Lyons, Lee Moran and Edith Roberts will appear.

The leading release on Tuesday, March 6 is the three-part Gold Seal society drama, "Desperation." The picture is adapted from the novel by E. Temple Thurston, and was played at the Empire theatre as spoken drama by Ethel Barrymore a couple of seasons ago. The other release of this date is the Victor comedy, "Good-Morning, Nurse!" produced by Allen Curtis from the scenario by Maie B. Harvey, and the story by Captain Leslie T. Peacocke, with Eileen Sedgwick in the principal role.

For Wednesday, March 7, the L-Ko two-part comedy "Fathy's Feature Fillum," starring Fatty Voss is the chief offering. The Big U Western drama, "A Soldier's Dream," and the regular issue of the Universal Animated Weekly are the other Wednesday releases.

Four reels will be offered Thursday, March 8. The Rex two-act drama, "The Amazing Adventure," a film version of the story by Eleanor M. Ingram, put in scenario form by Harvey Gates, and produced by Burton George, with Charles Perley and Roberta Wilson in the leading roles is the chief offering of this date. Other releases are the Laemmle drama of the sea, "The Human Flame," with Robert Leonard and Margarita Fischer, and the Big U drama, "Good-For-Nothing Gallagher," featuring William V. Mong.

Besides the first of the "Perils of the Secret Service," the Victor comedy, "The Beauty Doctor," with Billy Mason and the ninth issue of the Universal Screen Magazine will appear on Friday, March 9.

Harry Carey is the lead in the two-act Western drama, "The Drifter," released under the Bison brand on Saturday, March 10. The story was written by Edna Schley, and the picture was produced by Fred Kelsey. Mr. Carey is supported by Claire Du Bray. The Joker comedy, "Wanta Make a Dollar?" with Gale Henry and William Franey will also appear on this date.

Sunday, March 11, three subjects will be offered, the Imp two-act drama "The Man of Mystery," featuring King Baggot; the Powers split reel, "Mr. Fuller Pep—His Day of Rest," a comedy cartoon and the Dorsey educational "The Mysterious City," and the Rex drama "It Makes a Difference," in which Dorothy Davenport and Irene Hunt have important roles.

"The Garden of Surprise," the eleventh episode of the Universal Super Serial, "The Purple Mask," starring Grace Cunard and Francis Ford will be released during the week.

Alice Brady's Next Subject

The next World-Brady release is "The Dancer's Peril" with Alice Brady in the leading part.

"Pearl" Serial Ends on Pathe's Mar. 11 Program

Ninth Episode of "Patria," an Amusing Pathe-Linder Comedy, and Twenty-second Number of Florence Rose Fashions Scheduled

PATHE'S program for the week of March 11 includes in a list of great variety, the last episode of "Pearl of the Army," and the second of the recently announced series of Pathe-Max Linder comedies.

The Gold Rooster feature for the week is "The Empress," produced by the U. S. Amusement Corporation under the direction of Madame Blache, featuring Holbrook Blinn and Doris Kenyon, supported by William Force and Lyne Donaldson.

The fifteenth episode of "Pearl of the Army" is entitled "The Colonel's Orderly." The big serial which has broken many records comes to its close, and the absorbing mystery is solved.

"Cat's Paw and Scape Goat" is the title of "Patria," No. 9. It contains an attempt on the part of Donald Parr's rival to blacken his reputation in the eyes of Patria, and also the spectacular death of De Lima in a terrific explosion.

"Max in a Difficult Position" is the title of the second of the Pathe-Max Linder comedies, picked as the best work of the comedian. The story tells how Max's trousers tear in an inconvenient spot and how he does his best to hide the fact. He is forced to admit that a social gathering is no place for a shrinking violet like himself. In the excitement there are many amusing situations.

On the same reel is "Skinney Routs a Robber," produced by the Rolin Film Company. A one-reel Mittenthal Comedy called "Hooey's Heroes" will also be released.

The twenty-second number of the Florence Rose Fashions, entitled "As the Day Wanes" shows some of the beautiful girls in New York having tea in the famous Cocoanut Grove, at Palm Beach.

On the same reel with the Fashion Picture is "Birds of Gay Plumage" containing closeup views of parakeets and cockatoos in natural colors.

A split-reel International cartoon and scenic is made up of "Thorns and Roses" drawn by George Herriman and "Artificial Flowers in the Making." The program also contains Hearst-Pathe News, Nos. 22 and 23; released March 14 and 17, respectively.

First Ultra Release a Drama Featuring Beatriz Michelena

BEATRIZ MICHELENA, the celebrated prima donna, portrays the leading role in the Ultra's next release, "The Woman Who Dared," which is heralded as a tense and dramatic production based on a story of foreign diplomacy and intrigue. It is a picture of big moments and was adapted by Captain Leslie T. Peacocke from G. N. and A. N. Williamson's novel of the same name.

The story is that of a woman who, although essentially feminine and human in her femininity, matches her wits against the keenest minds of diplomatic Europe, and wins. The role offers unlimited opportunity to the emotional art of Beatriz Michelena. There is a love theme involving a struggle between the sense of duty to one's country and a woman's love for a man.

Interwoven with this larger motif is a thread of mystery and suspense which makes for a succession of climaxes leading to the picture's big final scene. The production is in seven parts.

The California company's subject is said to be elaborately staged and costumed. The scenes are laid in Rome and Paris when those cities were in the height of their glory and pleasure before the war.

Third Part of "The War" Realistic

The third part of "The Battle of the Somme," the first episode of General Film Company's series of Official Government Pictures of "The War," is said to be even more realistic than the first two parts. Under the hottest fire a soldier is shown attempting to rescue a wounded comrade for which he is awarded the Victoria Cross. Then a picture is shown of an explosion in a trench. Hundreds of tons of earth, men and trench equipment are hurled into the air, some falling perilously near the camera.

This series, now being issued, is a part of a chain of Government pictures. The exclusive rights to these pictures and all that are to be taken by the warring Governments up to a year after peace is declared are owned by Official Government Pictures, Inc., of which W. K. Vanderbilt is president and H. P. Davison of J. P. Morgan Company is treasurer. Others will be released soon.

Alice Brady Poses for This Plaque by Renee Praber

Gaumont Program of Single Reels March 11

One of the most interesting pictures from the Gaumont studios for the week of March 11 shows through a microscope various phenomena connected with the circulation of the blood. This is "Reel Life," No. 46. The first Gaumont release of the week through Mutual is "Tours Around the World," No. 18, March 13. The Gabes Oasis on the edge of the Desert of Sahara and Koursk, a town on the Siberian frontier are the two places contrasted on this reel. Both are highly entertaining.

The next day brings two Gaumont single reels to the screen. These are the Mutual Weekly, "See America First," and the Gaumont Kartoon Komic. The scenic takes spectators for a trip on the Mississippi River from New Orleans to Baton Rouge, La. The cartoon is called "They Say Pigs Is Pigs."

Fox Vampire in Public Role Honored by City

Theda Bara, the William Fox screen star was signally honored by the City of St. Augustine, Florida, on Saturday, February 17, when at the solicitation of the city authorities and the members of the Chamber of Commerce, she planted a palm tree in the historical Plaza de la Constitution, to commemorate her stay in this beautiful and ancient city. A half holiday had been declared, and more than ten thousand people crowded the square to witness the pretty ceremonies attending the tree planting.

By order of Mayor J. E. Ingraham and City Manager Miller, all the city was decorated for the occasion, and the Municipal Band rendered patriotic airs during the ceremonies.

Miss Bara is now at the famous winter resort where the scenes of the William Fox production of "Her Greatest Love" are being filmed.

Novel Exploiting Plans on Pathe Russian Play

In connection with the Arrow production of Feydor Dostoieffsky's novel "Crime and Punishment," the Pathe Company in order to aid exhibitors has arranged with the Macmillan Company, American publishers of the book, to have book stores throughout the country, display the publication in their windows at the time of presentation of the feature of local theatres. Such a display has been made in the window of Macmillan's New York store. It is believed both exhibitor and book dealer will profit by this plan.

Special advertising ads, posters and display photographs, together with a music plot and a line of press matter has been arranged in behalf of the exhibitor.

Two "Reel Lifes" Week of March 4

Moving the day of releases of "Reel Life," the Mutual Magazine in Film, manufactured by the Gaumont Company, from Sunday to Thursday brings two issues of this entertaining single-reel to the screen the week of March 4. The second will appear March 8, Thursday being the new release day.

Robert Warwick in Scenes from "The Silent Master," New Selznick Picture Adapted from E. Phillips Oppenheim's Novel, "The Court of St. Simon"

Harwell Buys the Unity Film Service

The Harwell Pictures Corporation, with Harold W. Harwell, president and general manager, has taken over the entire business of the independent exchange known as the Unity Film Service located at 729 Seventh avenue.

Mr. Harwell has just consummated a deal with H. W. Lamb, general manager of exchanges for the American Standard Motion Picture Company, whereby the Harwell Pictures Corporation becomes the sole distributor of all Standard releases for Greater New York, New York State, New Jersey, and a portion of Connecticut.

Starting February 19 the American Standard Motion Picture Company will release one Milo comedy a week, and in a short time will also release from three to five features a month. When the releases are finally adjusted the Standard will have a five-reel feature and one comedy release weekly, with an additional release of one comedy every two weeks.

Play of Broadway Life Heads Mutual Program

Ruth MacTammany Plays Lead in "Girl from Rector's" from the Stage Production of That Title—Interesting Comedies

"THE GIRL FROM RECTOR'S" will be the five-reel subject released by the Mutual Film Corporation on March 5. This is a picturization of the comedy by Paul Potter, which in dramatic form ran for more than one hundred consecutive weeks at Weber's theatre, New York City.

Ruth MacTammany plays the leading role in this feature, that of a dancer at Rector's cabaret. Many of the scenes were taken in Rector's restaurant.

In "Shorty Traps the Lottery King," No. 8 of the Mutual Featurettes "Adventures of Shorty Hamilton," released March 5, Shorty gets entangled with a band of crooks who stop at nothing to gain their ends.

Zena Keefe takes the leading role in "The Meeting," the eleventh of the Mutual series "The Perils of Our Girl Reporters." The rest of the cast remains the same as in the ten previous stories, with Arthur Matthews and W. H. Turner taking the leading male parts.

On March 8 will be released the Cub Comedy "The Flying Target," featuring George Ovey. This is a Western picture and gains its title from a bandit character who rides a horse which has a target insignia on its head. The bandit forces Jerry to change clothes and mounts, and hence many complications ensue. Ray Lincoln, M. J. McCarty and Helen Gilmore also appear in the comedy.

Ben Turpin plays a triple role in "His Bogus Boast," the Vogue comedy released March 10. Mr. Turpin is kept busy impersonating himself; his twin brother and the sheriff. Gypsy Abbott, Arthur Moon and Margaret Templeton assist in producing the laughs.

In No. 18 of the "Mutual Tours Around the World," ready for the screen on March 6, the places visited are Munich, the third largest city of Germany; Schonbrunn Castle, near Vienna, the summer home of the Imperial Family; and Rustchuk on the Danube in Northern Bulgaria.

On March 7 will be released the Mutual Weekly showing all the latest and most interesting events of the hour, and "See America First," which this week shows "Oregon's Rocky Coast Line."

On the same reel is a Gaumont Kartoon Komic, entitled "Rastus Runs Amuck," a little oddity of pickaninny life animated for the screen by Harry Palmer.

Reel Life, No. 45, ready March 8 shows the process through which furs are put in their transition from trapper to wearer; the various methods used in restaurants to stimulate the appetite of the tired business man by amusing him while he is eating; the manufacturing of artistic vases; how pelicans are cared for by the government in two islands reserved for their home off the coast of Florida; and Charlie Chaplin's wabbly walk imitated by a rooster.

Triangle's "A Love Sublime" Substituted March 11

A CHANGE has been announced in the Triangle feature releases for March 11 and 18, Wilfred Lucas in the Fine Arts production of "A Love Sublime" having been substituted for Bessie Love in "A Daughter of the Poor." The Bessie Love play will be released on the 18th. William Desmond will make his third stellar appearance on the Triangle program under the auspices of Thomas H. Ince in "Blood Will Tell," a Kay Bee drama, written by John Lynch and directed by Charles Miller.

"A Love Sublime" is a picturization of Samuel Hopkins Adams's story, "Orpheus," which aroused so much interest when it appeared in Collier's Weekly a few months ago. Wilfred Lucas plays the stellar role, and together with Tod Browning is responsible for the direction. The story has to do with a love with a French waitress of unusual beauty, but the girl refuses to marry him, because she has heart trouble. She goes to New York and is taken to a hospital for treatment. Her lover, typified by Lucas, follows. While searching for the girl, Lucas attracts the attention of a woman sculptor who sees in him the ideal model for a statue she is doing. This leads to many unusual complications. Carmel Myers plays the leading feminine role opposite Lucas and is said to have justified the fondest hopes of her directors.

"Blood Will Tell," William Desmond's starring vehicle, is a swiftly moving tale of a carefree collegian, Sampson Oakley III., whose willingness to take the blame for another's fault nearly results in permanent disaster. But under the influence of love he is made worthy of his heritage. The action of the play takes place in college, amid the night life of Broadway, and reaches its climax in the big financial center. Desmond is capably supported by Enid Markey, Charles Gunn and other well-known Ince players.

HOW PICTURES ARE BOOKING

Fairbanks Subject Going Big in Philadelphia Territory

On the Triangle program in eastern Pennsylvania, southern New Jersey and Delaware, the territory under the Philadelphia exchange, "Manhattan Madness" has taken the lead on the Douglas Fairbanks picture.

On recent releases the Frank Keenan pictures are climbing up to the first column in the number of bookings in the district.

"The Sins Ye Do" and "Pride of Hate" had a week's run at the well-known Arcadia, Philadelphia.

K.E.S.E. Philadelphia exchange is getting large bookings on the "Truant Soul," with Henry Walthall, in its territory.

The picture has not yet been shown in Philadelphia. It awaits an opening in some first-class house, where it will be possible to have an extended run.

Pantages Theatres Run the Castle Serial

Alex. Pantages, the owner of a string of theatres in the West and Middle West, has contracted with the Seattle Pathe exchange to run "Patria" in his Seattle and Tacoma theatres, canceling other serial bookings in place of it.

Mr. Pantages was first of the opinion that Mrs. Vernon Castle would only take well in the East, where she is better known, but after the private reviewing of "Patria" in the New Washington Hotel, Seattle, Mr. Pantages said he was convinced that the people of the West were just as anxious to see Mrs. Castle in motion pictures as in the East.

Rialto Secures First Showing of Bernhardt Film

The Rialto theatre, New York, has secured through William A. Brady, the rights to the first public presentation of Mme. Sarah Bernhardt in her photo drama, "Mothers of France." The picture is the product of one of the leading French studios and will be presented at the Rialto the week of March eleventh with elaborate special scenic and musical investiture.

Latest Keystone Welcomed

The first Mack Sennett Keystone comedy to be released in Los Angeles for several months, "The Nick of Time Baby," shown at the Woodley theatre for the week beginning February 12, was accorded a warm reception. The attendance at the theatre during the week has been especially good and capacity houses have been a nightly occurrence since this picture was booked. Harry Clement is the new manager of the Woodley theatre and has widely advertised the fact that this is to be the home of the new Keystone open market comedies.

Shorty Hamilton Gets a Customer for Mutual by Picture Methods. Seated, Left to Right, T. C. Malcolm, Los Angeles Mutual Manager; D. S. McCarty, Manager Clune's Broadway; Newton Levi, Assistant Manager. Standing, Shorty, Clyde W. Slater and William H. Clifford, Author of the Shorty Series

Border State Picture Men Happy — Troopers One Cause

Reports from Arizona indicate that the picture industry there is in a sparkling condition. The activity in copper has made an air of prosperity unprecedented in the state, and the picture men are sharing in the general good times. At Douglas, a city of less than 12,000, there are quartered now more than 30,000 soldiers of the regular army and the guard, and they are splendid patrons of the theatres. At Nogales the same condition exists, and the picture men are making hay while the sun shines. A rate is made to the soldier, the post canteen selling the tickets on a credit system and taking a penny on the ticket for the canteen fund.

Phœnix, capital of the state, has running five exclusive picture shows using practically every standard make of program, but despite this fact two new theatres are being launched.

"Vicar" at the Rialto

The Thanhouser production, "The Vicar of Wakefield," featuring Frederick Warde, opened at the Rialto Sunday for the week. The production carries the indorsement of the newly formed Photoplay League.

Two Reels Lost by Mutual

The Mutual Film Exchange, 71 West Twenty-third street, New York, reports the loss of two reels of the "Shorty Hamilton" series on Lafayette place last week.

"The Barrier" on Broadway

The Rex Beach Pictures Company's big production "The Barrier" taken from the novel of that name of Rex Beach, opened an engagement at the Broadway theatre, New York, Sunday the 25th, and was given an enthusiastic reception, as it had been previously accorded by the critics at an advance showing.

Special music for the picture was composed by Fred O. Hanks and Sol Levy, and was played by an augmented orchestra.

Brisk Booking by Paramount Atlantic Branch

Sixteen new contracts in two weeks were the results accomplished in Paramount's Atlanta Exchange. The new towns to be given opportunity of seeing Paramount pictures are: York, Ala.; Ozark, Ala.; Oxford, Miss.; Sulphur, La.; Yazoo City, Miss.; ; Fullerton, La.; Elizabeth, La.; Oakdale, La.; Pt. Gibson, Miss.; N. Carrolton, Miss.; Mansfield, La.; Opelousas, La.; Glenmora, La., and Pascagoula, Miss.

Paramounts Only in Ohio House

The Sorg theatre, of Middletown, Ohio, has become an exclusive Paramount theatre. Recently Manager Bachmeyer, of Paramount's Cincinnati Exchange, placed an all Paramount week in the theatre as a tryout, and the results were so successful that the manager, J. F. Crossley, immediately decided to turn his playhouse into an exclusive Paramount house.

IN THE STATE RIGHTS FIELD

Edgar Lewis Producing New Feature in South

Edgar Lewis, director of "The Barrier," is now working in the turpentine country of South Caroline on another eight-reel feature. The name of the new production has not yet been announced. Charles Abrams, who is handling the selling of Mr. Lewis' productions, states that the film will be sold on the state rights plan. It was written by Anthony Kelly.

"The Crisis" Is Well Received in Jackson, Mississippi

"The Crisis," which was filmed by Selig and sold on a state rights plan, is going exceptionally well in the South. The Jackson Daily News devoted two columns of praise to the production following its premier. Unusual interest has evidently been aroused by the vivid portrayals of Civil War activities, and the reviewer lays special stress upon the historical accuracy of the picture.

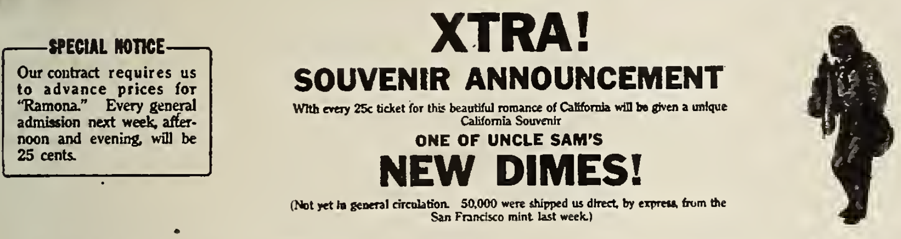
Conditions in the Northwest Are Deplorable

By C. R. Coulter

Editor's Note—Mr. Coulter is one of the most experienced and best known state rights men in the Northwest. What he says of the conditions in the Northwest, as they are governed by Seattle, is worthy of deep consideration. Mr. Coulter visited New York last week, and acting upon our request wrote the following article. It is of vital interest to all state rights men and to producers who, by their exorbitant prices, are killing the goose that lays the golden eggs.

YOU ask me to describe conditions as they exist in the state right field in the northwest. Conditions here are, to say the least, shakey.

To begin with the prices asked by the producers of big special releases are in most cases more than the state rights buyer can get out of the territory. The producer bases his figures on the population of the territory, and if the production is in nine or ten reels and a really worthy one, he will base his price on 25-50-75 admissions—maybe $1.00-$1.50-$2.00. Does the buyer who knows the possibilities of his territory fall for the impossible price? He does not. He simply throws the correspondence into the waste-paper basket and waits for the producer to come to his senses. Shortly after, he hears that Jones & Smith have bought this production for the territory. Who are Jones & Smith Co.? Never heard of them before—new company in the field.



SPECIAL NOTICE

Our contract requires us to advance prices for "Ramona." Every general admission next week, afternoon and evening, will be 25 cents.

XTRA!

SOUVENIR ANNOUNCEMENT

With every 25c ticket for this beautiful romance of California will be given a unique California Souvenir

ONE OF UNCLE SAM'S

NEW DIMES!

(Not yet in general circulation. 50,000 were shipped us direct, by express, from the San Francisco mint last week.)

This Is the Bottom Part of a Full Page Advertisement in a Campaign in Seattle for "Ramona"

Jones & Smith, like many others, still have the impression that there is a fortune to be made in the motion picture business, and their attention has been attracted to the state rights field. Before six months roll by, Jones & Smith have formed an entirely different opinion of the show business and know that they will have to suffer a big loss. They have paid for the experience.

The price paid by Jones & Smith Co. for this certain attraction has been printed—and maybe padded—and other producers make note for future reference. Conditions are continually changing. In a big percentage of the smaller towns where opposition managers would fight for a special release a couple of years ago, today you will find that the show business in many of these towns is now controlled by one man.

Now to get back to Seattle—our first-run city. Seattle has two of the most pretentious picture palaces in the United States, the Liberty and the Coliseum Both theatres seat about 2,000 people; both have fine big pipe organs and the Coliseum has a fine large orchestra. These theatres use Paramount and Triangle service and in addition to the regular program they show a comedy and a weekly and sometimes a scenic. Admission prices at the Liberty are 5 and 10 cents, matinee; 5 and 15 cents, evening, Coliseum prices are 5 and 15 cents.

In addition to extensive billboard advertising, these theatres use a half and sometimes a full page in the newspapers on change day (as a rule these theatres change twice weekly), and naturally the most striking things in these big ads are, the name of the theatre—the name of the play—and *the admission prices.* Seattle papers go into every large and small town in the northwest. I have always contended that this circus advertising in the newspapers, featuring the low admission price, has done more to cheapen motion pictures as an entertainment than any other one thing.

On December 3, 1916, the Coliseum opened with the ten-part production, "Ramona," for a week's run. On December 3 they use a full page. In lower left corners note notice to public stating that their contract requires that they advance admission prices to 25 cents. Directly under the display they make an announcement that every purchaser of a 25-cent ticket will be presented with one of Uncle Sam's new dimes (50,000 of which have just been received direct from the San Francisco mint) as a souvenir.

On December 7 the Coliseum used a half-page display in which they told the public that New York paid $2.00 to see "Romona"—gladly, and it was worth it. Below this statements was their 25-cent admission with the new dime souvenir, etc.

Some questions:

Is this showmanship and does it elevate the motion picture in the eyes of the public?

Are these ducks killing the goose—or simply killing the ten-reelers from any chance of getting over anywhere but in a picture theatre at 15 cents per?

(Continued on following page)

Gold Medal to Release Monthly

The first of the feature releases of the Gold Medal Photoplayers is "The Web of Life" and is now being offered to state rights buyers for immediate delivery.

The story from which the picture was made concerns the love of a dissipated young man for a country girl who did not know what to do when she found her young husband tiring of her and going back to his evil companions. What she does is to appeal to her boyhood sweetheart, and the efforts he makes to straighten things out brings on the tragedy and costs him his life.

The principal parts are played by Hilda Nord, James Cruze, George Spencer and Billie Quirk, together with capable support.

The Gold Medal Photoplayers will produce five-reel features to be sold to state rights buyers at the rate of one a month.

N. J. Deal for Big Features

Frank G. Hall, president of the Civilization Film Corporation of New Jersey, has purchased the rights for that state to "Enlighten Thy Daughter." Mr. Hall also has acquired the rights to "Joan the Woman," "Civilization", and "War's Women."

Kineticartoon to Release One-Reel Subjects

THE Kineticartoon Corporation, believing primarily that there is plenty of room in the field for one-reel subjects, and secondarily that the more novel they are the better, has inaugurated a series of one-reel pictures to be released weekly. Each release will have the title of the "Kinetic Weekly" and from advance showings their contents will be decidedly novel.

The reel will in no way be the usual pictorial summarization of news events, but will contain various departments that will give it the atmosphere of a pictorial magazine. Popular science will hold an important position in the reel. Lessons that appear rather dry on the printed page, and that are in many instances not understandable to the lay mind will be dealt with in the Kinetic Weekly with a clarity and distinctness that will entertain as well as educate.

The "Wonder Book" a volume that contains answers to practically every conceivable question under the sun will be pictured on the films, and hence the picture-goer may acquaint himself with the mysteries of the tide of the ocean, the stars of the firmament and even such small things as the tears in the eyes. The microscope will bring to the camera the intricacies of bacteriology. No more will the fan condescend to drink from a public glass after witnessing the manner in which germs are exposed in the Kinetic Weekly.

Comedy cartoons already well-known such as the "Fuller Pep" series, the doings of the "Tiny Tads" and the adventures of "Pinkerton Pup" will occupy a portion of the weekly footage. The Shadowgraphs constitute another feature.

Of humorous interest is the series of burlesque travelogues that will be run from week to week. Those in charge of the company are firm in their belief that this department will meet with universal approval as the travelogue is a department of pictures that if not treated carefully soon becomes tiresome.

One of the founders of the new corporation in outlining the contents of the weekly to a representative of MOTION PICTURE NEWS hinted at a certain novelty which will each week occupy about one hundred feet of the reel. "I am not at liberty just as yet to fully divulge its character," he said, "but I am willing to stake anything that it will be a riot. When I say that such an idea has never been utilized before, I'm not stretching the truth in the slightest. During the course of the next few weeks we will be able to tell the trade all about it, and I am sure that it will agree with me as to the novelty of the proposition."

The Kinetic Weekly will be released on the states rights market, inasmuch as the heads of the corporation believe that this is the best channel by which to reach the majority of the exhibitors. The shortage of good single reel subjects today lead them to believe that the reel will be well received throughout the country.

Judicial Error Theme of New Moss Picture

Lois Meredith makes her first appearance as a Moss star in the production just completed "In the Hands of the Law," which is ready for release on the territorial plan.

The story of the picture treats of circumstantial evidence, and visualizes the inner workings of the present day criminal court. An interesting love story runs through the production, involving complications in which the heroine convicts the hero on circumstantial evidence. A showing was given at Police Headquarters, New York City on February 14, and a jury of representative officials agreed the picture struck deeply at one of the greatest bugbears of modern jurisdiction.

Miss Meredith is supported by Eugene Strong, Lucile Dorrington, Arthur Morrison, George Moss, Baby Lorna Volare and Henry King.

Streimer Planning New Move

Moe Streimer has severed his connection with the Exclusive Features. Mr. Streimer, who was a pioneer in the film game and in recent years has become one of the best known of state rights men, expects to make a full announcement of his plans in the near future.

New Offices for Barnett

Permanent offices will be opened March 1 by B. Barnett in the Peter Smith Building, Detroit. From there he will take Michigan bookings on "Joan the Woman" and "20,000 Leagues Under the Sea."

Kyne Picture Is Bought for Western States

Rights for "The Land Just Over Yonder," for California, Washington and Oregon, a six-reel film adapted from the Peter B. Kyne story, have been sold to E. F. Frieg and H. B. Schultz of Los Angeles. This subject was produced by the Dudley Motion Picture Company of Redlands, Cal., and is being handled by Unity Sales Company.

Moe Streimer

Conditions in the Northwest

(Continued from preceding page)

How would you like the prospect of exploiting the above mentioned production at advanced admissions in a territory that had been circulated with full-page newspaper ads showing a 25 cent admission with a 10 cent rebate? In the one-day stand you do not run matinees as a rule, and with a ten-reeler you can run only one show.

After the show Brown may say to this neighbor, "Did you see——?" and the neighbor replies that he did not. Brown informs him that he missed a splendid show. In many cases friend neighbor has seen the big ad in the big city newspaper anl he felt that the raised admission was an imposition and he stayed away. Putting a big film attraction on the road is an expensive undertaking, if it is done properly, and experienced and capable showmen are employed. Showing at regular admission is simply impossible.

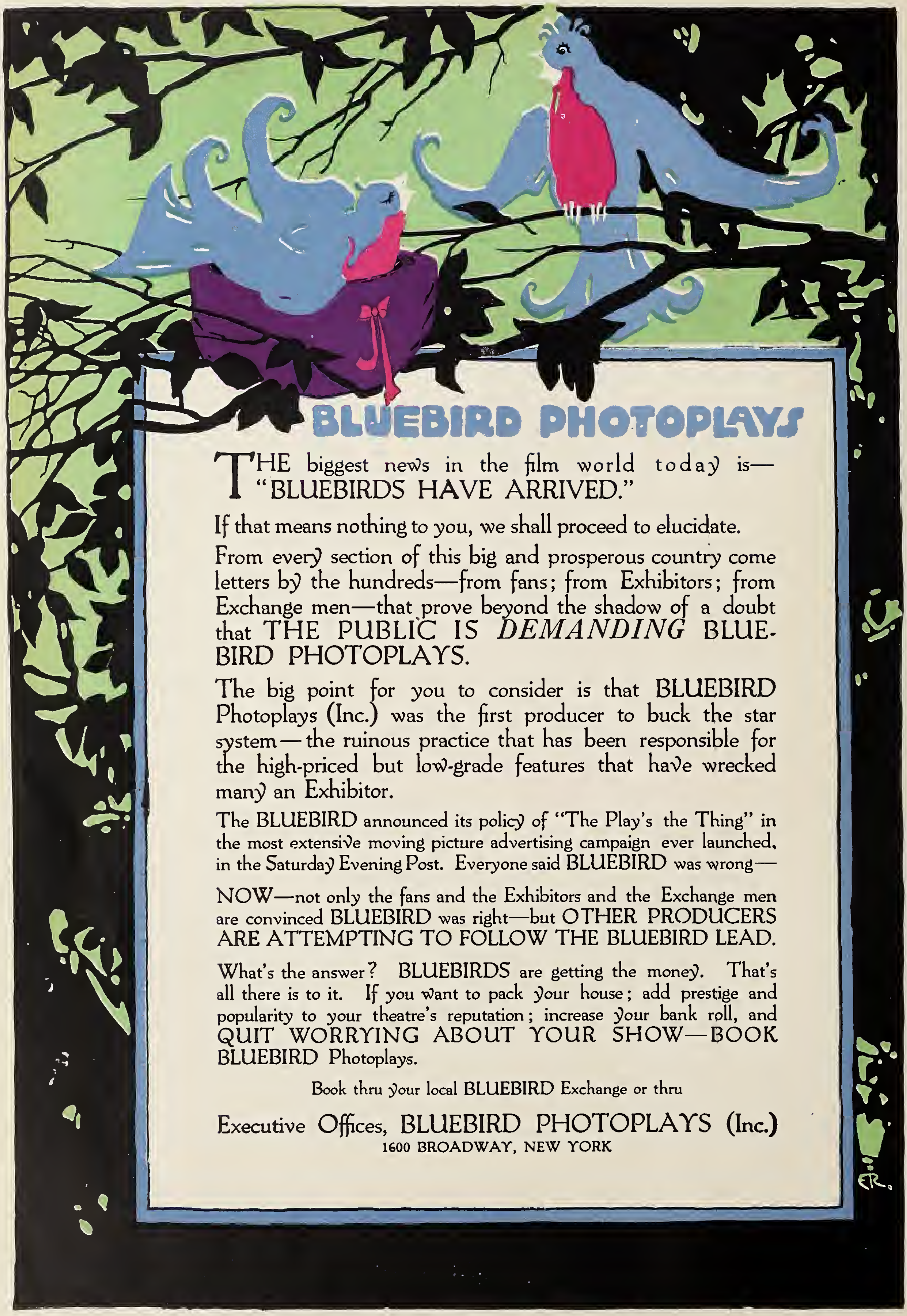
In my mind there is only one solution for the big specials of today. Theatres will have to be built in the big centres to house these productions and they will have to have longer runs and open at an admission price that will be charged in every theatre in the territory, regardless of the size of the town, and return dates should be at the same admissions, instead of reduced prices—as this system only educates the public to wait for the bargain-day prices.

Cheap admission prices are not the only thing that is a menace to the motion picture business. The past few months has brought a flood of nude and indecent subjects to the screen, with deplorable results. Clean-minded and decent people have made a loud and justifiable protest. In many towns in this territory these subjects have been barred. In others the shows have been stopped by the authorities, and in nearly every case these towns have immediately appointed censor boards. The sin of this latter phase is that, in most cases, the people appointed as censors are not qualified for their positions and in fear that they may be accused of showing favoritism or themselves being near-sighted —many really unobjectionable scenes that are vital to the plot and morale of the play will be eliminated through ignorance.

The really big attractions are here to stay, but not at New York admission prices. Since the advent of the one and only successful big film attraction that pleased and satisfied the public at $1.00-$1.50-$2.00, there have been several manufacturers in the market with long footage which they have described as big as—or bigger than—"The Birth of a Nation." Are they trying to "kid" themselves or the prospective buyer? Or is this boost of their wares used as an excuse for asking an unreasonable figure for something they can't deliver? "The Birth of a Nation" is the only big one that has stood the acid —and repeatedly.

With all due respect to the manufacturers' dreams and to the very few really good directors we have, the public will not view another "Birth of a Nation" for several moons at least. The material is not obtainable and the director is otherwise engaged.

BLUEBIRD PHOTOPLAYS INC
PRESENT ELLA HALL IN
"POLLY-REDHEAD"
THE FAMOUS "POLLYOOLY" STORIES
BY EDGAR JEPSON COME TO LIFE
DIRECTED BY
JACK CONWAY



BLUEBIRD PHOTOPLAYS

THE biggest news in the film world today is—
"BLUEBIRDS HAVE ARRIVED."

If that means nothing to you, we shall proceed to elucidate.

From every section of this big and prosperous country come letters by the hundreds—from fans; from Exhibitors; from Exchange men—that prove beyond the shadow of a doubt that THE PUBLIC IS *DEMANDING* BLUEBIRD PHOTOPLAYS.

The big point for you to consider is that BLUEBIRD Photoplays (Inc.) was the first producer to buck the star system—the ruinous practice that has been responsible for the high-priced but low-grade features that have wrecked many an Exhibitor.

The BLUEBIRD announced its policy of "The Play's the Thing" in the most extensive moving picture advertising campaign ever launched, in the Saturday Evening Post. Everyone said BLUEBIRD was wrong—

NOW—not only the fans and the Exhibitors and the Exchange men are convinced BLUEBIRD was right—but OTHER PRODUCERS ARE ATTEMPTING TO FOLLOW THE BLUEBIRD LEAD.

What's the answer? BLUEBIRDS are getting the money. That's all there is to it. If you want to pack your house; add prestige and popularity to your theatre's reputation; increase your bank roll, and QUIT WORRYING ABOUT YOUR SHOW—BOOK BLUEBIRD Photoplays.

Book thru your local BLUEBIRD Exchange or thru

Executive Offices, BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK

LIVE NEWS FROM THE PRODUCERS

New Talmadge-Selznick Film Nearly Completed

Norma Talmadge has nearly finished her second Selznick-Pictures production, entitled "The Law of Compensation." This story was especially written for Miss Talmadge by Wilson Mizner, the playwright who was co-author, with the late Paul Armstrong, of "Alias Jimmy Valentine," "The Deep Purple" and "The Greyhound" fame.

The exterior scenes of the picture were taken mainly in Florida, while the interiors are being completed at Miss Talmadge's own studio in New York City. The picture is being produced under the joint direction of Julius Steger and Joseph A. Golden, and will be ready for release by the middle of March.

The supporting cast includes Sallie Crute, Marie Hall, Marie Reichhart, Frederick Esmelton, Chester Barnett, John Charles, Richard Stanley, Harry Burkhardt, Fred G. Hearn, Mark Price and Baby Lorna Volare.

Ethel Teare Joins Keystone

A number of new people have been added to the stock of the Keystone Company during the past few days by General Manager Mack Sennett. Included in the list are Ethel Teare, who for the past two years has played leads in Kalem comedies, a greater portion of the time playing opposite Lloyd Hamilton and Bud Duncan in the Ham comedies, and for a time being at the head of her own company.

Many motion picture companies have attempted to engage Tom Nawn, the vaudeville artist, known from coast to coast, but it remained for Mack Sennett to induce him to leave the vaudeville stage for the screen. He began work at the Keystone studio this week and will play in characters.

Sheer Managing Helen Greene, Mutual Star

Helen Greene the popular stage and silent drama star who has lately been featured under the Mutual banner is now under the personal management of William A. Sheer.

Miss Greene, who previous to her screen debut had attained fame on the legitimate stage having played the role of "Love" in the play "Experience" which had a long Broadway run. Miss Greene also played one year in stock during which time she portrayed many different character parts ranging from the society to the underworld type.

Miss Greene made her screen debut under the Lubin banner, being directed by her father, Clay M. Greene. Since that time she has taken part in many productions for Metro, Famous Players and Mutual. She was last featured in "The Perils of Our Girl Reporters" the widely advertised Mutual Serial.

Helen Greene (Management, William Sheer)

Pres. Smith Announces Big Plans for Vitagraph

Anita Stewart and Earle Williams Again Co-Starred; Other Starring Teams Formed; Successful Sales Body Credited

ALBERT E. SMITH, president of the Vitagraph Company of America, announces a new and generous plan in the matter of Vitagraph stars, stories and productions for the next twelve months.

This has been made possible and shows the real birth and growth of Greater Vitagraph, Mr. Smith says, owing in a large measure to the great success of Vitagraph V-L-S-E, whereby the Vitagraph Company is now able efficiently and profitably to distribute its features through its own sales organization.

The new policy which takes effect immediately—in fact, its rule began several weeks ago—and which will have the personal support of Mr. Smith, includes a new arrangement, or teaming, of Vitagraph's most popular players: a greater attention than ever before to the stories on which the features are based: a closer supervision of production by J. Stuart Blackton, director-general of Vitagraph: and the continuance and extension of the co-operation between the producing and the sales departments.

In accordance with these plans, there has been a cutting down in the Eastern studios of Vitagraph in Brooklyn, and an increase in its Western studios in Los Angeles.

The Eastern directing staff, which will, of course, be under the personal supervision of Mr. Blackton, has been altered in its personnel so that W. P. S. Earle is now production manager. The other directors who will hereafter work in the Flatbush studios are Paul Scardon, Wilfrid North, Thomas Mills, Brinsley Shaw, Marguerite Bertsch and Van Dyke Brook.

In the Western Vitagraph studios, William Wolbert and William Duncan will produce features and serials. Lawrence Semon will continue there to turn out the "Big V" comedies. David Smith, who is just completing a successful series of one-reelers, will be associated with and assistant to Mr. Duncan.

Following this change in directors and the locale of their work, a new arrangement of Vitagraph stars has been perfected.

Anita Stewart and Earle Williams, will shortly resume their career of co-starring in Blue Ribbon program and special features.

Peggy Hyland and Marc MacDermott will work together in productions that will bring out their every capability.

Alice Joyce and Harry Morey, who have been co-starred in a number of recent Vitagraph productions, will be together in the future as a permanent team.

Dorothy Kelly, whose work in "The Secret Kingdom" caused her promotion to real stardom in Vitagraph features, and Evart Overton, long popular with theatregoers, will form another combination.

Anita Stewart and Alice Joyce have just signed new and long-term contracts with the Vitagraph Company.

It had been intended that Miss Stewart and Mr. Williams would make their initial bow together in a film version of "The Maelstrom," an ultra-dramatic novel by Frank Froest. Miss Stewart's illness made this impossible, so Miss Kelly will play opposite Mr. Williams in this Blue Ribbon feature.

Commenting on the new arrangements at the Vitagraph studios, Mr. Smith said:

"Always there has been the most helpful co-operation between Vitagraph and Vitagraph-V-L-S-E. This has developed now so that the Vitagraph Company of America has indeed become Greater Vitagraph. We are not yet satisfied. We hope we never shall become satisfied with ourselves. Such a feeling almost precludes growth.

"Every effort will be bent toward making Greater Vitagraph even greater. We now have the combined producing and sales organization whereby to accomplish this. Vitagraph and Vitagraph-V-L-S-E are closely knit and homogeneous. I can promise the exhibitors of the United States and Canada that Vitagraph will do everything it can to aid them, to satisfy their audiences, and to promote the greatest good of the whole industry."

Release Date Advanced

The release date for "Burning the Candle," Henry B. Walthall's next Essanay feature, has been advanced to March 5. K. E. S. E. Service will handle the film.

Lloyd Hamilton and Budcan, Kalem's Prize Comedians of "Ham and Bud" Comedy Fame

Kalem Signs Ham and Bud to Long Term Contracts

Funmaking Pair Will Be Under Direction of Al. Santell—"Efficiency Experts" and "Bulls or Bullets" Completed

THE General Film Company has entered into long-term contracts with Ham and Bud—in private life Lloyd V. Hamilton and A. E. Duncan—insuring their continued appearance in the "Ham" comedies.

This action sets at rest rumors that the comedy pair were about to sever relations that have extended over two years, with the Kalem Company. While it is a fact that several companies were anxious to secure their services, both Ham and Bud declare they never contemplated a change.

The Kalem organization also announces the acquisition of Al Santell as a director for its Ham comedies. His first production is "Efficiency Experts," and his second is titled "Bulls or Bullets?" Both are described as riots of fun.

Judging from the volume of letters received by the Kalem Company from exhibitors who have voluntarily praised the "Ham" comedies, this bit of news will prove most interesting to the trade at large.

There recently appeared in a popular magazine an article discussing the psychology of comedy pictures. The author of that article paid Ham one of the sincerest compliments he has ever received when he wrote: "No one has ever questioned the mirth-provoking ability of Ham (Lloyd V. Hamilton), ably seconded by diminutive "Bud" Duncan. I do not know of a single comedian, past or present, stage or screen, whose very appearance is more inducive to a hearty guffaw than this same Ham whose comedies bear his abbreviated name. He is, beyond a doubt, the most talented of all the screen people and you realize it more with each succeeding picture."

Treating his subject from another angle this author went on to say that Ham need never resort to slapstck methods because with his knowledge of pantomime and make-up it was totally unnecessary.

Kalem regards its prompt action in retaining the services of these premier comedians and the selection of Mr. Santell to direct them as acts calculated to benefit the exhibitors of the entire country.

Harold Lloyd, Now "Luke," Popular Star at Twenty-two

WITHIN a period of a year and a half Harold Lloyd, star of Pathe's "Lonesome Luke" comedies, has become one of the best known screen comedians. His popularity is widespread, and in many theatres he is an advertised attraction.

The first of the new two-reel Pathe comedies in which Mr. Lloyd stars is "Lonesome Luke's Lively Life" and will be released March 18.

Mr. Lloyd is the "Luke" of the comedies. He was born in Pawnee County, Nebraska, 1894, and attended school in Omaha and Denver. His experience on the stage dates from his twelfth year and continued up to the time when he entered motion picture work with the Edison Company at Los Angeles. During his experience he played stock in Omaha, Chicago, San Diego and Los Angeles, his last legitimate engagement having been with the Morosco Stock Company of Los Angeles.

His first screen work was playing light comedy parts for Edison. Later he played leads with the Keystone, where his work attracted the attention of Hal Roach of Rolin, who promptly hired him and created for him the part of "Lonesome Luke." In this character Lloyd has to date starred in sixty-four pictures.

Screen comedy, especially of the rough and tumble sort, demands unusual athletic ability. Mr. Lloyd possesses this to a marked degree, being an excellent rider, swimmer, fencer and boxer. He also excels as a tumbler, and it is this accomplishment which enables him to do stunts in his comedies which do not seem humanly possible. He also shines as a dancer and with Bebe Daniels, who plays opposite him in the "Luke" comedies, has won a number of valuable trophies in dancing contests.

Today Mr. Lloyd is only twenty-two years old, and the Rolin Film Company value him so highly that he is under contract with them for a number of years.

First Maxine Elliott Picture Under Way

Maxine Elliott's first motion picture for the Goldwyn Pictures Corporation got under way in Fort Lee last week with a rush, and already Miss Elliott has found that her work before the camera has put an end to her social engagements. Since her arrival in New York from Europe Miss Elliott had been making her home with friends on Park avenue, but with her entry into pictures at hand she has taken an apartment at the Ritz-Carlton, to devote her entire time to the screen.

Allan Dwan, who is directing Miss Elliott for Goldwyn, expresses delight over the adaptability of Miss Elliott to screen work.

Goldwyn is rapidly completing the work of casting the other roles in the Elliott picture. One of the most important engagements announced thus far is that of Charles Dalton, now playing in "The Wanderer," the big Biblical spectacle. Announcement had been made that Norman Trevor, now playing with Maude Adams, had been engaged as Miss Elliott's leading man. Something intervened at the last moment and Mr. Trevor had to withdraw from his contract. Her new leading man is still to be announced.

Director Dwan's assistant on the picture is George Berthelon and his cameraman is Rene Guissart, formerly of the Fox organization.

Pathe's Linder Comedies at Two-Week Intervals

In response to many requests from exhibitors it is announced that the first of the Pathe-Max Linder comedies, "Max's Vacation," is scheduled for release February 25. This picture has never been shown before according to the producers.

The Pathe Company has a number of Linder pictures on hand, some of which are reissues, and some of which have never before been released.

In addition to "Max's Vacation" the following have been accepted and will be released at intervals of every two weeks: "Max in a Difficult Position," "Max and the Fair M. D.," "Max's Feet Are Pinched," and "Max, the Lady Killer." Others will be announced later.

There will be a special one-sheet for each of these comedies, and also a special stock three-sheet.

Freuler Contracts Caulfield

John R. Freuler, president of the Mutual Film Company, and now in Los Angeles, has signed a contract with Harry P. Caulfield by the terms of which Caulfield will direct a series of one-reel "featurettes," starring Billie Rhodes, late of the Christie Comedies Company. The new series will be under way March 29.

Progress Made on "God's Man"

Director George Irving of the Frohman Amusement Corporation is engaged in the production of a ten-reel feature for that company "God's Man" with H. B. Warner as the star. For ten days the company was recently in the vicinity of Cape Hatteras where they secured shipwreck scenes.

Big Publicity Campaign for "Mystery of Double Cross"

An advertising campaign of the same magnitude as that which has made the names of Mrs. Vernon Castle and "Patria" household words in every community from coast to coast, is planned to build business for exhibitors on Pathe's "Mystery of the Double Cross" serial, announced for release March 18.

This big, new serial will be heralded to the nation by the leading newspapers and leading magazines of the United States as "The Feature-Serial of Love, Thrills and Perils." The Hearst newspapers and Hearst magazines and two of the leading newspapers in every important city of the country will be used to exploit "Mystery of the Double Cross." Full pages of publicity and advertising on this serial have been scheduled in each of the Hearst newspapers. The campaign in other branch cities will be unusually comprehensive, a large amount of advertising copy being scheduled in addition to the story and the general publicity.

In addition to this arrangements have been made with the Stern Publishing & Novelty Company, 220 West 42d street, whereby the following list of advertising matter will be issued: "Double Cross" puzzles, "Double Cross" buttons, felt pennants of Mollie King, "Double Cross" mirrors, photos of Mollie King on easels.

The above novelties will be supplied to the exhibitors by the Stern Company direct.

Mural Decorator as Goldwyn Art Advisor

Hugo Ballin, one of the world's greatest mural decorators and whose murals in the executive chamber of the Wisconsin capitol rank as one of America's notable art achievements, is the latest celebrity to be called into service by Goldwyn Pictures.

Mr. Ballin already is actively at work in the Goldwyn studios in Fort Lee, with Arthur Hopkins and the Goldwyn directors, designing the sets for the two productions now under way. This is said to be the first time in the history of the motion picture industry that a man of his artistic achievements has become a regular factor in production.

Paramount Begins Another Advertising Campaign

Second National "Drive" Utilizing Leading Magazines and Papers to Benefit Exhibitors—Accessories Distributed Free

PARAMOUNT Pictures Corporation, which was the first organization in the motion picture industry to utilize magazines and newspapers in a national campaign of advertising to bring to the attention of millions of readers their well-known stars, policies and trademark, and what their motion pictures stood for in the motion picture world, will begin their second national advertising campaign this week. The February 24 issue of the Saturday Evening Post fired the first gun that is to further awaken the people to the entertainment being offered by Paramount.

In their first campaign Paramount told 55,000,000 people almost half the population of the United States, that they were distributing quality pictures for better people in better theatres, thereby popularizing their stars, bringing to the attention of the people their ideals and policies and making their trademark stand for a distinctive class of pictures in the industry. In their campaign this year they are again going to boost their stars and tell the people to look for the trademark with the volcano surrounded by stars.

The chief part of this advertising campaign will be to help the exhibitor, and to bring added revenue to their box offices, and will be backed up by the distribution through the Exhibitors Aids Departments in each of the Paramount exchanges of thousands of dollars worth of free accessories, giving the exhibitors an excellent opportunity of tying up with this national magazine advertising campaign.

In each of the Paramount exchanges there have been established Exhibitors Aids Departments, in charge of which are "theatre doctors" as Paramount terms them. The heads of these departments have as their slogan "Make Money for the Exhibitor." Their work is distinctly unique, and is an entirely new innovation in the industry. Accessories of every description that can help the exhibitor to increase his weekly revenues, whether it is from a standpoint of publicity, advertising or exhibiting, are being distributed free. These accessories are being added to continually.

All of the national advertising is also being distributed on broadsides so that the exhibitor can call it to the attention of his patrons and display it in front of his theatre.

Anna Luther Back with "T"

Anna Luther after an absence of some months has returned to the Triangle program as a member of the Ince stock company. She will be remembered for her Keystone roles in "Crooked to the End" and "The Village Vampire."

It is said that Ince has many interesting plans in mind, in which Miss Luther will figure.

World Signs Blackwell to New Contract

Carlyle Blackwell, the only male star of the World Film Corporation, has signed a new contract with Director-General William A. Brady covering an extended term.

His first play under the new arrangement will be "The Pride of Race," in which Robert Hilliard was successful on the speaking stage.

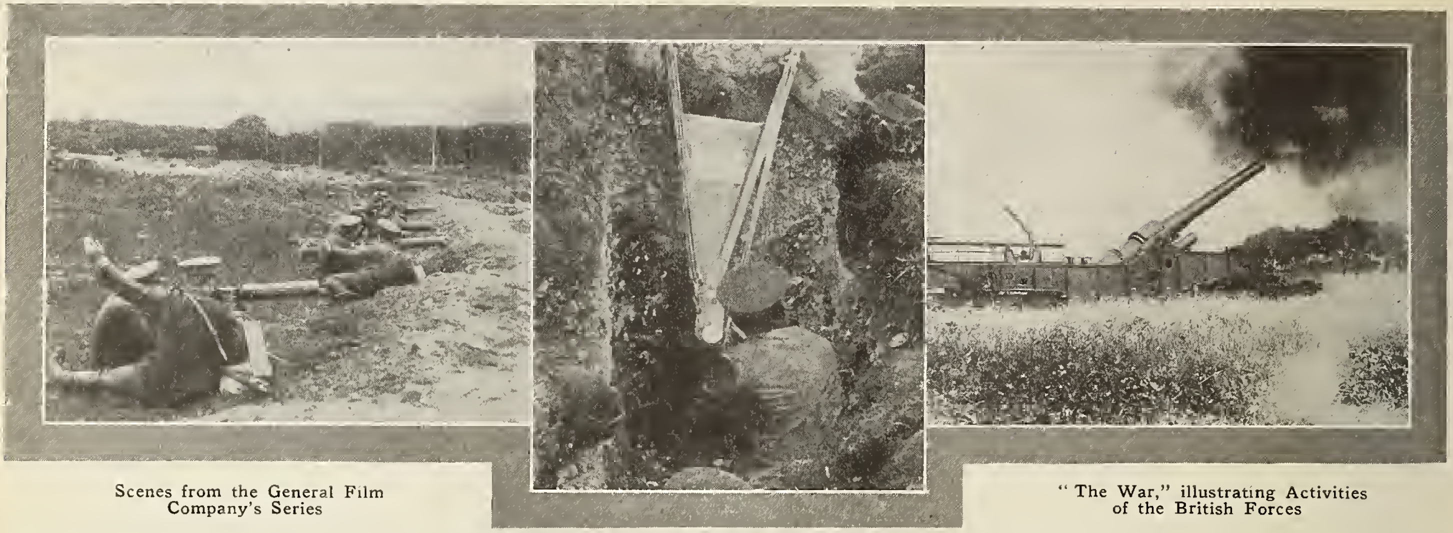
Banquet Given by Hampden

Walter Hampden, who won praise for his interpretation of the Good Samaritan, celebrated the close of his engagement with the Edward Warren Productions, Monday, February 26, at the Ritz-Carlton Hotel, where he gave a private dinner to those who were associated with him in the cast of Mr. Warren's forthcoming state rights feature, now known as the "Transgressor."

Jefferson with Triangle Again

Thomas Jefferson has been re-engaged to play prominent character parts with the Triangle-Fine Arts Company. Jefferson appeared in several of the earlier Fine Arts pictures released on the Triangle program, and many critics declared that his technique was such as to guarantee him a splendid future in the films.

Beatriz Michelena appears again in "The Woman Who Dared," a State Rights Production released by Ultra Pictures Corporation



Scenes from the General Film Company's Series

" The War," illustrating Activities of the British Forces

Emily Stevens Rejoins Metro for Four Pictures

Contract Calls for $75,000—Magazine Publication of Stories Simultaneous with Releases—" Opportunity " First Film

EMILY STEVENS, one of the best known emotional stars of screen or stage, has signed a new contract to appear in four big feature plays which will be released by Metro. Her agreement calls for a $75,000 payment for the work.

The series of pictures planned will be made under the supervision of B. A. Rolfe, president of Rolfe Photoplays, Inc., and Maxwell Karger, general manager of the Rolfe and Columbia studios.

An unusual feature of the deal by which Miss Stevens again comes to the Metro banner from the stage, is that simultaneously with the release of her first production, the story of the play will appear in fiction form in a big magazine, with illustrations taken from the production. Such a co-operative arrangement between motion picture producer and magazine editor never before has been carried out, it is claimed, and the result will be watched with keen interest.

The first production in which Miss Stevens is to appear will be " Opportunity," by Edgar Franklyn. On the release date of the play the story will be published in *Munsey's Magazine*. George D. Baker will direct Miss Stevens. Negotiations for the screening of " Opportunity " were made by Mr. Rolfe and Mr. Karger with Robert H. Davis of the Frank A. Munsey Co.

Miss Stevens's first screen play, " Destiny or the Soul of a Woman," scored a great success, as did her most recent one, " The Wager."

Miss Stevens is the niece of Mrs. Minnie Maddern Fiske, and a daughter of Robert E. Stevens and Emma Maddern, both of whom are prominent in the history of American dramatic art. Her debut on the stage was made with her famous aunt, Mrs. Fiske, when she played the role of a maid in " Becky Sharp," the premiere being in Bridgeport in 1900. Her first distinct success came when, as Leah Kleschna, in the play of that name, she came to Broadway. Critics quickly appreciated her art and her successes have followed in rotation since she essayed this trying role.

In the leading female role of George Arliss's production, " The Devil," she scored another triumph, which was followed by her performance in " Septimus." Her last great stage achievement, one that has kept her in the role more than three seasons, is " The Unchastened Woman."

High Praise for Marguerite Clark's Latest

Though picture fans are still praising the last two Marguerite Clark subjects, " Snow White " and " Miss George Washington " as the best she has ever appeared in, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation declares her next picture, " The Fortune of Fifi," will prove more popular than her former successes.

" The Fortunes of Fifi " is a serio-comic tale of a tiny French actress and the Famous Players production is an adaptation of the play which came from the pen of the late Molly Elliot Seawell.

Emily Stevens (Metro)

" Innocence," California Subject, Is Completed

The first of the pictures produced by Norval MacGregor under the banner of the California Motion Picture Corporation has been completed so far as the photographic end is concerned, and is now receiving its finishing touches in the cutting room of the California laboratories at San Rafael. According to studio reports, the picture will soon be sent East for its debut.

The picture is titled " Innocence," and was produced from an original scenario by Captain Leslie Peacocke. Press notices describe it as a story of the California mines, with an entirely original and unusual plot twist.

Lois Wilson and Albert Morrison take leading roles in the production.

Suffrage Leader Assists in Harron Play

In working out the plot of " An Old Fashioned Young Man," the Triangle-Fine Arts play in which Robert Harron will be starred on a three thousand mile tour of the United States, Frank E. Woods, the author, and Director Lloyd Ingraham have called into consultation Mrs. Estelle Lawton Lindsey, the well-known suffrage leader of California, and member of the Los Angeles City Council.

The story of the drama has to do with the efforts of a youth to shield his mother, who is a candidate for the office of mayor of a western city, from a gang of unscrupulous politicians who set out to besmirch her name. During his journey in search of witnesses and evidence, Harron meets with many unusual adventures, and several times nearly becomes the prey of a seductive brunette, who has been employed by the politicians to lead him away from the object of his quest.

No Casting as Yet in McClure New Series

Although plans are progressing rapidly for the next series of five-reel features to follow " Seven Deadly Sins," McClure Pictures is not yet doing any casting for the new series. Despite that, the McClure offices have been crowded with actors and agents since announcement of the proposed productions.

"Sins of the Children," Best Seller, to Be Filmed

Screen rights to "The Sins of the Children," a last year's best seller by Cosmo Hamilton, have been acquired by the B. S. Moss Producing Company, according to an agreement reached with Little, Brown and Company, Boston book publishers.

The Moss concern will, it is reported, enlist the services of one of the best known dramatists to picturize the novel into a seven-reel feature, one which it is calculated will take a place among the really few worthwhile features released in the last few years.

The personnel of the cast to appear in the production is not announced, but the Moss firm is negotiating with some of the best known motion picture stars, male and female.

Actuated by recently proposed adverse legislation and the motion picture antagonists generally, particularly the criticisms of authors who have condemned pictures for the insults they inflict upon human intelligence, Moss announces he will endeavor to make his forthcoming production free from the alleged faults ascribed to pictures by the self appointed critics.

Stage Star with Thanhouser

Gertrude Dallas has been engaged by Edwin Thanhouser for the principal supporting role in a multiple-reel Thanhouser feature in which Florence La Badie is to be starred. The name of this play, the work of Lloyd Lonergan, has not yet been announced.

Miss Dallas is a great-grand-daughter of Stonewall Jackson and went on the stage at the age of eighteen and has been successful from the start.

Doris Pawn Rejoins Fox

William Fox announces this week the return of Doris Pawn to his photoplay forces on the Pacific Coast.

Miss Pawn co-starred with Mr. Walsh in "Blue Blood and Red," his first important film production. She will appear opposite the athletic Fox luminary in his forthcoming pictures. She is already at work under the direction of Otis Turner, who is making the Walsh subject—the latter's ninth feature.

Lengthy Publicity Campaign for Each Ultra

Four Months' Exploitation of Every Subject for Exhibitors' Benefit Promised by Pres. Cobe—Films at Reasonable Rate

A FOUR months' advertising campaign on every picture for the exclusive benefit of the exchanges who are handling Ultra releases is the latest plan of Ultra Pictures Corporation announced by President A. J. Cobe. The producing company will release one big subject about once a month, beginning with "The Woman Who Dared," featuring Beatrice Michelena. These pictures will run all the way from six to eight reels in length.

Inasmuch as arrangements are practically completed with the leading exchanges throughout the country, the advertising which the Ultra will do, will not be for the purpose of selling territory to exchanges, but for the benefit of the exchanges who are handling Ultra releases.

The long publicity campaign gives the exchange man and exhibitor the benefit of continuous advertising not only before he receives the production but for some time after.

Mr. Cobe knows what the exchanges want throughout the country, and he will put out the productions at such prices as will guarantee the exchange man a consistent margin of profit. In other words, he will attempt to get the picture business down to a regular business proposition.

The Ultra declare they will have no extravagant forms of advertising, luxurious suites of offices, or will they pay enormous salaries, but that they have secured a most efficient force of hard-working executives who thoroughly understand their business.

Critics Hail Fox Subject, "Honor System," as Master Film

NEW YORK critics unanimously acclaim the ten-reel cinemelodrama. "The Honor System," another big William Fox success. Newspapermen proclaim the story as one of the finest, and fastest moving ever done in screen form. This is what they said of the photoplay, which had its premier showing at the Lyric theatre:

"'The Honor System' is the motion picture pretty nearly at its best. You must certainly see the new picture at the Lyric."—Alexander Woollcott in the Times.

"Every one who sees it will send all his friends to see it, and by that time it will be time for him to see it again."—Harriette Underhill in the Tribune.

"'The Birth of a Nation' at last eclipsed. Made new history in the film business. The most vital story ever put on the screen."—Victor Watson in the American.

"A masterpiece of film drama. Comes up to the characterization of 'greatest human story ever told' from beginning to end. Audiences evidenced the heart gripping of the scenes."—Evening World.

"William Fox has done a service in producing it. It is a picture big with humanity. Treats a great subject squarely. The large cast is excellent."—Evening Sun.

"If you don't sit in your chair and hold on tight, you are not human."—Zit in the Evening Journal.

"The picture is deservinig of universal attendance."—Morning Telegraph.

"Applause was spontaneous and liberal."—Morning Sun.

"Thrilling plot. Absorbing, convincing."—Globe.

"Greet with great applause."—Deutsches Journal.

"A masterpiece of film art."—Journal of Commerce.

"'The Honor System' has biggest theme of any screen production thus far. It will touch and move you—and set you thinking. It is an advance in story, marking the entrance of the photoplay into a big field of activity."—Evening Mail.

"A motion picture play of stirring appeal."—Herald.

"Merits serious attention. Enthusiastically received."—Evening Telegram.

Helen Gibson Directed by Sidney

Scott Sidney, recently with Pallas-Morosco and Triangle, is now directing Helen Gibson in her role of the girl telegrapher in Kalem's series, "A Daughter of Daring." His first release will be shown some time during the month of March, and has been named "The College Boy's Special."

Virginia Pearson posing as a Cleopatra for William Fox's "Sister Against Sister," and other scenes from that Picture

Co-operation Means Success, Says Essanay Sales Mgr.

Outline of Beliefs Which Are Embodied in Campaign for Max Linder Comedies Is Given by E. R. Pearson in Interview

THE honest manufacturer's interest in the industry is identically that of the honest exhibitor.

I often marvel that the exhibitor continues as progressive as he actually is.

The market affords few really dependable attractions.

The manufacturer should back up his good productions in a co-operative way that becomes a guarantee of his own confidence.

Such are a few straight-from-the-shoulder impressions gleaned in course of an interview with E. R. Pearson, sales manager of Max Linder Comedies. Believing as he does in co-operation with the exhibitor as a means of attaining best results, Mr. Pearson and Essanay officials have followed this line of action in exploiting the Linder comedies.

Speaking not only for the producer but for the exhibitor, Mr. Pearson says:

Having been a close student of the exhibitors problem I know he is probably the recipient of more variable advice, more exhortations to do this thing and the other, more solicitous salesmen with axes to grind, more new series of pictures that he is wanted to introduce, all of which calls for considerable outlay of money, than he can well remember.

Then supposing he has a brand of series of pictures established. Bump! Bang; Smash! Either the factory slips, the director or star quit, or perchance he finds he was not properly protected by his contract. Yet the common complaint is that the exhibitor is too conservative. I marvel he continues as progressive as he actually is.

I think it high time that the manufacturer or exchange upon introducing something of honest value, that they know to be of unusual box-office qualities, back it up in some co-operative way, and thus differentiate the "real" from the "apparent."

It has been my ambition to assist in bringing co-ordinate action between manufacturer and exhibitor instead of so darn much co-operative "talk."

To begin with, exhibitors will find Essanay representatives in every section of the United States and Canada who will co-operate Essanay's money with the exhibitors' in properly introducing the Max Linder Comedies to the exhibitors' patrons.

It shall also be those representatives' duties to solicit suggestions. Exhibitors know a lot of things that, known to the manufacturer, would curtail the making of poor attractions.

Since we announced Essanay's co-operative advertising plan we have been visited by innumerable newspaper men, all of whom assure us every co-operation and assistance.

Color Photography Solved, Says Hopkins

Arthur Hopkins, chief producing director for and partner in Goldwyn Pictures Corporation, predicts that motion picture dramas soon will be produced in a type of color photography that is entirely practical. He has been making a thorough investigation of new color processes and thinks that the color problem is virtually solved at the present time.

"I think that the pictures have tremendous possibilities that are still unthought of. The drama has developed new forms and so have the motion pictures. In Goldwyn pictures we have already thought out one new form which will show 'the stream of life.' But that is only a beginning."

Expense No Object to Edith Storey's Plans

Edith Storey, the Vitagraph star, used a special train from Los Angeles to Oakland, Cal., on February 14, in order to appear at the T. & D. theatre in aid of the Ad-Masque, which was engaging the attention of the San Francisco's neighbor.

Difficulties Met in Obtaining "The Promise" Scenes

Harold Lockwood and May Allison, co-stars in Yorke-Metro features, have both had their fill of snow "stuff," and will rest content without any more of it for a twelve-month. Under the direction of Fred Balshofer they have been acting in the picturized edition of James B. Hendryx novel "The Promise."

To obtain snow was absolutely necessary to the proper unfolding of the story and the days when salt and cut-up paper could impersonate snow have gone for ever. An attempt was made some weeks ago to get the white background in sufficient quantity at Eureka, but it rained instead and it fogged and did everything but let the snow lie soft and white.

Several other localities were tried and finally the company went to Mount Baldy; there was snow there, but not in generous quantities enough, so off they trecked again to Pine Crest, where they finally took all the necessary scenes.

Harold Lockwood is said to have given the screen a splendid bit of acting in "The Promise," while Miss Allison never looked prettier or did better work than as the girl in this stirring story.

Oscar Apfel directs their next picture, the prologue of which is already completed.

"Girl Reporter" Puts Up a Good Fight

In "Taking Chances," tenth of the Mutual series "The Perils of Our Girl Reporters," Helen Greene indulges in a realistic fight in true woman fashion, employing teeth and nails as well as fists and a revolver. Another pugilistic battle is indulged in by W. H. Turner and Earl Metcalfe.

Two phases of newspaper life are depicted in the series, which first shows Virginia Randolph attempting to carry on her father's newspaper in a little town of Virginia. There is a big jump from the getting out of this little four-page paper, on which five people do all the work, to the busy, bustling office of the great metropolitan daily.

Mae Marsh and Scenes from Her First Goldwyn Picture now in Course of Production

Glimpses of Current Vitagraphs. Left to Right: Bobby Connelly in "The Meeting," Billie Billings and William Dunn in "Missing," Mary Anderson in "The Gang" an Episode of "The Dangers of Doris"

First News of Keystone Release Schedule

Mack Sennett this week completed the schedule for list of releases, which will be definite. This provides that Keystone comedies shall be released through the Triangle exchanges as follows:

"Maggie's First False Step," with Charlie Murray, Louise Fazenda and Harry Booker, week of February 25.

"Villa of the Movies," with Glen Cavender, Peggy Pearce and Slim Somerville, week of March 4.

"Her Circus Knight," with Ora Carew and "Baldy" Belmont, March 11.

"Dodging His Doom," featuring Chester Conklin, March 18.

"Her Fame and Shame," Charlie Murray, Louise Fazenda and Harry Booker, March 26.

Mary Garden to Dodge U-Boats for Costumes

Mary Garden, grand opera star, who has just entered motion pictures under Goldwyn auspices will sail on February 26 for Europe, with a shrug of her very famous shoulders for the U-boats and enemy torpedoes.

There are several reasons for the famous prima donna's return to France. She is going, first of all, to obtain gowns and costumes for her Goldwyn pictures, but she will not be able to order these in Paris until she receives cables from the Goldwyn officers informing her of the play selected for her screen debut by the motion picture fans of America.

Already, in response to Goldwyn's invitation, film fans everywhere are expressing their choice as to her first picture. The majority are balloting for "Salome."

Mutual Features Lillian Hamilton

Lillian Hamilton, who has been appearing in support of Paddy McQuire and Ben Turpin in Vogue comedies, has been promoted. In the coming Vogue-Mutual two-reel comedy "Flirting with Trouble" or "It Happened at Midnight," which is now in the process of completion, Miss Hamilton will be the featured player, and in support of her will appear Owen Evans, Larry Bowes, John Oaker and others from the Vogue contingent.

Capable Cast in George Cohan Film Ready in March

Marguerite Snow, Craufurd Kent, Russell Bassett and Ida Darling Among Principals in Artcraft's "Broadway Jones"

IN selecting the supporting cast for George M. Cohan's initial Artcraft picture, the release date of which has been brought forward from April 2 to March 26. Director Joe Kaufman has assembled a company of artists of wide experience both on the screen as well as the theatrical stage. Each member of the cast portraying an important character in "Broadway Jones" is well known among patrons throughout the country and has achieved popularity as a result of individual merit, therefore success is practically assured.

Appearing opposite the stage comedian is Marguerite Snow, whose three years' experience on the speaking stage under the managements of various prominent producers of metropolitan successes fitted her well for the demands of the screen. In the role of Josie, the sweet little girl of the country town who shows Broadway Jones the path to success, Miss Snow registers what is expected to prove her greatest screen characterization in the first Cohan-Artcraft offering.

Craufurd Kent, in the role of Robert Wallace, the young advertising expert and pal of Broadway Jones, aptly fits the role entrusted to him. Mr. Kent, although only in his twenty-third year, has enjoyed considerable success both here and abroad, appearing on the legitimate stage for nine years.

Russell Bassett, the veteran actor, whose most prominent work has been presented under the Famous Players' banner in "Broadway Jones," portrays the role of Andrew Jones, the crabby old uncle of Broadway and owner of the chewing gum plant at Jonesville.

Ida Darling, of "Common Clay," "Man of the Hour" and "The Lion and the Mouse" fame on the theatrical stage, characterizes the part of Mrs. Gerard, the wealthy old widow who falls in love with the wayward youth of the country. Miss Darling has appeared before the footlights for sixteen years, followed by four years in motion pictures under the Famous Players, Lubin, Reliance, Fox, Pathe and Thanhouser trademarks.

In selecting the balance of the cast Director Kaufman has shown the same care as evidenced in giving out the most important roles. Even in staging his big mob and ball-room scenes every effort was made to present the most realistic characters.

Three New Fox Films Under Way—Farnum Release Postponed

ONE new Fox production was begun in the Western studios last week, and two photoplays will be under way in the East within a few days.

Gladys Brockwell began work on a feature under the direction of Richard Stanton, who had charge of her most recent subject. William Burress, who has appeared in many Fox films, will have an important role in the screen drama.

In the Fort Lee studio, Stuart Holmes, who has just finished "The Scarlet Letter," will come before the camera again for director Carl Harbaugh, maker of the film version of Hawthorne's novel. Mr. Harbaugh wished to snap a scene with a milk wagon, as a starter for the new Holmes play. His inability to obtain one has been the only thing which has delayed earlier work.

Virginia Pearson commences acting in another subject this week. Irving Cummings will be seen in the opposite role.

Out West, Otis Turner is nearing the completion of the photodrama in which George Walsh and Anna Luther are playing the principal parts. Mr. Turner expects to finish this, his third Fox picture, very shortly.

Continual rainstorms have forced the postponement of the release date on Dustin Farnum's first photoplay under the Fox banner. It was planned originally to put out this subject on Feb. 12, but the bad weather held up Director Taylor so much that it was impossible to adhere to the schedule.

Frank Lanning, long time of the stage and veteran of many pictures, is the newest photoplayer to be added to the Fox Western forces. He has been with Griffith, Lasky, Universal and Kalem.

Exhibitors Like Essanay's Adv. Plan for Linder Films

EXHIBITORS are praising the co-operative plan of advertising the Linder series, which George K. Spoor, president of Essanay, has put into operation. Aaron J. Jones, president of Jones, Linick and Schaefer's chain of theatres, Chicago, has written Essanay as follows, along this line:

"We desire heartily to commend the Essanay co-operative advertising plan in connection with the Max Linder Comedy features. As soon as we satisfied ourselves on the quality of these subjects, we booked them because of the unusual opportunity for exploitation offered by this unusual plan."

By terms of this plan, as previously announced, Essanay agrees to split "fifty-fifty" with the exhibitor on all cost of newspaper display advertising which he may use on his Linder showings. By this means, the exhibitor is enabled to get twice the amount of advertising he ordinarily would use at the same price.

Max made his screen debut in Chicago at the two Jones, Linick and Schaefer loop theatres, McVickers and the Rialto, for a week's run, each. In New York he had a Broadway first run of a week at the Strand. The K-E-S-E headquarters report that bookings of "Max Comes Across" in all big cities of the country have been huge, necessitating the issuance of more than 100 additional prints of the comedy. Exhibitors have been urged to get in touch with K-E-S-E branch offices, and inspect the line of novelties which Essanay has arranged for use by the theatres in connection with their Linder runs.

Half the scenes of Linder's second comedy "Max Wants a Divorce" have been finished.

Warwick in Story of the Parisian Underworld

"The Silent Master" has been chosen as the title for Robert Warwick's Second Selznick-Picture offering now nearing completion under the direction of Leonce Perret. This is an adaptation of E. Phillips Oppenheim's bizarre novel of adventure, "The Court of St. Simon."

The story of "The Silent Master" concerns the adventures of an eccentric young man of wealth who affiliates himself with a band of Apaches of the Parisian underworld for the purpose of righting the wrongs overlooked by the courts of law. This secret tribunal is known as "The Court of St. Simon," and the offenders brought before it are tried and punished with the lash.

Among those in the cast are Olive Tell, Anna Little, the former American and Triangle favorite, Donald Galaher, Valentine Petit, George Clarke, Juliette Moore and Henri Valbel.

Warm Praise Given Dr. Ditmars' Animal and Nature Pictures

A TRIBUTE to the nature and animal films of Dr. Ditmars and the impetus they have given the educational motion picture was recently given by E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America. At the same time he told of the start of Dr. Ditmars' work, few facts of which have been previously given publicity.

"A few years ago a newcomer appeared on the motion picture horizon with a few startling but definite ideas about educational films. He wanted to expose nature and animal life to the camera, and he wanted to do it by connected stories, the same as the big features carried.

"At that time educational films in the main consisted of views of foreign cities, or domestic industries, strung out in time-honored fashion. The newcomer put new subjects on the screen, and in a new way—at least as far as the educational field was concerned.

"And his new output, 'The Living Book of Nature,' which has never been shown publicly anywhere, except at the Strand theatre, New York, is so different from his prior attempts that you would think they were a new kind of picture."

Dr. Ditmars has been twenty years a lecturer for the Board of Education, New York City, and for seventeen years curator at the New York Zoo. Of his animal picture revelations ex-President Roosevelt has written: "It is genuinely refreshing to come upon a work like yours." Andrew Carnegie says: "They are the most wonderful pictures of which I have any knowledge," and many other tributes have been paid him.

Mr. Hammons, concluding, extended a warm tribute to Dr. Ditmars, terming him the Shakespeare of the educational film field.

E. W. Hammons (Educational)

Mutual to Release "Jimmy Dale" Series March 23

JIMMY DALE alias the Grey Seal," a series of sixteen two-reel detective story pictures, each complete, is to be released by the Mutual Film Corporation, beginning March 23. A story will be released each week thereafter.

The announcement comes from the Chicago offices of President John R. Freuler of the Mutual, following a series of conferences and negotiations between the Mutual and Jules Bernstein, vice-president of the Monmouth Film Corporation, which produced the Jimmy Dale series.

The pictures star E. K. Lincoln, who appears in the title role, together with Paul Panzer, Edna Hunter and Doris Mitchel. The stories, now being published in book form, are by Frank L. Packard, a Canadian author.

The New York publishers, George H. Doran Publishing Company, will co-operate in bringing the series to the attention of the public and the trade through the medium of the booksellers.

"I consider the 'Jimmy Dale' series one of staple value to the motion picture exhibitor," commented Mr. Bernstein of the Monmouth Corporation. "It hits a happy standard of production. It is swift, clean and understandable. It has lots of action, a regular pepperbox of fights. There are plenty of heroes and villains, villainnesses and heroines. It is made to be satisfactory to the picture patron who wants to sit out on the edge of the seat and be ready to jump for what comes next. It has lots of suspense.

"We have put into it just what we think the motion picture exhibitor wants most. It has distinct box-office value."

First Conquest Group to Be Released March 1

It has been announced by Thomas A. Edison, Inc., that the first five-reel group of pictures to be shown under the Edison Conquest Pictures brand will be released on Thursday, March 1.

The first outstanding feature of the group is a three-part production of Ralph Henry Barbour's well-known story of "prep" school life and football, "The Halfback." The pictures completing the group are "The Passing of the Red Man," "Puss in Boots," "The Life History of the Silk Worm" and "The Dinosaur and the Missing Link."

Selig Announces Drama and Comedy

"A Pearl of Greater Price" is the title of a forthcoming Selig drama to be released in General Film service. Arthur Leeds wrote the play, and it was produced by Otis B. Thayer. The new Selig stock company, including Fred Eckert, Byrdine Zuber and M. C. Von Betz, will be seen in the play, which is said to abound in unusual situations.

During the same week another of the group of Selig comedies will be released. The title of the comedy is "Over the Garden Wall," and the cast includes Lyllian Leighton, John Lancaster, Elsie Greeson, William Scott and others.

Paula Blackton (Mrs. J. Stuart Blackton) and Scenes from Her "Country Life" Series.

Pictures Released Through Vitagraph That Are Proving Decided Novelties

Pathe Program Strong in Comedies

With a Lonesome Luke two-reel comedy to be released on the third Sunday of every month and a number of excellent Max comedies, the Pathe program presents strong comedy attractions to exhibitors.

The first Max comedy, "Max's Vacation," was released on the 25th. It is "legitimate" comedy, not slapstick, and is a classic of humor. Max's efforts to keep his uncle from learning of his marriage are laughable in the extreme. There will follow "Max in a Difficult Position," "Max and the Fair M.D.," "Max's Feet Are Pinched" and "Max the Lady Killer." Others will be announced later.

The announcement of the new two-reel Luke comedies has been enthusiastically greeted by the various Pathe exchanges, which for some time have been reporting a demand for the Rolin pictures in greater length. By sheer merit these Luke comedies have found an important place on the programs of the best-known exhibitors in the country.

Original Title of Vitagraph Picture Kept

After having been rechristened "The Long Flight," the Vitagraph production of "The Captain of the Gray Horse Troop" from the novel by Hamlin Garland, has again had its name changed, and will appear under the original title, long as it is.

April 30 is set as the release date of "The Captain of the Gray Horse Troop" through the Vitagraph-V-L-S-E exchanges. Edith Storey and Antonio Moreno are featured.

Wilbur Helping Exhibitors

Crane Wilbur is aiding exhibitors and stimulating interest in his productions, by letting it be known that he will send an autographed photograph to anyone who wishes one. Since making his offer Mr. Wilbur has found most of his time taken up answering this correspondence. In addition to sending his picture, the actor pens a letter, giving his correspondent the title of his next picture to be shown.

Country Life Stories of Mrs. Blackton in March

Widespread Demand for the Series of Six Pictures; Release Will Be Through V-L-S-E; Society Women Plan War Fund Show

IN response to the demand for the six one and two reel productions which constitute the Paula Blackton Country Life Stories, which have played an important part in society and artistic gatherings in New York this winter, and which have repeatedly been used to advance noteworthy charities, arrangement has been made to release these unusual pictures through the exchanges of his company in the United States and Canada.

Three one-reel and three two-reel subjects comprise the collection. Each subject is complete in itself. All of them were made at "Harbourwood," the Blackton country estate at Oyster Bay, Long Island, which adjoins Sagamore Hill, the home of Colonel Roosevelt.

Mrs. Blackton herself plays an important role in every one of the six productions; and the Blackton children also appear in them.

The Paula Blackton Country Life Stories will be released in the following order:

"The Diary of a Puppy" (1 reel); "The Collie Market" (2 reels); A Spring Idyl" (1 reel); "The Little Strategist" (2 reels); "Satin and Calico" (1 reel); and "The Fairy Godfather" (2 reels).

All of these pictures were shown recently at the Rialto theatre, New York, to an enthusiastic and fashionable audience which applauded the novelty, wholesomeness and unusualness of the subjects, their treatment and their appeal.

The Paula Blackton Country Life Stories were made between May and November of 1916. All of them were directed by J. Stuart Blackton. Mrs. Blackton and the children were aided in their work by the most celebrated of the Vitagraph players from the Flatbush studios.

Back of their production is the story of ten years' desire on the part of Mrs. Blackton to turn out "something different" in pictures. For a full decade, as she laughingly says, she tried to supply herself with the opportunity to make motion pictures that should be beautifully lighted, splendidly told, and naturally acted.

It is planned to release the Paula Blackton Country Life Stories early in March. The posters for these pictures are being made under the personal supervision of Mr. Blackton.

Mrs. Cornelius Vanderbilt, Miss Anne Morgan, Mrs. Philip Lydig and others of New York's "Four Hundred" have arranged to use the series in aid of the French war sufferers at a special society benefit to be held in New York the middle of March.

Three Stars in "Intrigue"

"Intrigue," an offering in which Peggy Hyland, Bobby Connolly and Marc MacDermott are co-starred, will be released through the Vitagraph-V-L-S-E exchanges on February 26.

Originally "Intrigue" had been called "The Grand Duke." There are exciting incidents aplenty in this latest Vitagraph production, which deals with intrigue and court plots in "Bonaturia," when the European war broke out.

No Sunday Releases from Mutual

The Mutual Film Corporation announces that the exigencies of the trade have made it advisable to release on six days of the week instead of seven, and therefore, starting March 5, there will be no releases on Sunday of each week. The Vogue comedy, which has been appearing on that day, will hereafter be scheduled for Saturday, and "Reel Life," the magazine of the screen, will be released on Thursdays.

Stars Mary Charleson Alone

Mary Charleson, the little actress whose work as Henry B. Walthall's leading woman in "The Truant Soul" and "Little Shoes," won her wide praise, is soon to be seen in an Essanay feature production of her own, "Truth Triumphant."

CHICAGO NEWS AND COMMENT

Chicago's Censor Head Rebuked in Courtroom

Judge David Sets Aside Major Funkhauser's Ruling Against Exhibition of Film—Scores Censor's Conception of Law

MAJOR M. L. C. FUNKHAUSER, Chicago's censor czar, whose motto seems to "Aut scissors, aut nullis," recently received a severe setback in his deleting activities. An account of the major's defeat will interest all opponents of censorship, as well as long-suffering local film men.

On January 30 Eli Guggenheim applied for a permit to exhibit in Chicago a picture produced by a Cincinnati firm, based on the vice exposes of Clifford Roe, assistant state's attorney of Chicago. The Chicago censors refused a permit on the grounds that the film was "immoral, obscene, disorderly, riotous, and not conducive to public peace."

Guggenheim sued to set aside the ruling, and the hearing came up last week before Judge David. The judge, jury, lawyers and witnesses first saw the film projected. The spectators expected to be shocked, but they were merely bored. Ladies of the half-world were shown attired in conventional evening dress. The "riotous" cabaret scenes consisted of a few men and women throwing confetti on New Year's Eve.

When court was reconvened Bishop Samuel Fellows testified that the scenes of the film were insipid compared to sermons he has preached on the same subject. Arthur Farwell stated that there wasn't even a tinge of immorality in the picture.

Then Major Funkhauser was called upon to state why his censors had rejected the film.

"We consider all pictures immoral which portray any acts or scenes contrary to the ordinance," he declared.

Judge David leaped to his feet and pounded his gavel.

"If there is an ordinance in effect which permits the city censors to pass on pictures from that point of view," he exclaimed, "I hold such an ordinance is not law—absolutely not. If that is immorality, then all the great works that have ever been produced—all the books, plays, pictures, stories—are immoral. There are unlawful acts described in the Bible, but there were no censors when the Bible was written. If there were, we might not have the Bible today."

"Ordinances are ordinances," was the major's weak reply.

The judge despairingly threw up his hands.

"What would become of 'Les Miserables,' 'Camille,' 'The Second Mrs. Tanqueray,' 'Romeo and Juliet,' 'Julius Cæsar,' 'Mrs. Windermere's Fan,' what would become of all the great works in the universe if your principles were applied to them?" his honor demanded.

Dozens of civic workers, clubwomen, and clergymen testified that the barred film was wholly worthy to be seen by Chicago people. After seven hours of this testimony, Judge David interrupted a witness and shouted:

"This is too much! I instruct the jury to turn in an immediate verdict for the film company!"

The jury did this. Thus did Judge David battle with and conquer the Goliath of censorship. Sic transit gloria Funkhauser.

Ludwig Schindler—Newly Appointed Manager of Seventh Annual Exhibitors' Convention

Do You Know That—

Manager Rutledge of the Chicago Paramount exchange will introduce "Fatty" Arbuckle to local exhibitors and press representatives at a banquet to be held February 23. A feature of the party will be the filming of the festivities for the benefit of exhibitors who may want to see themselves acting on their own screens.

I. H. Kuh, who has long been identified with the E-L-K Film Company, has sold his interests in that firm to M. Levin. Mr. Kuh has not announced any plans for the future. Victor Roedelshein, who has been with the E-L-K forces for some time, has been appointed manager of the exchange.

James Igoe, a member of the Cahill-Igoe firm, that specializes in advertising novelties for exhibitors, is a candidate for city clerk on the Democratic ticket.

Ludwig Schindler, who succeeded Louis Frank as manager of the next annual convention and exposition of the Exhibitors' League, is actively taking up his new duties. Mr. Schindler is well known in local film circles, and is the proprietor of Schindler's theatre.

On February 26 the Crystal theatre, at North avenue and Washtenaw, Chicago, belonging to Shaffer Bros., will be torn down for the erection of a new theatre at this same location. The new Crystal will be one of the largest and most modernly equipped photoplay houses in Chicago. It will have a seating capacity of 2,000. It is expected that the new Crystal will be ready to open on September 1, 1917.

Hereafter Chicagoans must go to the Studebaker to see Annette Kellermann in mermaid garb. No advertising or publicity will now be issued by the managers of the local exhibition bearing the likeness of Miss Kellerman in undress. This move was made at the request of some women's organizations.

William Fox was in town last week to look over the ground preparatory to the opening of "The Honor System." He expressed himself as being highly gratified with Chicago's reception of "A Daughter of the Gods."

Mary Pickford's recent Chicago visit inspired Lucile Goldstine to write a eulogistic poem on "Little Mary" for the Chicago Herald. Miss Goldstine is the 13-year-old daughter of Max Goldstine, manager of the local Artcraft exchange.

C. E. Holah's many acquaintances here will be interested to know that he has been appointed manager of the Omaha Pathe exchange. Mr. Holah took up his new duties last week.

Plans for a West Side picture house to cost $350,000 have been completed. The new theatre will be erected on the northeast corner of Twenty-sixth street and Crawford avenue. The plans call for 2,000 seats. Louis J. Krejci has been in charge of the negotiations.

Major M. L. C. Funkhauser is going after alleged violators of the "Pink Permit" privilege. To date twenty-four exhibitors and four exchanges have been haled into court to answer charges of admitting persons under twenty-one years of age to see "Pink Permit" pictures. The city is employing a number of spies to watch for further violations.

More than 100 Chicago theatres have booked "The Seven Deadly Sins" series.

Lubliner and Trinz have booked "Patria" for their entire chain.

The Owl theatre, a thousand-seat picture theatre located on State and Forty-seventh streets, is open to the public. The theatre is owned by Messrs. Flower and Myer, who also own the Prairie theatre.

W. H. Lawrence who has been on the road for Fox through Illinois and Iowa, is now assistant manager of the Chicago Fox exchange.

AMONG THE EXCHANGES

Vancouver Distributer of World Surprised

A peculiar situation confronted S. B. Taube, representing Regal Films, Limited, upon his arrival in Vancouver, B. C., to establish an exchange there for distribution of new World Film productions.

According to reports from Vancouver, Mr. Taube found another company there known as World Films, Limited, and it is said was informed that he would not be permitted to release any World pictures in British Columbia as the local company claimed to have secured all rights to the name of World Films. This company, it is stated, is engaged in selling stock and is not connected with the World company. Mr. Taube declared he was going right ahead with his distribution plans.

Moves in St. Louis Exchange

Charles S. Goetz, formerly with the International exchange in Cleveland before the International's merger with Pathe, has been made manager of the General Film Exchange at 3610 Olive street, St. Louis, relieving Assistant Manager Miller, who took charge of the office temporarily upon the resignation of H. P. Wolfberg a few months ago.

George Baldson, who has been connected with the New York branch of the V-L-S-E. exchange, was sent to take charge of the St. Louis branch at 3630 Olive street, to succeed A. N. Webster.

Lew Bent, who has long been identified with the film industry in St. Louis and surrounding territory, succeeds I. P. Rosenberg in handling the Selznick pictures for St. Louis and eastern Missouri. Mr. Bent has his office in the Plaza Building, 3320 Olive street.

Pathe Man Goes to General

C. E. Shurtleff, until Saturday, manager of the Pathe exchange in Cleveland, has become district manager of the General Film Company, with offices here. His territory includes portion of New York, West Virginia, Pennsylvania and Ohio.

Former Theatre Man Returns to First Love

Loomis L. Barry a theatrical manager of many years experience who is now affiliated with a prominent motion picture exchange expects to return to his first calling that of managing a theatre devoted to motion pictures exclusively.

Mr. Barry is noted as an expert organizer, economist and booker, and was one of the first exhibitors to refuse to book features for the theatre he was connected with unless he had reviewed them in advance in order to guarantee his patrons only the best and most entertaining and interesting. He has been manager of several up-to-date picture theatres in New York City and Chicago.

Management of Mutual Memphis Office Changed

E. L. Rife Succeeds R. L. Smith—Exchange Men Active in South—Exhibitors Believe in Long Runs—State Right Features Wanted

R. L. SMITH, who assumed management of the Memphis branch, Mutual Film Corporation, tendered his resignation, effective February 10. E. L. Rife, for more than eighteen months in charge of the Mutual's serial department, assumed charge of the office February 12, and J. S. Cooper, formerly booker, has been appointed assistant manager. Mr. Smith leaves to take a position in the serial department of the Universal at Oklahoma City.

Aaron Laskin, manager of the Kempner theatre, Little Rock, Ark., a combination house using pictures and tabloid musical comedies, believes in discounting the advance deposit system. He recently tendered the Mutual Film Corporation a check covering the full contracted price of "The Perils of Our Girl Reporters" series, taking advantage of a handsome discount offered, and is now congratulating himself therefor.

S. S. Harris, general manager of the Gem Amusement Company, Little Rock, has announced the final taking over of the Crystal theatre, a former opposition house which Mr. Harris has been operating for some months on a conditional lease.

With the coming of spring, state right features should show a little life in the Arkansas-Tennessee-Mississippi territory. Salesmen with feature rights to dispose of are earnestly endeavoring to place prints with state right buyers covering this field.

Loew's newest theatre, The Lyceum, Memphis, opened to a very satisfactory business and continues to gain patrons with more of the same sort of vaudeville and excellent pictures. At present all film attractions are shown seven days, but a midweek change is contemplated soon.

General Move to New Quarters by S. F. Exchanges

Fox California Headquarters Now Entire Building—Warner Film on Film Row Again—Notes of Exchangemen and Bookings

THE Warner Film Attractions, of which J. L. Warner is the head and active manager, has given up the quarters in the Pacific Building, San Francisco, taken over shortly after the California rights to "The Crisis" were secured, and is once again to be found on Film Row. The premises vacated by the International Film Service, Inc., on the first of January at 280 Golden Gate avenue have been secured. "The Crisis" has just completed a two-weeks' engagement at the Columbia theatre on Geary street, San Francisco's finest playhouse, and will be seen at Oakland, Cal., at the Kinema theatre, recently opened by the Kehrlein interests of Fresno.

The William Fox Film Corporation has removed to its own building at 243 Golden Gate avenue, being the second film exchange in this city to occupy an entire structure.

Moving plans are also being considered by All-Star Feature Distributors and Golden Gate Film Exchange at 234 Eddy street and by the De Luxe-Lasky Film Company now in the Humboldt Bank Building. Vitagraph at the end of this month removes to the Musical Building at 985 Market street.

One of the latest film exchanges to enter the local field is that of the Pacific Photoplays Company, which has taken over quarters at 948 Market street. This concern is headed by Mitchell Leichter and F. C. Richardson, and a number of feature productions have already been purchased.

J. W. Allen, assistant to Manager Wobber, of the Progressive Motion Picture Exchange, is on his way to the Orient, where he will spend several months seeking to exten the business of this concern and of investigating the needs of the foreign markets.

C. B. Price, the Western division manager for McClure Pictures, arrived recently to look over the California field and to confer with O. E. Childs, the special representative stationed at San Francisco.

The National Film Company, one of the latest concerns to enter the San Francisco field, has established headquarters at 5 Kearny street.

Arthur S. Kane, Western division manager for the Artcraft Pictures Corporation, returned recently to his headquarters in the Pacific Building, following a stay of several weeks in the Northwest, where the Mary Pickford productions have been booked heavily.

H. J. Henrioulle, formerly with the Pathe Exchange, Inc., and more recently with the International Film Service, Inc., is back again with Pathe, and is filling the position of assistant to H. E. Lotz, the local manager. The management of the Imperial theatre, where "Patria" is being shown, is delighted with the initial results of this serial, and good bookings are being made through the territory on this and on "Pearl of the Army."

The Independent Film Exchange on Golden Gate avenue is handling the Sontag and Evans film, the "Folly of a Life of Crime," which has a wide appeal in Northern and Central California, where this famous pair of bandits operated.

JUST FOR FUN

By LONGACRE

PRESS agents' expense accounts soared with the popping of corks on Washington's birthday eve, when the exhibitors of Brooklyn and Long Island joined forces and projected another ball into the midst of the trade that was only just recovering from the sensation caused by Larry McLean's entrance into the ranks of picture stars. Stauch's, down at Coney Island, was the setting.

We took considerable pains to gather the following statements from the various press agents. They contain all the reliability of a straw vote and tell exactly which company carried off the honors.

Pete Schmid (Artcraft): Al Lichtman and I knocked 'em off their seats.

B. P. Fineman (Art Dramas): Betty Scott shaded all the rest from start to finish.

H. H. Van Loan (Universal): Violet Mersereau and I were the main figures, to say nothing of Mrs. Mersereau.

Bennie Zeidman (Fairbanks): Doug's entrance into the place was the most dramatic moment of the evening. Anita Stewart was with him and made a pretty fair impression.

Frank Shaw (Vitagraph): Anita Stewart's entrance into the place was the most dramatic of the evening. Doug Fairbanks was with her and made a pretty fair impression.

Eddie O'Donnell (Arrow): "The Decanter" is the best state rights picture ever produced.

A PECULIAR item listed on the requisitions for the Metro-Yorke studio drew the attention of Auditor W. J. Gibson. On the slip was set forth this item: "Two barbers, $7.00 each—$14.00," and Gibson found that Director Oscar Apfel had used fifty extra men whose heads had been clipped close, as they had to play Indians in the picture, "The Hidden Children."

A CONTEMPORARY avers that Fritz Tidden's daily visits to the suburbs of New York are made for the purpose of collecting material for a treatise or novel to be entitled "Brunette Beauties of the Bronx." While this title is fully descriptive of the contents no doubt, it has come to our ears that it is to be changed to "Harems of Harlem" or "Stauch's Startling Stars."

THE following might be printed under either of two heads, "Why Editors Take Three Hours for Lunch" or "Why Pages Such as This Are a Necessity." But as we are unable to decide which to employ, we submit them both, allowing the frenzied reader to select the more appropriate one. To quote:

Emmy Wehlen, the charming little Metro star, attributes much of her vitality and constant good spirits to the fact that she is taking electric light baths. Miss Wehlen discovered the treatment about the same time that it was announced to the world by the eminent scientist, Dr. Ferdinand Herb, but she says she uses it as a "mental tonic."

"When I have the blues," said Miss Wehlen recently, "I have rose-tinted lights turned on me. The depressed feeling soon vanishes. When the gloom is deeper, without any real reason that I know of, I have amber lights play upon my neck and shoulders, and a glow of contentment is soon diffused all through me. But when I am simply fatigued and want to be refreshed in body and spirit, I sit entirely surrounded by strong white lights, and 'that tired feeling' vanishes like magic.

"I call my electric light bath my winter sunshine, for it takes the place of the sun baths I am able to take in the summer time, or in a warmer climate even in the winter time. But even in a sun-parlor I do not like to take sun baths in winter in this cold New York climate."

THE fact that Sara Haidez, vampire in "The Greater Woman," is fond of bologna sausage completely shatters our illusions. Along with others, we always thought that the vampire's favorite dish was toasted violets with a djer kiss highball on the side.

BELOW is printed the second episode of the serial so successfully launched in our last issue. There may be only one more so you had better begin reading now in order to reap the full benefit of the next:

THE FLY IN THE OINTMENT

Synopsis of Preceding Episode
In Last Week's Motion Picture News
If You Are So Anxious

Bird tracks led to the spot where the feline had crouched.

Only cat tracks marked the newly fallen snow from that point onward to the end of the episode.

Just why the bird walked will remain a mystery until the next episode.

Be it known that the natural instinct of a Blue—

(End of Second Episode)

N.B.—Space is stolen, profiting the boss, when the reader combines the last and the first words of the episode.—W. Kane H.

THE greatest subscription solicitor who ever wrote an editorial has taken Horace Greeley's advice. Selah!

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., March 10, 1917

EDITORIAL

Included in the cigarette butts, matches, newspapers, stills and dead press matter that cover the floor of the editorial department are sheets of pink, blue, yellow and white paper. One day one of these sheets, of the yellow skinned variety started to smoulder having come in contact with an over-ambitious match. We hastily summoned aid and put the young conflagration out. After we did so we were extremely sorry for it should have been allowed to burn. It was press copy from a picture company labeled "Daily Bulletin" or something to that effect. Why does the press department of a reputable company insist on sending daily dope to a weekly paper? The stories are always duplicated in the trade paper copy. We suppose the office boy or his second assistant shoves all the copy he can lay his hands on into each envelope and then gives it to his third assistant to deliver. It is a practice that makes the editors go out and eat red meat. And besides none of the copy receives proper consideration when there is such a superfluity of stories. Maybe the fact that paper is going down in price has something to do with it.

LOCAL NEWS

—Stauch's, Coney Island, was the goal of many from here on Washington's Birthday Eve. last, it being the occasion of the B'klyn & L. I. exhibitors' entertainment.

—Ben Grimm, who is sometimes known under the name of Grief, was there 2, he never being seen alone or without something in his hand.

—Merger Note. Bennie Zeidman, Double H. Van Loan and Pete Schmid ate lunch together 1 day last wk.

—Some few from here took a day off last wk., the occasion being the anniversary of the birthday of Geo. Washington, 1 of our most noted presidents, from whom the capital city of the U. S. derives its name.

—Bill Johnston is vacationing, or was at this writing, it being written on the anniversary of the birthday of Geo. Washington, as ye ed did not take a holiday as did some others. Mr. Washington was 1 of our most noted presidents.

F. R. Hirsch, the F. often standing for Fritz, the w. k. collector, has purchased a green suit, which he planned to wear for the 1st time on the anniversary of the birthday of Geo. Washington, 1 of our most noted presidents, from whom the capital city of the U. S. derives its name.

—At the present writing ye ed is looking forward to a lunch that P. A. Parsons is planning to give on Tues. next. When this is read the lunch will have been consumed, however, so we extend our thanks to P. A. now.

—It's about time for Bill Parke's serial to come along now. It will be a Pathe (adv.).

—Someone please ask Violet Mersereau how her psychic scenario is coming along.

—News are rather scarce this wk.

PHOOLISH PHIL'S PHILM PHILOSOPHY

—Happy endings would make the audience happier sometimes if they wuzn't so happy.

—The low brows of many movie heroes are covered up with long hair.

—Just because an actor is proud of his makeup there is no good reason for showin' it all off in a closeup.

NEWSY REPORTS FROM ALL SECTIONS

Jacksonville C. of C. Appreciates Picture Business

The Jacksonville Chamber of Commerce will issue a semi-monthly paper devoted to the motion picture players and studios in Jacksonville, and will endeavor to show to the public at large the co-operative spirit of the principal civic organization in the city. The paper will be distributed to the various newspapers in the United States and Canada, and because it will not in any way resemble a "press agent" sheet, it is expected the periodical will be well received.

Management of Australian Film Concern Changed

A change has been made in the management of the Australian Feature Films, Limited. Mr. Alec Lorrimore who has arrived recently in Australia has taken over the sole management of the firm, and Mr. Sudholz has been reappointed as manager of the Progressive Film Exchange, which controls the whole of the Mutual program, exclusive of Charlie Chaplin, and which is conducted in conjunction with the Australian Feature Films.

No Minnesota Censor Bill

Despite disturbing rumors previous to the session of the Minnesota Legislature, no censorship bill has come up in the six weeks that body has been in session. If a measure does show reports predicate but scant consideration will be given it.

IN AND OUT OF TOWN

D. G. Markowitz, of the Supreme Feature Film Company of San Francisco, is in New York on business bent.

H. G. Segal, of Boston's Globe Feature Film Company, spent two days in town last week in search of "sure-fire box-office attractions" for his territory.

Cleveland was represented in New York for three days of last week by F. L. Greenwald and Fred Schram of the Exclusive Features Company.

Harry Grelle, of the Supreme Feature Film Company, has returned to Pittsburgh after several days spent in New York.

J. Ernest Williamson of the Williamson Brothers, returned to New York last week from the West Indies.

Richard Travers of Essanay, is in town.

Leah Baird has returned from Los Angeles.

Sam Rork, Keystone publicity dispenser, is in New York, at the Knickerbocker.

Serials Back in Popularity in Elizabeth, N. J.

Exhibitors Credit Higher Production Standard, Citing "Patria" and "Sins"—Long Runs of Features Are the Rule

PRESENT box office returns of Elizabeth, N. J., motion picture playhouses are strongly indicative of the return of the serial to popular favor. For several months exhibitors had abandoned the serial as a part of their program. Those shown in the immediate past had won little favor with their audiences. In the months that followed there were a few who bemoaned their absence.

But now all is different and the serial picture has again taken its former place as an essential part of the program. Local exhibitors declare the change in sentiment of the patrons is due entirely to the change in the serial itself. Manager William E. Madden of Proctor's Broad Street Playhouse summarizes as follows:

"I had begun to think the serial belonged to history. Its resurrection is due largely I think to the fact that producers have awakened to the fact that the serial may be made to include features never before dreamed of. With the enlargement of their field of operation has come increased patronage and popularity. Take for instance 'Patria.' Mrs. Castle is herself, of course, a drawing card. Then the story is one of interest. There is the wealth of action and dramatic force, but what has most appealed to me in 'Patria' is the drawing power it exerts on a class of patrons who are not usually interested in motion picture exhibitions.

"I can safely say there are hundreds of women who have not missed an episode of 'Patria,' simply because they wish to see the gowns worn by Mrs. Castle, whom they recognize as the best dressed woman in New York."

"The Seven Deadly Sins" was also given a very flattering reception at the U. S. Garden theatre where the first episode was shown during the past week.

Manager Frank G. Hall of the Strand theatre, has announced that the success attending the inauguration of the policy to run super photoplays two weeks at the Strand meant its indefinite continuation. "The Birth of a Nation" several days ago completed its fortnight run with box office returns showing materially increased business during its final days. This is considered significant when records show that previous to the Strand showing "The Birth of a Nation" had been seen by upwards of 40,000 persons at other local playhouses.

The Strand management believes "The Birth of a Nation" will prove no more popular in Newark, than other super photoplays it has arranged to exhibit in the immediate future. Commencing Monday the Strand will show "Intolerance" for another two weeks. "Intolerance" will be followed by a two weeks' run of "Joan the Woman."

Webster Campbell (Essanay)

Publication Sunday Laws Not Applicable to Films

The contention of T. Guy Perfect and Elmer House, Huntington, Indiana, exhibitors that the showing of films of news events on Sundays made them, like newspapers, exempt from the workings of the Sunday law, was shattered recently by an opinion handed down by a Circuit Court Jury. After six hours deliberation the jury disposed of the matter with a conclusion that a motion picture show is under no circumstances similar to a newspaper, and hence is not to be governed by laws applying to the Fourth Estate. A fine of one dollar each was impressed on the exhibitors.

Poor Business Closes Houses in Memphis Suburbs

For more than a year suburban business in Memphis, has been slowly dying. Five of the largest and best built suburban houses have been closed for some time, and in the last three weeks two of these houses have been converted into "Piggly Wiggly" markets, the euphonious title covering a series of penny stores that have been successfully introduced. It is rumored that one other suburban show owner is negotiating with the chain store people and may lease to them.

Compromise Censor Bill Will Pass in Nebraska

Dafoe Measure Providing Film Inspection on One Complaint Shelved Through Exhibitors' Efforts, for Favorable Act

NEBRASKA is to have a censorship law. Early in the legislative session, which is now underway. State Representative Al. N. Dafoe from Tecumseh, Neb., introduced a bill making it necessary, when only one complaint was filed, for the exhibitor or exchange to immediately send the film to the Nebraska Conservation and Public Welfare Commission at Lincoln, the capital, for inspection. If the commission disapproved it, the picture could not be shown in the state. The exhibitor had to pay the express charges and $1 fee for the inspection. If the commission disapproved the film strong enough, it could be destroyed forthwith, without compensation to the owner. It also gave mayors the power to appoint boards of censorship with final power.

Exhibitors and exchange men from all over the state, aroused by the radical bill, immediately met and laid plans to prevent its passage. They sent a committee to Lincoln. This committee found Mr. Dafoe a wealthy banker, real estate dealer and lawyer. He said he had been to a motion picture show just once in the last two years, and had seen an evil picture full of rottenness. He had no grudge against the motion picture men or the business, he had no desire to play for public opinion, and he was not a radical reformer. He merely thought he was doing his duty toward the public. When the motion picture men showed him their side of the case, assured him they, too, were desirous of preventing the exhibition of evil pictures, and offered suggestions for a new bill, Mr. Dafoe readily agreed.

Another bill was drawn up and taken to Lincoln. Exhibitors from all over the state swarmed to the state capital on Tuesday, February 13, when it was taken before the committee. Mr. Dafoe agreed to abandon his former bill, and to urge the new one for passage. It is certain to be passed. It provides, in part:

"That twenty-five people who have seen the picture must make a written complaint to the Nebraska Conservation and Public Welfare Commission;

"That the exhibitor or exchange manager must immediately send, prepaid, with a fee for inspection, the film upon being notified that such complaint was made;

"That if the commission disapproves of the film, the motion picture man may have it returned to the county wherein the complaint was filed, and there it can be taken before a district court jury, the jury to finally decide whether it shall or shall not be shown in the state.

"That any picture not approved by the national board of review, before it can be shown in the state must be inspected and approved by the state commission. If the commission does not approve of it, the owner can not have recourse to the jury as in the case of the regularly approved pictures."

Des Moines Third City to be Given "Snow White" Party

ARRANGEMENTS have just been completed by the Kansas City Feature Film Company, of Kansas City, Mo., distributors of Paramount Pictures in that section of the country, with the Des Moines Capital, the leading newspaper in that section, for the showing of the Famous Players production of "Snow White," in which the popular star, Marguerite Clarke, is starred, to the children and citizens of Des Moines, Iowa, on March 3, free of charge.

This is the third big "city party" that has been arranged by A. D. Flintom, president of the company in Kansas City, the former parties having been given in Kansas City, Mo., by the Kansas City Star, when more than 115,000 persons saw the picture, and the second being when the city of Topeka and the Orpheum theatre were hosts to the citizens of Topeka.

The Des Moines Capital is published by former United States Senator Lafe Young, one of the most prominent figures in the state of Iowa, and his paper will present the picture in the Des Moines Coliseum, for the citizens, especially the children, and the inmates of the city's charitable institutions. At this party, also, the guests of honor will be the members of the Iowa State Legislature who are in session, and their families. Admission will be entirely free for all, and arrangements are being made to handle many thousands of people.

The original plans for the showing of the picture was for Saturday, March 3, but so great has become the demand for the viewing of the picture that it is likely that the production will also be shown the following day. The Coliseum is the city's big convention hall, with a seating capacity of over 5000, and although not as large as Convention Hall, in Kansas City, which holds 16,000 people, the arrangements are so made that the Capital expects to be able to show the picture to at least 30,000 or 40,000 people during the performances.

The municipal motion picture show that was given to the children and grown-ups of Topeka, Kansas, on Sunday, February 18, was a huge success in its every detail. The Topeka Auditorium, the largest hall in the town, was utilized for the showing of "Snow White," and there was no end of praise given for the delights it brought to the city's people.

Occupation Tax Fought in Neb.

Nebraska exhibitors are fighting a bill in the state legislature which, if passed, will place an occupation tax against all motion picture theatres in the state. It is known as Senate file 224, and was introduced by Senator Tanner of Omaha. It provides that in Omaha, the metropolis of the state, each motion picture house shall pay an occupation tax of $10 a year, in Lincoln, $7.50 a year, and in other towns from $2 to $5, according to population.

Interstate Picture Attendance Result of Blue Laws

North Dakota motion picture houses and patrons alike are learning how blue a set of blue laws may be when rigidly enforced. For three weeks now every theatre in the state has been closed on Sundays, because the attorney-general is going to show what it means to have every law enforced.

In the meantime residents of border cities are going into other states to see their films. It is predicted that the blue laws will be scratched, and that wholesome entertainment will be permitted on Sunday. The blue laws make blue Sundays when you take away a man's newspaper, his cigar and his film. The theatre men are standing pat and standing the losses in hope of a better day.

British Columbia Censors Reject "Damaged Goods"

"Damaged Goods," the Mutual's production starring Richard Bennett, has been rejected by the British Columbia Board of Censors. C. R. Dippie, manager of the Mutual Exchange in Vancouver, was unable to hold the picture in that city for more than a day or two, as it was due to be shown privately before the Moral Reform Association in Edmonton, Alberta, on February 12, but he intends to bring the picture back to Vancouver in the near future, and conduct a systematic campaign in an effort to have it reconsidered.

It is planned to show it before doctors, social workers, clergymen, and others, to secure a consensus of opinion as to its desirability as an exhibition before audiences of a suitable age.

F.I.L.M. Club in Milwaukee

Milwaukee has a F.I.L.M. Club. At a recent meeting held in the offices of the Mutual Film exchanges, the newest link to the chain of the F.I.L.M. clubs now extends the country over was added. Though Milwaukee has not heretofore boasted of a F.I.L.M. Club, it was the first city in the entire country to have an organization along the lines of the F.I.L.M. Club. This was the Film Men's Credit Association, organized some years ago by the local exchange men.

The following officers were elected at the initial meeting of the F. I. L. M. Club: Alfred Tanzer, president; Jack Thompson, vice-president, and Robert Hess, secretary.

Censor Advocate Warns Body of Exhibitors

Warning that unless members of the Indiana Motion Picture Exhibitors' Association kept their business clean the same thing "would happen to them that happened to the liquor traffic" was embodied in an address delivered before that body a short time ago by Representative Charles A. Johnson, of Gas City, Ind., author of one of the moving picture bills that have found their way into the Legislature.

Johnson is a minister and a lecturer. When he learned that the Congress had pending a bill for the creation of a national censorship, he made no fight for the passage of his bill.

Early March Releases from Universal. Left to Right: "An Amazing Adventure" with Roberta Wilson and Charles Perley, "Desperation," a Gold Seal, and "Gates of Doom," a Red Feather, with Claire McDowell

Ethel Barrymore Makes Studies of Romany Tribes for Gypsy

GYPSY rites and ceremonies of ancient origin are being studied by Ethel Barrymore and her director, John W. Noble, for use in her forthcoming special seven-act Metro-Columbia production, "The Call of Her People," a screen version of Edward Sheldon's play, "Egypt." In this production Miss Barrymore plays the part of the gypsy girl, "Egypt," who is taught by an aged woman of the Romany tribe the love charm to win a man's heart, and the death charm in the event that he should prove false.

Miss Barrymore, in her researches in preparation for this great production, delved deep into gypsy lore, reading many of the important books written in English on the subject, and some in foreign languages. The origin of the gypsies had interested her, and she hoped to discover the truth about this strange race. Although Egypt has been supposed to be the original home of the gypsies, the best authorities, Miss Barrymore found, believe them to be of Hindoo and Persian origin, descendants of the twelve thousand men and women musicians, called "Luris," sent from India to the Persian king, Behran Gour, to supply his songless land with music.

Language, customs, beliefs and tribal ceremonies of the real gypsies are all coming in for a share of Miss Barrymore's belief, and she declares she is as interested in her research work as in the portrayal of the part of "Egypt" in "The Call of Her People."

Shift in Management of Big Lynchburg House

The Isis theatre, Lynchburg, Virginia's largest exclusive photoplay house, changed hands last week, Jake Wells passing the control to Charles M. Casey. The deal occasioned much surprise in local film circles.

Wells is said to have spent much money in improvements since he took hold a year ago, but though generally accepted as the best picture house in Lynchburg, the Isis has never proved a successful business venture. Guy Barrett is to manage the Isis, and also the Belvedere, Mr. Casey's other local house.

"Sins" Star in New Production

Shirley Mason, the young star of the McClure serial, "The Seven Deadly Sins," has a leading part in "The Law of the North," a five-reel Edison production that will be released through the Kleine-Edison-Selig-Essanay Service on April 2.

In a comparatively small cast, "The Law of the North" presents a number of players who are unusually well-known. Besides Miss Mason, there are Sally Crute, Pat O'Malley, Richard Tucker and Charles Sutton, all of whom are familiar to motion picture patrons and all of whom are favorites wherever they are known.

Triangle Branch Notes

C. D. Struble, recently managing "Where Are My Children?" in this territory, has been made manager of the Kansas City Triangle territory. A. J. Reed has been appointed manager of the McClure series, released through the Triangle.

Raymond McKee (Metro)

Montreal House Rebooks Vita Success

"The Girl Philippa," Vitagraph's new eight-reel presentation of Robert W. Chambers's novel, with Anita Stewart in the title-role, and "The Secret Kingdom," Vitagraph's current adventure serial starring Charles Richman and Dorothy Kelly, last week broke all box-office records in Montreal at the Imperial theatre.

"The Girl Philippa" played four days at the Imperial to a box-office total that, to quote the management, "smashed every record this or any other theatre in Montreal ever had.

A. L. Gorman, manager of the Montreal branch of Vitagraph-V-L-S-E, then arranged for the reappearance of "The Girl Philippa" at the Imperial theatre for another run next week.

"The Secret Kingdom" also drew unusually large crowds to the Imperial.

Ventilation Wave Strikes Pittsburgh

A wave of ventilation has struck the screen theatre men of Pittsburgh, and the exhibitors are doing their best to furnish fresh air to their patrons.

For some time the theatres of that section have been badly ventilated with the result that the people selected only the theatres which had the best ventilation and many of the theatres found that their receipts fell off considerably as a result.

Right away the management of the theatres got busy. Large exhaust fans were put into many of the houses and new heating systems were also installed. Nothing that would in any way assist in making the theatre more popular was overlooked and pictures are now as popular as ever with a fair distribution of the patronage to all the theatres instead of to a few.

"Egg Performance" for Charity

W. A. Andlauer, manager of the Bonaventure theatre, Kansas City, is giving a benefit performance for the Mercy Hospital, at which an admission of two eggs will be charged. A nine-reel program will be given, and the eggs will go to the crippled children taken care of by this institution.

SCREEN EXAMINATIONS

"Arsene Lupin"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

"ARSENE LUPIN" is as enjoyable "reading" in pictures as it was in story form. The scenario is smoothly developed, and the trick elevator is particularly well done in pictures. Paul Potter's stories carry the usual suspense interest of all good detective tales, and while the actual visualizing of the characters serves to emphasize the improbability of some of the coups of the clever crook, only the supercritics of an average audience will see any defects in the "logic" of the situations, and this kind of interest will doubtless increase rather than decrease the business of the house showing the pictures.

The housekeeper discovered bound and gagged

One wonders, at the beginning, how the "moral" is to be brought out. But, in fact, there seems to us a very strong moral to this play. Gentleman crookedness does not satisfy the soul of the man who is clever enough to do as he pleases, and he finally reforms because he cannot bear the thought of the girl he loves being "a thief," and this makes him see how he himself is really regarded by the world, using his own personal standards for judgment. The handling of the roles by Earl Williams and the brilliant supporting cast of well-known Vitagraph favorites was flawless.

THE STORY AND PLAYERS

Arsene Lupin (Earl Williams), prepossessing and clever, prefers matching his wits against the Paris police to more honorable endeavor. As the "Duke of Charmerace," impersonating the duke and succeeding to his estates and wealth, the mystery surrounding the playful Lupin, who signs his name on the bare wall or a note left in the place of the valuable trophies he secures, is unsolvable.

When Lupin falls in love with Sonia (Ethel Gray Terry), private secretary of one of his victims, he receives the shock that changes his life. For he discovers Sonia hypnotized by the wealth about her, has taken advantage of his own thefts to attempt to steal for herself a valuable trinket from her mistress.

Persuaded by his faithful nurse (Julia Swayne Gordon) he makes a startling getaway from Guerchard (Brinsley Shaw), the shrewd detective who has solved the secret of "Lupin." A secret elevator, which captures the detective and cages him while Lupin impersonates the detective himself, and leaves with Sonia for a better life, furnishes a sensational climax.

"The American Consul"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE audience is obliged to fill in itself some serious gaps in this story, and at other points the action is too obvious. If more imagination had been used by the scenario writer and the director, they might have saved an unsatisfactory production for a better classification.

One hardly can be expected to get thrills of patriotism in full measure, when the "rescue" of the American Consul by United States marines is assured as a foregone conclusion before the marines are even introduced. The working up to climax is either too quick or lacking in essential detail at several points in the story.

The character work of Theodore Roberts is good, but not his best. He has too much to be expected to carry alone, in the unimaginative manner in which this entire plot is handled. We believe there was a good story possible, and the cast assembled deserved a getter chance to record their talents.

The play by Paul West had some strong spoken lines to carry it over, and the pictured version was not supplied with the action which must be substituted where spoken lines have been depended on to carry the "punch."

THE STORY AND PLAYERS

Abel Manning (Theodore Roberts), a country lawyer, imagines he is a statesman. He gets the opportunity of his life to speak at a political rally, and is promised a job by Senator Kitwell (Ernest Joy) as a reward. His daughter Joan (Maude Fealy) believes in him, and when, in Washington, he is refused even admittance to the Senator's offices, he is at his wit's end. But Pedro Gonzales (Charles West) plans a revolution in Mexico, and needs an American Consul he can "use." Abel, receiving word from Joan that she is on the way to Washington to join him, breaks in on Kitwell without ceremony, at just the moment Pedro is making his nefarious proposition, and Kitwell appoints Abel to the post.

In Mexica Geoffrey Daniels, suitor for Joan's hand, is now a young mining engineer, and as soon as Abel is threatened by Pedro, he calls the United States marines by wireless and effects the rescue of Abel and Joan from the Mexicans, who have abducted Joan, and are about to execute Abel at Pedro's orders.

"Hell Morgan's Girl"

(Bluebird—Five Reels)

REVIEWED BY F. G. SPENCER

HERE is shown a picture of five full reels of stirring scenes depicting the many different sides of a woman, who, though living among the denizens of San Francisco slums and, to all intents and purposes being one of them, still retains the finer instincts of womanhood and further than that fully displays them.

The picture shows her many moods—she is capricious, vivacious, captivating, terror-awaking, but withal lovable. That there is such a person in real life cannot be doubted, though they may be few and far between. The heroine is given ample opportunities for the display of her histrionic ability and there is not a single instance where she shows the slightest laxity.

The human derelict, the wily political wardheeler, and other species of flotsam and jetsam are ably represented, and the picture should most certainly make a good State Rights proposition. In the main the photography is good, the only exception being a murkiness in one scene, due possibly to atmospheric influences.

THE STORY AND THE PLAYERS

Roger Curwell (William Stowell) declines to abandon art or for a business career, so his father stakes him to $10,000 with which to carve his own career. This money soon goes and he is found on the Barbary Coast, down and out. He wanders into "Hell" Morgan's (Alfred Allen) dive and there encounters Lola, the heroine (Dorothy Phillips). She intercedes in his behalf and raises him from the slough of despond and the depths of degradation to which he has fallen. Sleter Noble (Lon Chaney), the political power behind the fallen, who has designs on Lola, whom he desires for his own, notices the interest she is taking in Roger and moves to circumvent them. In the meantime Roger's father, Oliver Curwell (Joseph Girard), dies and bequeaths his millions to Roger. The artist's model—with whom Roger squandered his $10,000—while on a "slumming tour" with members of an artists'

Released Mar. 11
Triangle. Kay. Bee

Thos. H. Ince
again reveals his
exquisite star

Enid Bennett in
'The Little Brother'

A tender romance of youth — A dramatic wildflower, breathing the fragrance of girlhood happiness — A sparkling heart-tale bubbling over with the joy of living!

Thos. H. Ince
soon will present
his "wonder-boy" star

Charles Ray

in a new and refreshing
play of the country

Triangle
Kay-Bee

ken from their beds, was well photographed by Pathe and International cameramen, and the results show to fine advantage in this episode of "Patria," which goes under the title of "Red Night." The series of views of the burning freight cars, and the explosions of the loads of ammunition is not at all a usual sight and their presence in the serial does much to uphold its name for thrills and sensations.

THE STORY

Patria succeeds in downing the strikers at her plant by granting all their requests on the conditions that they undergo military training and that they forswear Baron Huroki and his villainous allies. But the next move of the Baron is to set fire to the docks where hundreds of carloads of Channing munition is waiting to be shipped to the war zone. Captain Parr, investigating on the docks at the time is stunned by one of the explosions and is rescued by Patria. They take refuge on board a boat lying in the harbor and this catches fire, with the result that they are obliged to take refuge at the top of a high mast. When this falls the lovers are precipitated into the bay and Parr is just rescuing Patria from a watery grave when the episode draws to its close.

"The Web of Desire"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

A WELL worn story of the manner in which wealth interrupted the course of marital happiness is presented in "The Web of Desire." Save for the obvious familiarity of the majority of its passages it produces the amount of sustained interest necessary to carry a picture of its length. The direction of Mr. Emile Chautard is average and he has made the most of the situations provided in the script by E. Lloyd Sheldon. In supervising his players he evidently told them to do as much kissing as possible. They do; in fact, the possibility of the kisses becomes improbable at times, but kisses are so immaterial in the welfare of a picture. Another point: We wish Mr. Brady would get another artist to adorn his subtitles with sketches. But this criticism cannot be confined to "The Web of Desire."

The work of Ethel Clayton, in the role of the wife, is at all times sincere, and while some of her close-ups do not carry great impressiveness, her performance as a whole is well in character and convincing. Rockliffe Fellowes acts the husband after the accepted pictorial fashion, and little Madge Evans as the child who often appears as the link between the slowly drifting pair does her usual clever work.

THE STORY AND PLAYERS

The Millers (Miss Clayton and Mr. Fellowes) rise to Fifth Avenue and wealth from comparative poverty. In his business Miller incurs the enmity of other capitalists who scheme to deprive him of the presidency of a certain company. To do this they employ Mordant (Richard Turner), a lawyer possessing Miller's confidence. He manoeuvers affairs so that Mrs. Miller decides to divorce her husband and succeeds in persuading her to transfer her portion of the company's stock to him, thus depriving her husband of the majority of votes. Later she learns that Mordant has tricked her at every turn and at the last moment enters the meeting and destroys the papers giving him power of attorney.

The Intruder

"Passion"

(Fifth of the "Seven Deadly Sins" Series-McClure-Triangle—Five Reels)

REVIEWED BY PETER MILNE

"PASSION," it seems, has been sufficiently overhauled and remade as to deprive the picture of the steaming significance of its title's first syllable. Passion, as a pictorial element, seems to be confined to the vampire subjects, and while there are a certain number of attempted seductions and allied scenes in this number of the McClure series, the offering as a whole is harmless. Considered as a piece of continuity "Passion" fails to pass judgment by the average standards of the day. The story fails to steer a clear course during the five reels and it jumps from one track to another so often that it never gets a firm grip on the interest.

Leonidas to the Rescue

The direction never shows brilliance. There are some scenes though that are entertaining or realistic in themselves. The fashion parade at the cabaret offers an opportunity for a dozen odd models to pirouette in the latest modes. The scenes of Palisades Park, one of the city's summer amusement places, bring all the grease and sand and dirt of the real place to the celluloid. These bits count only in their own favor; they cannot gloss over the story.

Shirley Mason this time is starred. Clifford Bruce hardly gives the impression of being the epitome of passion as the wrestler. George Le Guere is still the pleasing juvenile and the supporting cast is well selected.

THE STORY AND PLAYERS

Eve (Shirley Mason) through her devotion to the wrestling matches of the day, earns for herself undignified publicity and consequently her income is stopped by the trustees of the estate. Leaving Adam (George Le Guere) she seeks employment as a dancer at an amusement park where Leonidas (Clifford Bruce), the ex-wrestler, is giving swimming exhibitions. Eve is attracted by the brutal Leonidas and thinks he's great. She doesn't know he has a wife and that he mistreats her. Eve's employer (Bigelow Cooper) makes distasteful advances toward her and Leonidas comes to the rescue with similar proposals. She is only saved from his hands by the arrival of Adam who has been seeking high and low for her.

"The Greater Woman"

(Frank Powell-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

AND it evidently is the duty of the greater woman "not to judge or condemn, but to try to understand," thus is to be interpreted the object of this picture. Volumes might be written, and still the subject may not seem to be fathomed, but the greater woman evidently is she who still has faith against the great odds of a man of power into whose hands has fallen a weaker one who is destined to be driven to the wall.

Almost every conceivable angle of photoplay has been employed in this picture to make a success of it, but photography alone does not make a picture. That much-demanded element of purity is solely lacking. This film deals mainly with the wrecking of a man's peace of mind, a woman's innate trusting nature and the exposure of a man of the world. To what depths or lengths a man with means and power will go to attain his ends are more than amplified in these five reels. There is no lighter vein, no alleviation from the tragic, and even in the boxes at a performance at the Parisian Opera House, there still breathes intrigue—but then there's yet a fascination, and doubtless the film will prove a strong drawing card.

Marjorie Rambeau is given a rather difficult role to portray. She loves and does not love, she fears and is not afraid, she dares and yet is fearful of her step—but through it all she knows that HE has the master mind, and by his domineering ways has carried all before him. He has already asserted himself and declared that a stronger will most assuredly must subdue the weaker. And so it proves.

THE STORY AND PLAYERS

Auriole Praed (Marjorie Rambeau) is much admired by a neighboring farmer, Leo Bannister (Aubrey Beattie), but his bulldozing tactics while fascinating her also bewilder her and she reluctantly discards him. Her brother takes her to Paris, where she meets and marries Otto Bettany (Hassan Musselli), a young artist. On their return to New York, Bannister, who has neither forgotten nor forgiven Auriole for her seeming perfidy circumvents Otto's downfall through the medium of Ida Angley (Sara Haidez), the season's stage sensation. Poor Otto is susceptible! He falls, and Bannister uses every cajolery known to regain his first love and would have won had not Auriole had implicit faith in her husband and "understood."

"The Price She Paid"

(Selznick-Young—Seven Reels)

REVIEWED BY GEORGE N. SHOREY

THE telling in detail of a story that is not obvious, from the very first chapter, although it at first seems to be, and the unfolding of a character development that is not a duplication of hundreds of previous stories, such is "The Price She Paid."

David Graham Phillips painted a most powerful character in Mildred Gower; Charles Giblyn and Albert Capellani have animated this painting in a form that will be considered a classic a hundred years from now.

Take the individual characters which count so much in this sort of play. Donald Keith, the real hero, was far from the ordinary lover. You almost wondered why the woman could not find somebody worth loving until he appeared in the story—and then you knew at once that he was different from the rest. Yet only as the plot unfolded did the possibility of his offering the solution of Mildred's troubles become apparent. Stanley Baird, the poor, worthless, ne'er do well son of the rich, appeared to have all the inside track on the love-making until Donald spoiled it all, and you didn't think for a moment he was good enough for Mildred, and it was a big relief to see him lose out. Yet compared with the "General" what a heaven-sent friend he was. And so the story naturally progressed to an enjoyable finish that was not indicated at the beginning, and we vote it one of the best screen subjects ever produced. It is a big story, and the "price she paid" has been paid over and over again by many blameless women who don't know the sacred gift of love and ideals, who don't make for themselves the choice of true worth in a man their criterion.

The Real Man Sobers the Awakened Woman

In "The Price She Paid," Calra Kimball Young has a big role, and masters it with fine distinction, and seemingly perfect understanding of the strong emotions it connotes.

THE STORY AND PLAYERS

Mildred Gower (Clara Kimball Young) sacrifices herself to a marriage with a man of wealth but of disagreeable personality, "General" Siddall (Charles Bowser); she cannot stand his tyranny and returns home, only to meet a former admirer who insists on offering financial aid under the guise of an "investment." She is to become a great singer. She accepts this charity innocently until she is told by a frank admirer that this makes her a "kept woman." Then she actually does begin to struggle to really become a singer, and succeeds. She breaks with Stanley Baird (Alan Hale), and through the new acquaintance of an old music master and his delightful family, coupled with following the suggestions of Donald Keith (David Powell) she wins her laurels and, gaining her independence, finds also true love in Keith's protection.

"On Record"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

A WELL knit play, pleasing throughout and fully up to Miss Murray's previous success is registering atracively on the screen, is "On Record." We may say that Miss Murray has an unusual opportunity to register serious emotion, other than love and sweetness, and audiences will like the way she does it.

There is not a dull moment in the five reels of this story, nor does the harassed girl do any inexcusably stupid or irrational things to make the effect seem forced. Had they put the villain "on record," instead of just putting him out of court, in the climax, small boys would have thrown up their hats and even mature audiences would have excused the triteness. All of which means that this play really builds up to a very strong climax, and can be ranked as considerably above average.

It tells in the pictures much better than it reads in the synopsis, because there is genius and pains displayed in both acting and direction (which we believe go together.) Exhibitors can go as strong as they like on proclaiming the moral lesson of the play, too, and its impressive showing to the public the way criminals are kept track of by modern police records. This part is intensely interesting, not done in the usual stage method, but in a way to convince any one it is really the routine of criminal procedure. The evolutions of the aeroplane in mid air are well done, too.

THE STORY AND PLAYERS

Helen Wayne (Mae Murray), an innocent country girl, is engaged by the mother of Rand Calder (Tom Forman), an aeroplane inventor, as her private secretary. Martin Ingleton (Henry A. Barrows), a friend of Calder's, meets Helen, the day before she is to start her new work, and she in misguided innocence agrees to dine with him. Neither knows the other knows Rand Calder. A detective sees Helen meet Ingleton, and his embarrassment and refusal to introduce her to a friend who happens along excites the detective's suspicions. Ingleton admits he does not know her name, and she is convicted and put "on record" in night court, though the police matron secures suspension of sentence. Becoming engaged to Rand she discovers that Ingleton is about to sell out his invention to a rival firm. Ingleton threatens, and as a last resort induces Mrs. Calder to "investigate" the night court. He tries to "frame" Helen for disgrace in the eyes of Mrs. Calder, but Rand's faith in her, and the detective's memory saves her.

"Back of the Man"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

SOME of the passages of "Back of the Man" don't convince. It offers the story of a raw-boned country youth, who makes good in the city because one of the stenographers in the office pushed him ahead. The theme is a good one. A married man in the projecting room at the time of the showing muttered, "It's very often true." But it is not the theme at fault. It is some of the incidental bits of action. At one point Ellen tells Larry something that he didn't know and he should have known it. A little thing about the stock market it was that anyone in Larry's position had to know. The breaking off of romantic relations between Ellen and Larry smacks of unreality as neither of the parties take the trouble to explain. We don't think either Monte Katterjohn or Reginald Barker, respectively the author and director, meant the last scene to be taken at all seriously. The spectacle of the re-loving lovers marching to meet one another through a swamp will be greeted with great merriment. But laughs are always welcome.

The story, melodramatic as it is in its main situations, with its trial scene and the real culprit among the spectators, gets a pretty strong hold on the interest despite its weaknesses. The acting of Charles Ray as Larry is extremely good, save for a few scenes in which he is not sufficiently restrained in expression. Dorothy Dalton is a likable heroine, and J. Barney Sherry as Brooks is natural and pleasant.

THE STORY AND PLAYERS

Through the assistance of Ellen (Miss Dalton), Larry (Charles Ray) becomes the right hand man of Brooks (Mr. Sherry). Brooks desires him to marry his daughter, Muriel (Margaret Thompson), something of a worthless society girl. Sid Wilson (Jack Livingston), a companion of Muriel's in a number of wild escapades threatens her with blackmail on learning of her engagement. Ellen is heartbroken, realizing the man she loves has left her. To pacify Sid, Muriel breaks into her father's office during the night. She attempts to find some valuable bonds but is unsuccessful and Sid, in a rage, threatens her with a gun. They struggle and Muriel is killed. Larry, working late, rushes to the scene of the crime just in time to pick up the pistol and be arrested on circumstantial evidence when the policemen arrive. Ellen, part witness to Larry's arrest secretly marries him so that she will be unable to appear against him. The trial goes against Larry until Sid is apprehended and confesses. Later the reunion of Larry and Ellen comes about.

"The Fortunes of Fifi"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

PARIS in Napoleon's time has not often been the background of a picture. "The Fortunes of Fifi," an adaptation of the play by Molly Elliot Seawell, is laid in that period and offers Marguerite Clark all the opportunities that any star could demand to display her talent. In fact she has so many and the remaining players have so few of them that unless one was acquainted with the writings of the late Miss Seawell, he might well accuse her of concocting a vehicle specially for Miss Clarke. "The Fortunes of Fifi" abounds in light touches. A little white toy dog has almost a full reel to himself He is clever and walks on his hind legs and claps his front paws together very intelligently. Regrettably the play is not at all profuse in dramatic situations. In fact there are none to appeal to the senses of the average audience. There is not even a sign of cross purposes until the very close of the third reel. Then comes Fifi's scheme to get rid of Louis Bourcet, and it is clever and full of subtle humor, but the wait for it is just about two reels too long.

A Moment of Splendor in "The Fortunes of Fifi"

The production of the picture is rich in atmosphere which sounds a realistic note in most of the scenes. A Paris street in the poorer quarter, two small theatres of the period and the costuming contribute the greater part of it. The street scene, with its various venders and pedestrians, is quite a pretentious setting. Its people though are obviously "planted" for effect, and once or twice the flashes of it fail to create the best in illusions. The photography and light effects are excellent.

THE STORY AND PLAYERS

Fifi (Miss Clark), an actress, wins a lottery and goes to live with a family of affluence, leaving the man she loves, Cartouche (William Sorelle). She is courted by Louis Bourcet (Jean Gauthier), who wants her because of her money. To get rid of him she gets rid of the money and goes back to Cartouche and the theatre. Even then Cartouche won't marry her, believing himself too old, and it is only when Napoleon himself commands him to take Fifi as his wife that he realizes her great love for him.

"The Promise"

(Yorke-Metro—Five Reels)

REVIEWED BY PETER MILNE

AFTER a typical fashion Harold Lockwood proceeds to "make good" and show himself "every inch the man" in "The Promise." Every subtitle glorifies him; some of them even go so far as to put a halo about his juvenile, blonde head. His opportunity comes when he lands in the timber country, nursing a grouch against his father and his sweetheart, neither one of whom appreciated his bibulous riots on the White Way. This shift of scene brings in a series of lumber camp scenes, the equal of which we have never seen before in either travelogue, scenic or topical. They are spectacular, thrilling and sensational all rolled into one and do much toward making "The Promise" an enjoyable picture.

For the picture is in fact a good one. Of course it was made to reach certain audiences. It smacks of Horatio Alger and all the rest of the boy heroes of cheaper fiction that has a short-lived but tremendous popularity, which is no slur on the picture at all. In one respect it might be bettered and that is in the matter of subtitles. They are slightly too large in number and if some were eliminated and others toned down the subject might possess a great deal more extensive appeal. But perhaps it is wrong to criticize the inserts. The "papers" and the "child" are essential to certain sorts of melodrama and flowery subtitles are essential to certain sorts of pictures. And then there are the lumber camp scenes which everyone will enjoy. They make a lasting impression.

He Promises To Become A Man

Mr. Lockwood's work as Bill Carmody can be imagined from past performances. May Allison is very much the pretty heroine and Lester Cuneo makes a good villain. The photography is excellent.

THE STORY AND PLAYERS

Bill Carmody (Mr. Lockwood) leaves his father after a quarrel, the latter believing his son a thief. Ethel (May Allison) scolds him too after she reads of one of his escapades. Making his way to the West, Bill gets in a railroad wreck and earns a friend when he saves the life of Appleton (W. H. Bainbridge), a lumber owner. Bill gets a job as payment and proceeds to discover that Moncrossen (Lester Cuneo), the boss of the camp, is a crook. Moncrossen tries in divers way to get rid of Bill and at last they fight it out before the very eyes of Ethel, who has come to the lumber camp as the guest of Appleton. With Moncrossen beaten, Bill proceeds to clear himself of all charges against him and Ethel of course forgives.

"My Fighting Gentleman"

(Mutual-William Russell Series—Six Reels)

REVIEWED BY F. G. SPENCER

AN interesting and thrilling story of the South during the reconstruction period, showing how the seeds of discontent were sown by the carpetbagger of the North and how a majority of the negroes were fooled with fair words and foul whiskey. A charming love story runs through the theme and the lovers' trysting place on a rustic bridge in the mossy glades of Virginia's woods is a masterpiece of photography. Another feature worthy of note is the costuming of the period.

The picture carries its lesson and lays great stress upon the influences which were brought to bear to bring the negro and his emancipator into disrepute, the superstitious nature of the negro being taken full advantage of.

It is a feature worthy to be shown in any theatre and we predict for it a rousing reception everywhere.

THE STORY AND PLAYERS

At the outbreak of the war Frank Carlyle (William Russell), true to his West Point training, fights with the Union armies, and when hostilities cease he returned to his Virginian home to find it in ruins and his father killed in battle. He is denounced as a traitor and his sweetheart of old, Virginia Leighton (Francelia Billington), declares that she hates him, then wishes she could "go on hating him."

The trickery of the carpetbagger is working havoc among the emancipated negroes and Carlyle realizes that strong men are needed to lead them through the period of depression, and to adjust them to their changed conditions. But the professional politicians are in control, but with the fortitude instilled into him at West Point he essays the task, and after many most dramatic and thrilling events he is elected State Senator, regains his lost love and is duly accrediited by his kinsmen.

The Emancipated Negroes Declare Themselves

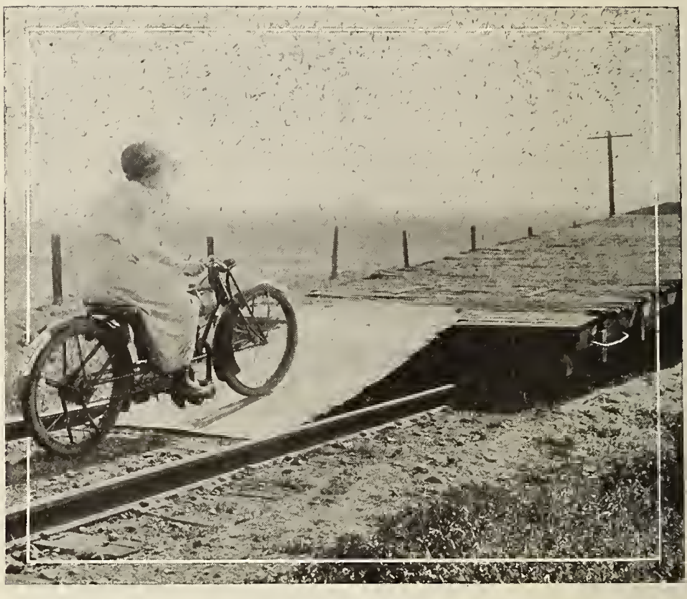
"A Daughter of Daring"

(Kalem—Two Episodes)

REVIEWED BY GEORGE WORTS

FOLLOWING up many past successes, Kalem has decided to introduce another railroad series, two episodes of which are now ready for release. "A Daughter of Daring" promises to provide the usual "thrill per reel."

Helen Gibson has already attained popularity because of her dare-devil stunts, and her name, in addition to the prestige already attached to the Kalem railroad pictures, is sufficient to guarantee a substantial following.



Just Before the Thrill

The two episodes, respectively, are "The Registered Pouch" and "In the Path of Peril."

While both episodes rely to a large extent upon the long, strong arm of coincidence, the tales they tell are convincing and, to a degree, logical enough not to raise many doubts in the mind of the beholder.

THE STORY AND PLAYERS

"In the Path of Peril" presents Helen Gibson as the telegraph operator of Lone Point station. Gypsies spy money in the safe and break in. Engineer Compton (L. T. Whitlock) speeds up his train in time to prevent robbery. In revenge, Gypsy Joe (George Routh) attempts wrecking the flying mail, but is frustrated by the arrival, via motorcycle, of Helen.

"The Registered Pouch" has to do with railroad telegraphing. The plot is somewhat involved. Briefly, it consists of the joint heroism of a boy telegrapher (Marion Emmons) and Helen, the operator, who together prevent the stealing of a registered mail pouch.

Two Educationals

("The Austrian Ski School"—1,000 feet. "The Luck of Horseshoe Basin"—900 feet)

REVIEWED BY PETER MILNE

THE manner in which Austria trains her soldiers for ski running is interestingly set forth in "The Austrian Ski School," a novel reel combining the properties of an educational and scenic film. The camera man was fortunate in procuring some extensive panoramas showing the soldier-pupils zigzagging up the snowy side of a mountain and appearing like so many flies. The scenes were taken in the Linderthaler Alps, and the various high peaks shown in the course of the reel add a valuable artistic beauty. Entertaining in what it shows the picture would benefit if some of the longer scenes were abbreviated to a slight extent. Repetition is untasteful in scenic-educationals as well as dramatic subjects.

"The Luck of Horseshoe Basin" is a Robert Bruce number taken in an unidentified portion of the western wilderness. Seldom has Mr. Bruce presented a more beautiful scenic, and while none of his customary humorous notes are present, the picture is highly satisfying and without flaws.

"The Secret of Eve"

(Popular Plays and Players-Metro—Five Parts)

REVIEWED BY PETER MILNE

"THE SECRET OF EVE," which has Mme. Petrova in a number of allegories and a straight part, is short in length and short in drama. Aaron Hoffman's story is cut from such worn material that patrons, save for the admirers of Petrova, will find little of interest in it. Besides, the direction of it is so stagey and unrealistic that the worn portions of the story sometimes appear in danger of giving away altogether. The editor of the picture has not aided affairs to any great extent.

Mme. Petrova has failed to expend any visible amount of histrionic endeavor on her main role of the modern Eve. The late Arthur Hoops took a heavy part, which he handled in his usual polished fashion. The settings are quite adequate, but the photography is poor.

THE STORY AND PLAYERS

Hagar, a gypsy woman, is determined that her child, Eve, shall have a good chance in life, so she leaves her on the doorstep of a Quaker home. Grown to womanhood, Eve (Mme. Petrova) longs for a gayer life. She becomes acquainted with Brandon (Arthur Hoops), an extravagant man of the world, whom she later marries. Brandon turns out to be an inebriate and a fiend. Eve becomes acquainted with Blair (William Hinkley), a young philanthropist investigating Brandon's mills. In an accident one of the mill children is blinded, and her father, because he attacks Brandon, is arrested. Eve leaves her husband and employs her time in charity. On his release the father of the blind girl kills Brandon, which removes the only obstacle between Blair and Eve.

"War on Three Fronts"

(Captain Kleinschmidt—Five Reels)

OUR pictures have become such a usual film commodity that they have lost a greater portion of their original box office value. It is unfortunate for the maker of genuine and good war films that the market has been flooded with so much spurious stuff. If all the war pictures which have been released were of a quality comparable with the five reels which Capt. Kleinschmidt projected at a recent trade showing, the public interest in war pictures, as a whole, would be greater.

While many interesting scenes taken on the various fronts are shown, the most sensational views are those made from an aeroplane and from the deck of a U-boat. The aeroplane made a rapid flight over Belgrade, Serbia, and was fired upon several times by Allied anti-aircraft guns. The U-boat scenes, taken from the deck of an Austrian submersible, bring to light the interesting fact that submarines travel in pairs.

Other sections of the five reels show exciting bombardments, including the use of captive balloons for mortar-range finding.

Many of the most thrilling scenes show close-up action in the trenches. Mighty few are shown bombarding enemy position. In one of these views the field pieces are seen firing, and on the opposite hilltop the shells can be seen exploding.

The close-up scenes in the trenches show the effects of machine-gun firing. Other scenes show the trench full of soldiers, repelling an attack. In this action several of the sharpshooters are hit by bullets. The difference between the usual "movie death" and the actual death by rifle fire could not be shown more clearly.

Other parts of the film show the devastating effect of high explosive shells and the exceptional marksmanship of the German gunners in firing on railroad stations and other buildings miles away. The giant pits, blown out by these shells, are so large that a man can almost be lost in them.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

“**An Actress's Romance.**” (Selig. Two reels. Mon., Feb. 19.)—This is a consistently mediocre release. If it were intended as a burlesque on the films produced in the industry's infancy, it would create gales of laughter, but as straight drama it is quite impossible. Perhaps the most glaring fault of the picture is the slipshod directing, but the director probably didn't think it worth while to waste energy on the story and cast assigned him.

The plot probably has more strained coincidences per foot of film than any other photoplay can claim. After a while one gives up the effort to consider it seriously. The cast seems quite unused to screen acting, and most of the players don't even photograph distinctly.

Those who take part are Casson Ferguson, Barbara Gordon, Cressy Gotschaulk, Fred Eckhart and M. Von Betz.

Frank Wade, the scapegrace son of a wealthy banker, is sentenced to “fifteen years” in the penitentiary for fighting on the street. His father's fiancee, an opera singer, gives a concert in the prison and becomes interested in Wade. By a chain of coincidences she obtains his freedom, and finds that he is her fiance's son. Then she finds that Wade, Jr., has been engaged to her sister.

“**No Place Like Home.**” (Selig. Sat., Feb. 24.)—Baby Lillian mixes glue in her big sister's perfume atomizer. She then sprays everyone in the house, causing several embarrassing situations. Stern papa is glued in the arms of the pretty maid, sister's beau can't let go his big bunch of flowers, and everybody is similarly inconvenienced.

The cast is composed of John Lancaster, Lyllian Leighton, Elsie Greeson, Lillian Wade, Lillian Hayward and Sidney Smith.

“**The Mirror of Fear.**” (Episode of “Grant, Police Reporter.” Kalem. One reel.)—George Larkin and Ollie Kirkby continue to maintain the high average of thrills and sprightly suspense they have created in this series. The reporter successfully endeavors to unravel a mystery which surrounds a dying millionaire, whose niece (Ollie Kirkby) is the rightful heir. Motion pictures are introduced by a villainous butler to frighten the old man into confessing to a crime he is supposed to have committed in his younger days. The reporter discloses the projecting machine, and the niece gets the fortune.

“**The Phantom Mine.**” (Episode of “The American Girl' series. Kalem. One reel.)—Marin Sais, aided by an excellent cast is doing exceptionally well in this series in reviving the popular old fashioned Western type of production. In the present episode, a “bad man” tries to sell her father a “salted” mine, but fails, owing to the heroism and strategy of the hero and heroine. Many tense moments come about as a result of a long distance fight with winchesters.

“**Ham and Bud**” in “**Efficiency Experts.**” (Kalem Comedy. 1 reel.)—Ham and Bud are comedians who improve upon acquaintance. “Efficiency Experts” is a lively comedy, with plenty of the slap-stick element, and the presence of a pretty girl to make it decidedly interesting. The story deals with electrified water pipes, which succeed in shocking every member of the cast a number of times.

Foxfilm Comedies

“**There's Many a Fool.**” (Foxfilm. Two reels. Feb. 19.)—Hank Mann and Carmen Phillips glorify this really funny take off on “A Fool There Was.” The “vamp” is “some vamp,” and could unquestionably get away with it in a serious role. She leads the poor “fool” a merry chase, from one end of the world to the other, but the wife after a rough house scene similar to a combined earthquake, tidal wave, and Coney Island crazy-house. The funniest scenes are on shipboard where the poor fool is carried into the arms of the vamp on a trunk which has a lively way of sliding from one stateroom into the other, carrying the occupant into the arms of the neighbor, whether he will or no. Very good slapstick.

“**A Bon Bon Riot.**” (Foxfilm. Two reels. Feb. 26.)—Hank Mann is kept plenty busy in this two-reel explosion. It is almost an “educational” as well as a side-splitting roughhouse comedy, for the entire action is in a candy factory and every process of candy-making seems to be used in some funny way. Pouring hot boiling candy over the sleeping assistant and moulding him onto the candy board, whence he escapes only by extricating himself in his B.V.D.'s from the rest of his wardrobe, which he leaves stuck in the mess, and a trick dumb waiter and the effervescing power of soda water were some of the candy-shop properties that counted strongest in this real riot in film. Action every second, and novel tricks about once every tenth second, describe this newest Fox brainstorm. Laughs, faster than you can respond to the excitement of new “stunts.”

Pathe Exchange

“**Hooey Heroes.**” (Mittenthal. Week of March 11.)—A Heine and Louie offering containing such delicate humorous bits as water and dough throwing and the smoking of the comedians' nether extremities. Much action of the slapstick, knock-down-and-step-on-the-face sort, but few signs of story of any kind at all.

“**Grocery Grafters.**” (Rolin. Split reel. Week of March 11.)—Another comedy with the Rolin fat boy in fairly prominent view. The scenes are laid chiefly in a country grocery store but there are few of the rapid-fire gags of the usual Rolin variety introduced. A French made reissue, starring Max Linder, splits the reel.

“**As the Day Wanes.**” (Florence Rose Fashion. No. 22. Split reel. Week of March 11.)—Evening gowns on the familiar pretty girls selected by Miss Rose give this half reel a fascination that is practically restricted to the feminine portion of the audience. “Birds of Gay Plumage” divides the reel.

Mutual Program

“**Mutual Weekly, No. 12.**” (Gaumont. One reel. Wed., Feb. 21.)—An interesting and highly instructive reel well photographed throughout; it gives an exhibition of new street costumes as worn in Paris, France; what men are wearing in New York and Palm Beach, Fla.; traffic on the Great Lakes severely hampered by the severe winter now being experienced; orange day in Glendova, Calif., when western newsboys gather 100,000 to send to the newsboys of the East; heavy fog causes big freight ferry to collide with steamer in the bay off San Francisco, Calif.; the steamships St. Paul, St. Louis and New York held at their piers in New York City awaiting decision as to safety at sea; activity at the Brooklyn Navy Yard—naval militia guns being dismounted to arm American liners; radical pacifists at Washington march on Congress seeking a referendum as to War or Peace; Count von Bernstorff starts for home; Belgian relief day at Havana, Cuba, the pearl of the Antilles; South American republics preparing to take part in the world's imbroglio; the discovery by Lieut. Gerry of a plot in Havana, Cuba, to overthrow the government, and lastly a close-up of Caliph II, the New York hippopotamus at Buenos Ayres, where he seems to be thoroughly contented in his new home.

“**See America First, No. 76.**” (Gaumont. One reel. Wed., Feb. 21.)—Vicksburg, Miss., with all its monuments and landmarks of historic note, is fully dilated upon in this reel, scenes in the National parks, National cemetery and along the levee being faithfully depicted. Memorials erected by the States of Pennsylvania, Wisconsin, Illinois and Mississippi in honor of their fallen sons are also shown. The audience is then transplanted to California where are shown several views of the Mission of San Juan Capistriano, located between Los Angeles and San Diego, and the reel concludes with an intensely amusing animated cartoon, “Polly's Day at Home,” by Harry Palmer, showing the mischievous antics of a parrot released from its cage. The bird first samples cider found in the basement of the house, trifles with a graphophone and lastly calls Henry over the 'phone making a “date” with a blonde at the church gate at 8 o'clock. Henry keeps the date in a violent storm and after waiting an hour decides he's been stung and gives up the watch. In the first part of the reel some of the scenes are somewhat blurred, otherwise the photography is excellent.

“**The Butcher's Nightmare.**” (Vogue. Two reels. Sun., Feb. 25.)—This is another of the comedies replete with slapstick episodes in which Ben Turpin is the moving spirit. It is fully up to the standard of other reels wherein Turpin has been featured, and doubtless will be well received by audiences which go in for slapstick pure and simple.

“**Jerry's Brilliant Scheme.**” (Cub. One reel. Thurs., Feb. 22.)—Another of George Ovey's comedy sketches which is bound to be well received. Based on a case of double identity, the theme throughout is well portrayed and will produce many a laugh wherever shown.

Universal Program

“**A Bundle of Trouble.**” (Nestor. Mon., March 5.)—Burlesquing the detective melodrama to a truly comical degree, this Nestor is worthy to rank well up with the average turned out by the company. Eddie Lyons and Lee Moran both appear as detectives who are employed to guard a Russian's life, and though their tricks are quite conventional the manner in which they are done will provoke laughter. Others are Edith Roberts and Harry Nolan.

“**Desperation.**” (Gold Seal. Three reels. Tues., March 6.)—Taken from a play by E. Temple Thurston and produced in England, this picture presents an unusual story that awakens considerable interest. The handling of it is rather ordinary, but the fine points of the plot will hardly go unappreciated by the average picture audience. Elizabeth Risdon, Henrietta Watson, Frederick Groves, Guy Newall and Hugh Croise comprise the cast.

“**Fatty's Feature Fillum.**” (L-Ko. Two reels. Wed., March 7.)—With Fatty Voss playing the part of Little Egbert in a picture and with such amusing features as a burlesque on the animated weekly, this picture ranks high among comedies of its class. Fatty, the actor, is seen in a picture theatre watching himself perform. He leads the applause always and manages to make a hit with several young lady “movie fans.”

“**Good for Nothing Gallagher.**” (Big U. Thurs., March 8.)—William V. Mong is offered here in a heart-interest drama of the sob type. It holds together nicely and creates a lot of sympathy for its titular character. Roberta Wilson and Paul Byron are others.

“**Good Morning, Nurse.**” (Victor. Tues., March 6.)—Story by Leslie Peacocke and script by Maie Havey. Comedy of a very light order in which hospital appliances and attaches are utilized. The chloroform jug and horsey hypodermic are all brought into play. The sick patient is switched from operating table to Nice Nursie's room at the last moment and the Disagreeable Doctor chucked onto the carving block with his lungs full of ether. There is the usual love affair which is nearly foiled by crafty villains.

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LOBBY DISPLAY FRAME
SPECIALISTS
MENGER & RING, Inc.
NEW YORK
304 W. 42nd St.
ATLANTA, GA.
Southern Theatre Equipment Co.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Jan. 25.	Her Good Name (Jean Sothern), Van Dyke	5
Feb. 1.	Rosie O'Grady (Viola Dana), Apolo	5
Feb. 8.	The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp	5
Feb. 15.	The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph	5
Feb. 22.	Pride and the Devil (Alma Hanlon), Apollo	5

Artcraft Pictures

Nov.— 6.	Less Than the Dust (Mary Pickford)	5
Jan.— 8.	The Pride of the Clan (Mary Pickford.)	
Mar. 5.	A Poor Little Rich Girl (Mary Pickford)	5

Bluebird Photoplays

Feb.— 5.	The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren)	5
Feb.—12.	The Reward of the Faithless (Wedgewood Nowell and Betty Shade)	5
Feb.—19.	The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon)	5
Feb.—26.	The Saintly Sinner (Ruth Stonehouse)	5
Mar. 5.	The Boy Girl (Violet Mersereau)	5
Mar. 12.	Mutiny (Myrtle Gonzales, Val Paul and George Hernandez)	5
Mar. 19.	Polly Redhead (Ella Hall)	5
Mar. 26.	The Gift Girl (Rupert Julian and Louise Lovely)	5
Apr. 2	Susan's Gentleman (Violet Mersereau)	5
Apr. 9	The Pulse of Life (Wedgewood Nowell and Gypsy Hart)	5

Fox Film Corporation

Jan.—22.	The Darling of Paris (Theda Bara)	5
Jan.—22.	The Primitive Call (Gladys Coburn)	5
Jan.—29.	One Touch of Sin (Gladys Brockwell)	5
Feb.— 5.	The New York Peacock (Valeska Suratt)	5
Feb. 12.	The Scarlet Letter (Stuart Holmes)	5
Feb. 19.	The Tiger Woman (Theda Bara)	5
Feb. 19.	Melting Millions (George Walsh)	5
Feb. 26.	A Child of the Wild (June Caprice)	5
Mar. 5.	Sister Against Sister (Virginia Pearson)	5
Mar. 12.	The Siren (Valeska Suratt)	5
Mar. 19.	A Tale of Two Cities (William Farnum)	5

Ivan Feature Productions

Dec. 1.	The Sex Lure (The Girl Who Did Not Care—Title in Greater New York)	6
Jan. —	Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell)	5

Kleine-Edison-Selig-Essanay

Jan. 22.	Princess of Patches (Vivian Reed), Selig	5
Jan. 29.	Adventures of Buffalo Bill (K.E.S.E. Special)	5
Feb. 12.	The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig	5
Feb. 19.	The Royal Pauper (Francine Larrimore), Edison	5
Feb. 26.	Skinner's Dress Suit (Bryant Washburn)	5
Mar. 5.	The Trufflers (Nell Craig), Essanay	5
Mar. 12.	Little Lost Sister (Selig)	5
Mar. 19.	Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay	5
Apr. 2.	The Law of the North (Shirley Mason)	5

McClure Pictures*

Jan. 29.	Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)	5
Feb. 5.	Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere)	5
Feb. 12.	Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere)	5
Feb. 19.	Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)	5
Feb. 26.	Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere)	5
Mar. 5.	Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)	5
Mar. 12.	Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason)	5

*Released through Triangle Exchanges.

Metro Pictures Corporation

Jan. 29.	Bridges Burned (Madame Petrova), Popular Plays and Players	5
Feb. 5.	The End of the Tour (Lionel Barrymore), Columbia	5
Feb. 12.	One of Many (Frances Nelson),	5
Feb. 19.	The Promise (Harold Lockwood and May Allison), Yorke	5
Feb. 20.	The Secret of Eve (Mme. Petrova), Columbia	5
Mar. 5	The Barricade (Mabel Taliaferro), Rolfe	5
Mar. 12	The Mortal Sin (Viola Dana), Columbia	5
Mar. 19.	The Hidden Children (Harold Lockwood and May Allison), Yorke	5
Mar. 26	His Father's Son (Lionel Barrymore and Irene Howley), Rolfe	5
Apr. 2.	The Waiting Soul (Mme. Petrova).	5
Apr. 9.	The Beautiful Lie (Frances Nelson), Rolfe	5

Mutual Film Corporation

Feb. 5.	Where Love Is (Ann Murdock), Mutual	5
Feb. 12.	Damaged Goods (New Edition), (Richard Bennett), American	7
Feb. 19.	The Gentle Intruder (Mary Miles Minter), American	5
Feb. 26.	The Greater Woman (Marjorie Rambeau), Powell-Mutual	5
Mar. 5.	The Girl from Rector's (Ruth MacTammany), Mutual Star	5
Mar. 12.	My Fighting Gentleman (William Russell), American	5

Paramount Pictures Corporation

Feb. 5.	Each To His Kind (Sessue Hayakawa), Lasky	5
Feb. 8.	Her Own People (Lenore Ulrich), Pallas	5
Feb. 12.	The Black Wolf (Lou Tellegen), Lasky	5
Feb. 15.	The American Consul (Theodore Roberts), Lasky	5
Feb. 19.	Winning of Sally Temple (Fannie Ward), Lasky	5
Feb. 22.	On Record (Mae Murray), Lasky	5
Feb. 26.	The Fortunes of Fifi (Marguerite Clark), Famous Players	5
Mar 1.	Those Without Sin (Blanche Sweet), Lasky	5
Mar. 5.	Sapho (Pauline Fredericks), Famous Players	5
Mar. 8.	Out of the Wreck (Kathlyn Williams), Morosco	5
Mar. 12.	Castles for Two (Marie Doro), Lasky	5
Mar. 15.	The Dummy (Jack Pickford), Famous Players	5
Mar. 19.	The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky	5
Mar. 22.	The Spirit of Romance (Vivian Martin), Pallas	5
Mar. 26.	The Bond Between (George Beban), Pallas	5
Mar. 29.	As Men Love (House Peters and Myrtle Stedman), Pallas	5
Apr. 2.	The Bottle Imp (Sessue Hayakawa), Lasky	5
Apr. 5	The School for Husbands (Fannie Ward), Lasky	5
Apr. 9	The Inner Shrine (Margaret Illington), Lasky	5

Pathe Exchange, Inc.

Feb. 4.	A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser	5
Feb. 11.	Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa	5
Feb. 18.	Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser	5
Feb. 25.	Crime and Punishment (Derwent Hall Caine and Marguerite Cortet), Arrow	5
Mar. 4.	Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser	5
Mar. 11.	The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players	5
Mar. 11	Pots and Pans, Peggie (Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskell), Thanhouser	5
Coming—	When My Ship Comes In (Jane Grey), International	5

Red Feather Productions

Feb. 5.	Me and M' Pal (Edna Flugrath, Gerald Ames and Hubert Willis)	5
Feb. 12.	The Terror (Jack Mulhall)	5
Feb. 19.	The War of Tongs	5
Feb. 26.	The Girl and the Crisis (Dorothy Davenport, Charles Pearley and Wm. V. Mong)	5
Mar. 5.	The Gates of Eden (Claire McDowell)	5
Mar. 12.	(Double Attraction.) The Girl Who Lost (Cleo Madison), and Border Wolves (Neal Hart)	5

Selznick Pictures

Dec. 18.	The Foolish Virgin (Clara Kimball Young)	5
Jan. 7.	Panthea (Norma Talmadge)	6
Feb. —.	The Argyle Case (Robert Warwick)	6
Feb. —.	The Price She Paid (Clara Kimball Young)	6
Mar. —.	The Eternal Sin (Florence Reed), Brenon	5
Mar. —.	The Easiest Way (Clara Kimball Young)	6

Triangle Film Corporation

Jan. 28.	The Americano (Douglas Fairbanks), Fine Arts	5
Jan. 28.	Chicken Casey (Dalton), Kay Bee.	5
Feb. 4.	Jim Bludso (Lucas), Fine Arts	5
Feb. 4.	The Crab (Thelma Salter-Keenan), Kay Bee	5
Feb. 11.	The Girl of the Timber Claims (Constance Talmadge), Fine Arts	5
Feb. 11.	The Gun Fighter (Wm. S. Hart), Kay Bee	5
Feb. 18.	The Village Prodigal (Robert Harron), Fine Arts	5
Feb. 18.	A Princess of the Dark (Enid Bennett), Ince-Kay Bee	5
Feb. 25.	Stage Struck (Dorothy Gish)	5
Mar. 1.	The Last of the Ingrams (William Desmond	5
Mar. 5	Betsy's Burglar (Constance Talmadge)	5
Mar. 8	Back of the Man (Dorothy Dalton)	5

Unity Sales Corporation

Dec. 1.	Land Just Over Yonder	6
Dec. 15.	Humanizing Mr. Winsby	5
Jan. 15.	Glory	7

Vitagraph—V-L-S-E

Jan. 29.	The Glory of Yolanda (Anita Stewart)	5
Feb. 5.	Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno)	5
Feb. 12.	The Courage of Silence (Alice Joyce and Harry Morey)	5
Feb. 19.	Kitty Mackay (Lilian Walker)	5
Feb. 26.	Arsene Lupin (Earle Williams)	5
Mar. 5.	Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly)	5
Mar. 12.	The More Excellent Way (Anita Stewart)	5
Mar. 19.	Aladdin from Broadway (Edith Storey and Antonio Moreno)	5
Mar. 26.	The Heart of Sonia (Alice Joyce and Harry Morey)	5

World Pictures

Feb. 5.	A Hungry Heart (Alice Brady)	5
Feb. 12.	The Red Woman (Gail Kane)	5
Feb. 19.	A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche)	5
Feb. 26.	A Girl's Folly (Robert Warwick and Doris Kenyon)	5
Mar. 5.	The Web of Desire (Ethel Clayton and Rockliffe Fellowes)	5
Mar. 12—	The Dancer's Peril (Alice Brady).	5
Mar. 19.	The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche)	5
Mar. 26	SPECIAL FEATURE—Title not announced	5
Apr. 2	As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes)	5
Apr. 9	Forget-me-not (Kitty Gordon)	5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

Feb. 19. American Bears..................500 feet
Feb. 26. The Foreign Deer..................500 feet
Mar. 5. The Beaver Prepares for Winter.500 feet
Mar. 12. Jungle Vaudeville..................500 feet

Foxfilm Comedies

Feb. 19. There's Many a Fool (Hank Mann).2 C
Feb. 26. A Bon Bon Riot (Hank Mann).....2 C
Mar. 5. The House of Terrible Scandals (Henry Lehrmann and Billie Ritchie) ....2 C
Mar. 12 Her Father's Station (Anna Luther) ....2 C.

General Film Company

ESSANAY

The Lighted Lamp (11th of Black Cat Series) ....2 D
All in a Day, C., and Alaska, Sc., Split reel.
Ashes on the Hearthstone (10th of "Is Marriage Sacred?" Series)..................2 D
A Four Cent Courtship (12th of Black Cat Series) ....2 C
Canimated Nooz Pictorial, No. 25 and British Columbia, Sc..................Split reel
The Extravagant Bride (11th of "Is Marriage Sacred?" Series)..................2 D

KALEM

The Model Janitor (Ham Comedy).........1 C
Winged Diamonds (18th of Grant, Police Reporter Series)............................1 D
The Sidetracked Sleeper (Hazards of Helen Series) ....1 D
A Flyer in Flapjacks (Ham Comedy).......1 C
The Screened Vault (19th of "Grant, Police Reporter," Series) ....1 D

KNICKERBOCKER STAR

The Beloved Vampire (Margaret Landis and Clifford Grey)............................3 D

SELIG

The Redemption of Red Mullin..............2 D
Selig-Tribune, No. 13......................1 Top
Selig-Tribune, No. 14......................1 Top
For Reward of Service (George Fawcett)..1 C-D
The Great Treasure..........................2 D
Selig-Tribune, No. 15......................1 Top
Selig-Tribune, No. 16......................1 Top
A Brother's Sacrifice..........................1 D

VIM.

Title not reported...............................1 C
The Newlywed's Mistake......................1 C
Art and Paint......................................1 C

VITAGRAPH

The Seventh Son (Ralph Ince, Mary Maurice and James Morrison)........................1 D
The Footlight Lure (6th Dangers of Doris) ....1 C-D
Missing (Brinsley Shaw)......................2 D
The Meeting..1 D
The Gang (7th of "Dangers of Doris" Series) ....1 C-D

Metro Pictures Corporation

Monday, March 12, 1917
DREW—Locked Out (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 10), Francis X. Bushman and Beverly Bayne, 2 D.
DREW—The High Cost of Living (Mr. and Mrs. Sidney Drew)........................1 C.
SERIAL—The Great Secret (Chapter 10, Francis X. Bushman and Beverly Bayne ....2 D.

Mutual Film Corporation

Monday, March 5, 1917
MUTUAL SERIALS—The Meeting (10th Episode of "The Perils of Our Girl Reporters"), 2 D.................... ——
MONOGRAM—Shorty Traps a Lottery King (8th of "The Adventures of Shorty Hamilton"), 2 D...........05355-56
Tuesday, March 6, 1917
GAUMONT—Mutual Tours Around the World; Munich, Germany, Schonbrunn Castle, Austria, Rustchuk, Bulgaria, 1 Trav.............................. 05357
Wednesday, March 7, 1917
MUTUAL—Mutual Weekly, No. 114, 1 Top 05358
GAUMONT—See America First, Kartoon Komics, Oregon's Rocky Coast, Sc., Split reel.............................. 05359
Thursday, March 8, 1917
CUB—The Flying Target (George Ovey), 1 C.............................. 05360
GAUMONT—Reel Life, From Trapper to Wearer, Stimulating the Appetite of the Tired Business Man, Artistic Vases, The Pelican, Charlie's Wobbly Walk, 1 Mag.............................. 05361
Friday, March 9, 1917
AMERICAN—The Tell-Tale Arm (Wallace Reid), 1 C........................ 05362
AMERICAN — The Homicide's Weapon (J. Warren Kerrigan), 1 D.......... 05363
Title not announced...................... 05364
Saturday, March 10, 1917
VOGUE—His Bogus Boast (Ben Turpin), 2 C.........................05365-66
Monday, March 12, 1917
MUTUAL SERIAL—Outwitted (12th Episode of "The Perils of Our Girl Reporters"), 2 D...................... ——
MONOGRAM—Shorty Trails the Moonshiners (9th of "The Adventures of Shorty Hamilton"), 2 D...........05367-68
Tuesday, March 13, 1917
GAUMONT—Mutual Tours Around the World; The Oasis of Gabes, Sahara Desert, Koursk, Siberia, 1 Trav..... 05369
Wednesday, March 14, 1917
MUTUAL—Mutual Weekly, No. 115, 1 Top 05370
GAUMONT—See America First, Kartoon Komics, Voyages on the Mississippi from New Orleans to Baton Rouge, Sc., Split reel........................ 05371
Thursday, March 15, 1917
CUB — Jerry's Triple Alliance (George Ovey), 1 C........................ 05372
GAUMONT—Reel Life, New Police Club Rifle, Making the Cactus Useful, The Fluid of Life, Gold Mining in Alaska: 1 Mag.............................. 05373
Friday, March 16, 1917
AMERICAN—The Lonesome Mariner (Ed. Coxen), 1 D........................ 05374
AMERICAN — A Ram-Bunctious Endeavor (Wallace Reid), 1 C.......... 05375
Saturday, March 17, 1917
VOGUE—A Matrimonial Shock, 2 C...05376-77

Paramount Pictures Corporation

Monday, March 5, 1917
BURTON HOLMES—The Yoko Valley, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 57, 1 Mag.
Monday, March 12, 1917
BURTON HOLMES—On the Great Glacier, 1 Trav.
COMEDY—Title not announced, 1 C.
PICTOGRAPH—No. 58, 1 Mag.

Pathe Exchange, Inc.

Sunday, February 25, 1917
Patria, No. 7 (Red Dawn), Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 13 (Modern Buccaneers), Astra, 2 D.
Luke Wins Ye Ladye Faire, Rolin, 1 C.
Florence Rose Fashions, No. 20 (Rose), Fash.; Bursting Buds, Colored Educ., Split reel.
Wednesday, February 28, 1917
Hearst-Pathe News, No. 18, 1 Top.
Saturday, March 3, 1917
Hearst-Pathe News, No. 19, 1 Top.
Sunday, March 4, 1917
Patria, No. 8 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 14 (Flag Despoiler), Astra, 2 D.
Deep Dyed Villainy, Mittenthal, 1 C.
Florence Rose Fashions, No. 21 (Rose), Fash.; Picturesque Catalonia, (Spain) Colored Sc., Split reel.
Wednesday, March 7, 1917
Hearst-Pathe News, No. 20, 1 Top.
Saturday, March 10, 1917
Hearst-Pathe News, No. 21, 1 Top.
Sunday, March 11, 1917.
Patria, No. 9, Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 15 (Colonel's Orderly), Astra, 2 D.
Hooey Heroes, Mittenthal, 1 C.
Florence Rose Fashions, No. 22 (Rose), Fash: Birds of Gay Plumage (Parrakeets), Col. Educ., split reel.
Wednesday, March 14, 1917
Hearst-Pathe News, No. 22, 1 Top.
Saturday, March 17, 1917
Hearst-Pathe News, No. 23, 1 Top.

Triangle Komedies

Sunday, February 18, 1917
The Telephone Belle, 1 C.
When Hearts Collide, 1 C.
Sunday, February 25, 1917
A Bachelor's Finish, 1 C.
Thursday, March 1, 1917
Done in Oil, 1 C.
Sunday, March 4, 1917
Her Cave Man..............................1 C.
Thursday, March 8, 1917.
A Film Exposure..............................1 C.

Universal Film Company

Monday, March 5, 1917
NESTOR—A Bundle of Trouble (Eddie Lyons, Lee Moran and Edith Roberts), 1 C 02220
Tuesday, March 6, 1917
GOLD SEAL—Desperation, 3 D.......... 02221
VICTOR—Good Morning Nurse (Eileen Sedwick), 1 C........................ 02222
Wednesday, March 7, 1917
L-KO—Fatty's Feature Fillum (Fatty Voss), 2 C........................... 02223
UNIVERSAL—Animated Weekly, No. 62, 1 Top 02224
BIG-U—A Soldier's Dream, 1 D. (Re-issue) 02225
Thursday, March 8, 1917
BIG-U—Good for Nothing Gallagher (Wm. V. Mong), 1 D........................ 02226
REX—The Amazing Adventure (Roberta Wilson and Chas. Perley), 2 D........ 02227
LAEMMLE—The Human Flame, 1 D..... 02228
Friday, March 9, 1917
IMP—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"), 2 D........................... 02229
UNIVERSAL—Screen Magazine, No. 9, I Mag. 02230
VICTOR—The Beauty Doctor (Billy Mason), 1 C. (Re-issue).............. 02231
Saturday, March 10, 1917
BISON—The Drifter (Harry Carey and Claire Dubray), 2 D................. 02232
JOKER—Wanta Make a Dollar (Gale Henry and Wm. Franey), 1 C......... 02233
Sunday, March 11, 1917
REX—It Makes a Difference (Dorothy Davenport and Irene Hunt), 1 D...... 02234
POWERS—Mr. Fuller Pep—His Day of Rest (Cart.-C) and The Mysterious City Dorsey Educ.), Split reel........ 02235
IMP—The Man of Mystery (King Baggot), 2 D. (Re-issue)..................... 02236
UNIVERSAL SPECIAL—The Garden of Surprise (11th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D........................ 02237
Monday, March 12, 1917
NESTOR—Some Specimens (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02239
Tuesday, March 13, 1917
GOLD SEAL—The Common Sin (Helen Gardner), 3 D........................ 02240
VICTOR—A Woman in the Case (Eileen Sedgwick, Ralph McComas and Milton Sims), 1 C........................... 02241
Wednesday, March 14, 1917
LAEMMLE—Where Glory Waits (Allen Holubar and Roberta Wilson), 2 D... 02242
L-KO—Love on Crutches (Hank Man), 1 C.............................. 02243
UNIVERSAL—Animated Weekly, No. 63, 1 Top.............................. 02244
IMP—Sins of a Brother (Herbert Brenon and Wm. Shay), 1 D (Re-issue)..... 02245
Thursday, March 15, 1917
VICTOR—The Hash House Mystery (Harry Myers and Rosemary Theby), 2 C.............................. 02246
BIG U—For Honor's Sake, 1 D (Re-issue) 02247
Friday, March 16, 1917
IMP—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel"), 2 D........................ 02248
L-KO—Summer Boarders (Phil Dunham), 1 C.............................. 02249
UNIVERSAL—Screen Magazine, No. 10, 1 Mag.............................. 02250
Saturday, March 17, 1917
BISON—Roped In (Neal Hart), 1 C-D.. 02251
JOKER—Art Aches (Gale Henry and Wm. Franey), 1 C........................ 02252
LAEMMLE—Racing Death (Robert Leonard), 1 D........................... 02253
Sunday, March 18, 1917
POWERS—The Mystery of the Noiseless Soup (C), and Palaces of the Forbidden City (Dorsey Educ.), split reel... 02254
BIG U—The Hidden Danger (Mona Darkfeather), 1 D........................ 02255
UNIVERSAL SPECIAL—The Vault of Mystery (12th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford). 2 D................. 02256
UNIVERSAL SPECIAL—The Voice or the Wire (Episode No. 1, "The Oriental Death Punch"), (Ben Wilson and Neva Gerber), 2 D............. 02257

Vitagraph-V-L-S-E.

Monday, March 5, 1917
Masks and Mishaps (Hughie Mack).........1 C
Captain Jinks' Kids (Frank Daniels)........1 C
The Secret Kingdom (Episode No. 11, "The White Witch")..........................2 D
Monday, March 12, 1917
Footlights and Fakers (Hughie Mack)......1 C.
Captain Jinks' Alibi (Frank Daniels)......1 C.
The Secret Kingdom (Episode No. 12, "Shark's Nest")..........................2 D.

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company

Is Any Girl Safe?	5 reels

Argosy Films, Inc.

The Celebrated Stielow Case	6 reels
Where D'ye Get That Stuff	5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue	5 reels

Biograph Company

Her Condoned Sin	6 reels

California Motion Picture Corp.

December—The Passion Flower. (Beatriz Michelena)	....

Christie Film Company

Dec.—25. Cupid's Uppercut	1 reel
Jan.— 1. His Model Wife	1 reel
Jan.— 8. Out for the Coin	2 reels
Jan.—15. Black Hands and Soapsuds	1 reel
Jan.—29. A Gay Deceiver	1 reel
Feb. 5. Small Change	1 reel
Feb. 12. Oh, For a Wife!	1 reel
Feb. 15. Bride and Gloom (Special Release)	2 reels
Feb. 19. Hubby's Night Out	1 reel
Feb. 26. Kidding Sister	1 reel

Claridge Films, Inc.

The Birth of Character	5 reels
The Heart of New York	5 reels

Cosmofotofilm Company

Incomparable Mistress Bellairs	4 reels
Liberty Hall	4 reels
The Black Spot	4 reels
Victoria Cross	4 reels
O 18	4 reels
His Vindication	5 reels

Creative Film Corporation

The Girl Who Didn't Think (Jane Gail)	6 reels

Dixie Films

Dec.—Tempest and Sunshine (Evlyn Greely)	5 reels
Dec.—Just a Song at Twilight	5 reels

E. & R. Jungle Film Company

Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film

Alice in Wonderland	6 parts

European Film Company

Fighting for Verdun	5 reels

Exclusive Features, Inc.

Where is My Father?	7 reels

Jos. W. Farnham

Race Suicide	6 parts
The Awakening of Bess Morton	5 reels

Friedman Enterprises

A Mormon Maid	5

Frohman Amusement Corp.

Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold-Marie Shotwell and Robert Connes)	5

Harper Film Corporation

November 16. Civilization.

Herald Film Corporation

Around the World in 80 Days	6 parts

Hippodrome Film Co.

At the Front with the Allies............

Juvenile Film Corporation

Apr.—.1. World War in Kidland	1 reel
Apr.— 8. A Chip Off the Old Block	1 reel
Apr.—15. Chip's Elopement	1 reel
Apr.—22. Chip's Backyard Barn-Stormers	2 reels
Apr.—29. Chip's Rivals	1 reel
May—13. For Sale, a Daddy	1 reel
May—27. Chip's Carmen	2 reels

Kemble Film Corporation

The Zeppelin Raids on London and the Siege of Verdun	5 reels

Kulee Features

Germany on the Firing Line	6 parts
France on the Firing Line	6 parts
The Unborn (Bessie Bondhill)	5 parts

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions	2 reels
Trooper of Troop K	3 reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night)	4 reels

Moral Uplift Society of America

It May Be Your Daughter............

B. S. Moss M. P. Corporation

The Power of Evil (Margaret Nichols)	5 reels
The Girl Who Doesn't Know	5 reels

Paragon Films

The Whip	8

Patriot Film Corp.

How Britain Prepared	8 reels

Pioneer Feature Film Corp.

The Soul of a Child	5 reels

Private Feature Film

—.—Ignorance (Earl Metcalfe)	6 reels

Radio Film Company

Satan the Destroyer of Humanity	7 parts

Ray Comedies

July—12. Casey's Servants...............
July—19. Casey the White-Wing........

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden)	5 reels

Sherman Elliot, Inc.

Dec.— 1. The Crisis (Selig)	7
Coming. The Garden of Allah (Selig)	10

Signet Film Corporation

Nov.— . The Masque of Life	7 reels

Standard Newsfilm, Inc.

Demons of the Air	2 reels

Sunbeam Motion Picture Corp.

Ty Cobb in Somewhere in Georgia	6 parts

Superior Films Company

The Faucet	5 reels
The Cowpuncher	6 parts

Triumph Film Corporation

Dec.— 5. The Libertine	6 reels

Unity Sales Corporation

June—19. The Bishop's Secret	4 parts
June—26. The Lottery Man	5 reels
July— 3. The Marriage Bond	5 reels

Universal Film Mfg. Company

Idle Wives 70 Sp. Oct	
Where Are My Children?	5 reels
Twenty Thousand Leagues Under the Sea	10 reels
People vs. John Doe (Harry De More, Leah Baird)	5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer)	4 reels
Hell Morgan's Girl	

Variety Films Corporation

My Country First	6 reels
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Who Is To Blame and Why?

I HAD an interesting talk the other day with a man who is vitally interested in the Motion Picture industry, in fact so much so that his bread and butter depend upon it. He represents one of our national manufacturers who has a department devoted to making a commodity which goes into the equipment of the projection booth. It is a million-dollar company, making a high-class product, sold by an able sales force and headed by a real man.

HE was not complaining, for as he said it takes all kinds of men to make a world, yet he did say that some of the men he comes in contact with in our industry were short sighted or just plain fools. He cited an example—he said that he was visiting one of his dealers and was referred to a certain theatre where his goods were reported not to be giving service. He went out to the house. It was a fine place, well laid out projection, in fact everything seemed ideal. He looked the projection-room over. He heard the operator's story. He examined into the trouble and, as he thought, there was absolutely nothing wrong. The operator had merely made up his mind that he would not try to get results out of the commodity. Our friend called the theatre owner in and started everything going and proved to the proprietor that everything was in the finest possible shape, and in the presence of the manager he practically told the operator that he was incompetent unless he produced absolutely perfect results.

LET us see where the trouble was—It was one of four things: First—The operator may have heard someone else say that the goods were no good and therefore made up his mind that if the other fellow did not like them he would not. Second—he may not have gotten a hand-out when the goods were adopted and therefore made up his mind he would get even. Third—he may have started on some other make of goods which accomplished the same results and because this was new to him just lay down on the job. Fourth—he may have been afflicted with an idea that because he did not know how to get results others would laugh at his ignorance were he to ask questions and learn, although self-education is something to be proud of and to be envied by others. Therefore he stumbled along and would not admit he did not know. He took it out in cursing the mechanism hoping that his boss would install the equipment with which he was familiar.

After five minutes of demonstration and because the boss was there and knew absolutely that everything was in fine shape the operator was ready to admit that probably he could make it work after that—the answer is that he did, still is, and what is more has become one of the greatest boosters of the goods in the territory.

THE fact to be remembered is just this, that the manufacturers of the goods used in the projection rooms are to a large extent companies who are merely putting out this particular equipment as a side line. They employ the best technical brains obtainable. They could not afford to put out something which would not do the work for which it was built, for in doing so their reputation would be ruined. It may therefore be taken for granted that if the goods put out by reputable people are intended to do the work required there is something wrong with the operator if they do not perform. Can you imagine Westinghouse-Speer-Precision-Hartner-Dunn-General Electric-National Carbon-Wagner-Power-Enterprise or any of our other well known companies allowing goods to be delivered under their name which would not do the work? I can't and they would not.

IF the operator does not know how to operate any p ticular machine why not find out? Don't be as ned to ask questions—that's the only way to learn and if we don't learn we will never progress. Don't say you
the best possible pictures that can be produced.
as we sit back and pat ourselves on the
time that some one else begins kn
your job. Keep trying i
provement cannot be noticed
all the advice you can. Let u
are here for. If your question
will get the answer for you from
are in touch who does know. We
vice.

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EQUIPMENT
OPERATING

PROJECTION

QUESTIONS
ANSWERED

By I. G. SHERMAN

A B C of the Motion Picture Operating Room

AMONG the many motor generator sets described in this department, one which should have received mention is the product of the Electric Products Company, Cleveland, Ohio, namely, the "Rexolux." This trade name was well chosen, the meaning of the word being King of Light. This machine was designed particularly for motion picture work and is another type of vertical motor generator set, which converts alternating current of standard line voltage into direct current as the necessary arc voltage.

One of the arguments in favor of this type of motor generator is the small amount of space which it occupies, as well as the fact that it is possible to construct the machine more ruggedly; this rugged construction tends to eliminate vibration to a great degree and also reduces the noise of operation to a minimum.

It has long ago been decided that a generator having an inherent electrical characteristic of a great practicability, and this has been tested out in adopting it for the operation of a projection arc. It is the ideal method, so the manufacturers claim, as it produces a nearer approach to the ideal spot, or source of light making a clearer and sharper picture. The flexibility and ease of adjusting the current coming from a motor generator direct without series resistance, works to produce better pictures, for we all know that the average run of film is far from being of uniform density. This means that one day we need more current (higher amperage) than another. The same holds true of carbons.

Another advantage of motor generators for projection is their tendency to flatten out or eliminate all fluctuations of service supply. These fluctuations are not transmitted through the Rexolux, but are "damped out" before reaching the arc. This produces the rich "sunlight" effect where the Rexolux is used. Every facial detail comes out in the picture projected on the screen, only when as near a point source of light is secured as is possible. This means that a generator designed to give a variable voltage at the arc will have but small variation in current. You know the result of too high a voltage at the average arc. It means distortion, more carbons burned, the arc flames and cuts off a great deal of light, and the crater is increased in area so as to depart from point source. This is what is secured whenever series resistance is used, as it is inflexible.

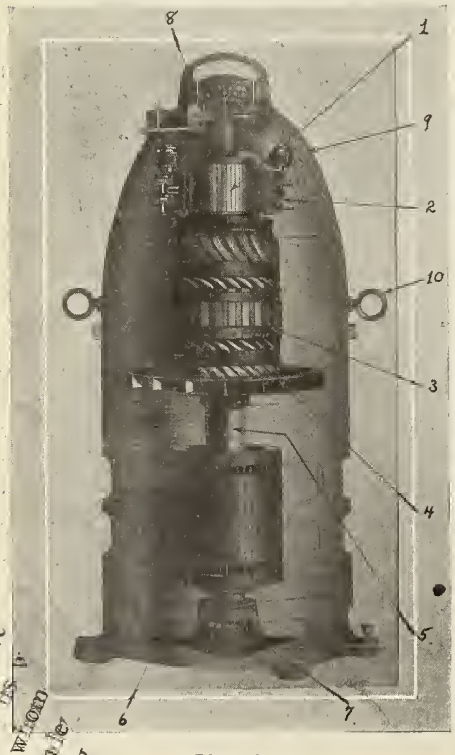

Plate A

Plate A shows the simplicity with which these motor generators are built, making them as simple as it is possible to build them and yet have them produce the proper results.

Having only one rigid steel shaft and two ball-bearings, these being self-aligning double-row bearings, and a dynamically balanced rotating element, the Rexolux "spins like a top." The motor could not be simpler. A squirrel cage rotor having heavy copper cast end rings, and the stator wound and suitably impregnated, making one solid mass, rigid and compact, with very little chance of its becoming damaged.

The description of the device illustrated is as follows: 1. Extra heavy commutator of hard-drawn copper, insuring sparkless operation. 2. Reaction brush holders, easily cleaned and adjusted. 3. Dynamically balanced revolving element, insuring noiseless operation, elimination of vibration and longest bearing life. 4. Centrifugal fan drawing cold air from both motor and generator and discharging warm air at centre through openings in the case. 5. Solid unbroken shaft of unusually heavy structure, assuring great rigidity and making possible perfect dynamic balancing. 6. Short circuiting rotor end rings integrally foundry cast to copper bars. No brazed, soldered or riveted joints. Damage proof. 7. Self alignment, interchangeable and reversible, double row ball bearings top and bottom. Thrust and annular at bottom, annular at top. 8. Centrifugal oil pump, circulating oil up through vertical passages, then down through the balls in bearing. 9. Cast grid covers protecting the operating mechanism. 10. Eye bolts for ease in handling.

The automatic lubricating system with closed oil and grease chambers keeps the lubricant clean, and the centrifugal pump action of the top oiler keeps the bearing immersed in oil when machine is in operation.

The generator is the modern type, with interpoles to secure good commutation, under all loads. The liberal commutator is located so as to be readily accessible and kept away from dirt by being enclosed in gratings of the "safety first" type. Reaction brush holders make smooth quiet operation, and special carbon brushes collect the uniform current and deliver it to the arc. The efficiency of such apparatus is usually of interest and with such a "direct to arc current" machine as is incorporated in the Rexolux, the over-all efficiency is bound to be high. With a "commercial efficiency" of 65-70 per cent., such as obtained with this type of motor generator, and with no series resistance losses, you can imagine that the cost of operation is extremely low. The dissolving Rexolux is a double purpose machine and is built more to fulfill the demand for a reasonably priced machine for dissolving pictures in the smaller theatres. Any machine that would produce *ideal* dissolving would have to be double the capacity of the single are machine, or be operated at an overload of 100 per per cent. To say the least this does not help any electrical appa-

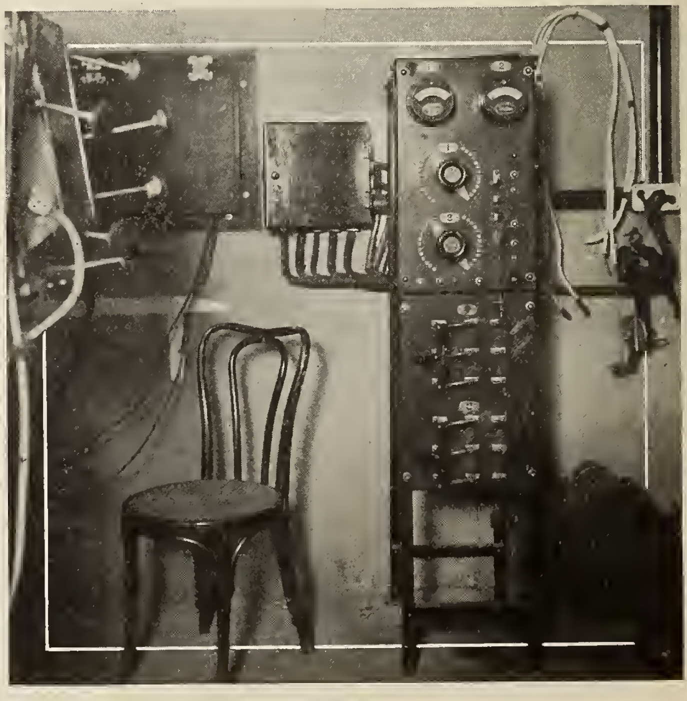

Plate B

Get
s what we
deep for us
one with whom
ere to render
K. Gull

ratus. The Rexolux dissolver is ordinarily operated as a shunt wound machine on one arc. When it becomes necessary to operate two arcs, the machine is compounded, and certain resistances placed in series with the arcs to keep them steady.

In the above illustration of the panel board for the Twin type machine the change over switches shown on bottom panel simply shunts out certain portions of this resistance (if it were operating as a double purpose machine), thereby changing and transposing their values, so as to successfully merge one picture into the other without serious loss of light, which is all that could be expected from a double purpose machine.

Cast-iron grids such as are used on the street cars are used for resistance. The ideal method of changing over, or dissolving of one picture into another is with the Twin type of machine. The Twin Rexolux is shown at Plate C.

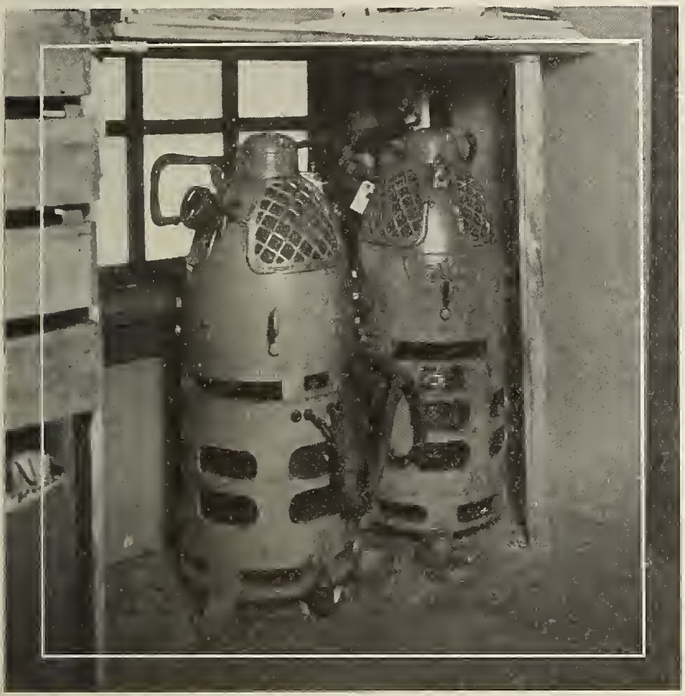

Plate C

The modern theatre is fast becoming an institution, with all the special machinery built to perform certain functions, making a wonderful combination of art and science, and we believe that in the near future all theatres will abandon the dissolving or double purpose machine, and equip with Twin machines as they have equipped with Twin projection machines.

The above illustration gives a very good general idea of the Rexolux Twin installation. No motion picture generator installation is perfect, as the space allowed for operating machinery is rather limited in most cases.

Good projection is more essential than any other thing in the theatre, because our eyesight is precious and the men who contribute to the betterment of our projection, whether by better light, lenses or films, surely are doing a wonderful work for mankind in general, therefore I extend my thanks to Mr. Charles P. Hilliard, of the Electric Products Company, for the assistance given me in the preparation of this article. I. G SHERMAN.

My Mistake—I Apologize

F. E. B., Hamilton, Ont.—I must confess that I had not given your question sufficient thought or I should never have answered it as I did in last week's issue (dated March 2).

The Edison Model "D" had several improvements over the type "B," the most important being a guard over the train of gears on the operating side of the mechanism, and these gears are helical or spiral as against the old-time spur gear. These gears were of heavier construction and being cut helical instead of spur reduced the noise of operation as well as prolonging the life of the gears. The Edison Company will convert the old mechanism to the latter type at a reasonable cost. I will advise you further as soon as I hear from the factory.

Vancouver Operators' Examinations

AT a special meeting held recently at the city hall in Vancouver, B. C., it was finally decided to rescind an action taken at a previous meeting, and designed to effect a transfer of the control of moving picture operators from the provincial authorities to the city officials. Under the present arrangement, everything connected with motion picture theatres and their conduct, as well as the censorshop, is under provincial control, and the operators were very anxious to have it remain so.

City Electrician C. H. Fletcher complained that under the system at present in vogue he had absolutely no control over the operators of the city, and stated that he had been reminded of this fact by the operators themselves, when on certain occasions he had drawn their attention to the fact that they were violating the regulations.

A delegation from the Motion Picture Operators' Union, Local 348, I. A. T. S. E., accompanied by other members of the Trades and Labor Council, were present at the meeting, with J. H. McVety, president of the Council as spokesman. He pointed out to the members of the city fire and police committee that the provincial examination which is given to operators permit them to operate in any city in the province, and calls for a license fee of only five dollars per year. Under the old system, with the cities conducting the examinations, an operator was compelled to take a new examination and secure another license in every city in which he worked. The standard of the provincial examinations, it was also noted, is very high, and the superior equipment of the Government's examination room makes it possible to give a thorough practical test to applicants for licenses. On the other hand, the city has no proper apparatus with which to give a practical examination in projection matters.

The City Electrician suggested that the granting of provincial license be made subject to the approval of his department, thus furnishing him an opportunity to discipline operators who did not conform to the regulations. He also stated that the one inspector employed by the government visited the theatres only once in about three or four months, but was answered by Mr. McVety to the effect that the union men could prove that when the inspection was in the hands of the city, the system was so lax that at least one operator worked throughout the year 1916 without obtaining a license, and that some theatres were never inspected.

The final outcome of the meeting was that the council should make no further effort to secure the proposed amendment to the Moving Pictures Act, so the government will continue to conduct the examinations exclusively.

The system in vogue seems to be a very good one and I cannot see but it is of great benefit to the operators, and they should do all in their power to prevent any change being made. The suggestion of the City Electrician is a good one too. He should have the power to discipline holders of a license, and so should the proper authorities of the other cities in the province, for if that were not done an operator could secure a license and allow himself to become careless, for he would feel safe in commiting many violations, knowing that there was small possibility of an inspector coming to visit him, and this would, if he were caught in some violation, work harm to those operators who were always on the job and using every precaution against accident or danger to the public. I have always believed that the licensing of operators should be along such lines as these. Charge a reasonable fee and allow an operator to work in any city he chooses. The union can attend to those men who are not competent, and in this way all get a square deal and there is no great hardship worked on anyone.

Screen Cleaner

MR. HENRY S. PARRISH was a welcome visitor to our office recently. Mr. Parrish has developed a process for cleaning all reflecting type of motion picture screens. He has recommendations from a number of up-to-date exhibitors as to his method of renovating "fibre" screens, and it is claimed that his method leaves the screen without blemish; in fact it is guaranteed to remove all blemishes and improve the definition of the picture at least 50 per cent. The cost of renovating ranges from fifteen to twenty-five dollars, depending upon the size and condition of screen. Mr. Parrish is from Owensboro, Ky., originally, but is now making his headquarters at the Navarre Hotel, New York City.

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SLIDES

YOU realize the importance of keeping the film in a state of cleanliness, why not be as careful of your slides? Nothing mars the beauty of a well colored and designed slide as does oil, finger marks, etc., which could easily be prevented by having a clean, moist cloth on hand and *using it.* Slides have a much better appearance and make a greater appeal to the public when they are CLEAN. You owe it as a duty to your profession, Mr. Operator, so please give the matter of clean slides a little attention.

A suggestion is here made that if followed up will prevent to a great degree the breaking of slides: During the cold weather it is advisable to keep slides away from cold places, for sudden changes in temperature cause fifty per cent. of the heat cracks. Keep them near the machine, and if possible under the rheostat, that will prevent them from becoming cold and liable to break easily when subjected to the heat of the arc.

A SET of slides for Cecil B. De Milles's masterpiece, "Joan The Woman," are ready. These slides are made up in two different styles, carried out in four colors, with each letter clean cut and distinct.

THE Excelsior Illustrating Company announces the completion of a set of slides for George M. Cohan's screen debut, "Broadway Jones," the Artcraft picture which will be released shortly. The slides are in several colors.

HOLLAND is a long distance from New York, particularly in these troublesome times of submarines and blockades. What with duties, freight, insurance and other drawbacks, however, the Novelty Slide Company of New York, have secured large slide orders of The Netherlands.

It is quite an honor to the motion picture industry to have an American slide firm secure foreign business of this kind in the face of unusual obstacles. Joseph F. Coufal, the head of the Novelty Slide Company, is the man responsible for this American slide invasion.

THE press at this particular time is devoting a great portion of text to war news. It is a most timely topic, and the Radio Mat-Slide Company have taken advantage of the opportunity in pushing the sale of their announcement typewriter slides which they are distributing through the various motion picture supply houses. In a form letter sent to the dealers, Mr. Voight advised his distributors to tell their trade to use the Radios for announcing the latest war news. The idea proved to be a success and some of their dealers, it is said, have over doubled their sales.

Bradley Makes Strong Addition to Sets

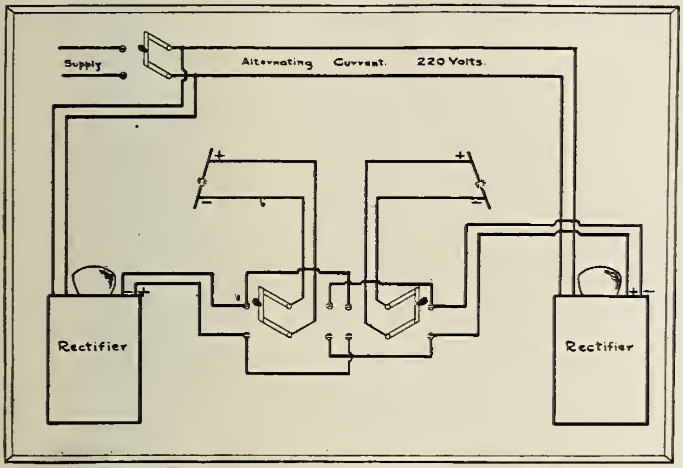
AN expensive set of bedroom furniture has just been added to the famous collection of studio settings and properties of the William Bradley Studios, No. 318 West 43rd street, New York. This set contains nine pieces, and was bought by Mr. Bradley at public auction at the Plaza Studios, New York. The entire set is made of circassian walnut, inalid with pearl and ivory. In speaking of this furniture Mr. Bradley said: "The demand for antique furniture to be used in motion pictures has been increasing so rapidly that we did not hesitate in purchasing this expensive set. The original cost of this furniture is said to be $7,000, and previously owned by one of New York's most noted millionaires. The Fox Film Corp. have used this furniture in their latest picture, "The Tiger Woman," featuring Theda Bara.

Progressive Move of Supply House

THE Co-operative Amusement and Supply Company, at Springfield, Ill., has recently added a flivver to their sales force and T. A. "Bert" Hall, who joined forces with that concern on February 1, avers that he expects to keep it busy in central Illinois this season. There are a great many well-established picture theatres in the corn-belt region and, as Springfield is in the geographical centre of the State, most of the Mid-State shows can be reached quite often.

Unique Rectifier Connection

L. H. U., chief operator, Bishop's theatre, Hoboken, N. J., sends in this excellent drawing of a rectifier installation which would obviate any possible chance of there being no "juice" at the motion picture arc. As you will see by the diagram, either rectifier may be used on either arc, and it is also possible to use either of the rectifiers on both arcs by stealing the light, leaving the other rectifier to be used in case of an emergency. It is just such drawings as these that are of value to the motion picture operator, for there are times when one will be called up to hook up such an installation as this, and with such a drawing it should be quite easy. There are a lot of bright ideas bottled up in the heads of operators; the trouble is that we haven't found the opener that will unloose them. Come on, brothers, give others a chance so that they may benefit by your experience and make the motion picture a universally liked means of entertainment.



What Is Efficiency?

Herbert Keller, Albany, N. Y., writes: *"Would be glad if you would explain just what is meant by efficiency. It seems that each manufacturer makes claims for higher efficiency in their machine than the other fellow. How is one to determine the efficiency of any given apparatus and what is the best method to go about it? Notice in the advertising columns of the* News *that "Sherman says install Amberlux lenses." Would like to know more about them. Thanking you in advance and with best wishes for your success in making our projection department the best, I remain very truly yours."*

Answer: There are so many uses to which the word "efficiency" is applied that I was afraid you were going to set me some job. But efficiency as you mean it, is a term used in describing the inherent losses of transformers, motor generator sets, etc. It means electrically, that it is the relation of the wattage taken from the line to the wattage actually used for the work being done. For example: If a motor were to take 3,000 watts from the line and the pull exerted by the apparatus it were driving was only 2,000 watts, its efficiency would be the percentage found by dividing 2,000 by 3,000.

The formula: $2.000 \div 3,000 = .666$ or 66 2/3 per cent.

Regarding the Amberlux lens: The Amberlux is not really a lens, it is a thin disc of optical glass, colored a light straw color and is placed in the lens tube either in front or back of the regular lens combination, and is held in place by a split ring that prevents it from falling out or working loose. I think that a great deal of eye strain, due to too bright a picture, is eliminated by its use. It cuts very little light and to my mind improves the definition of the picture, while at the same time subduing the intense glare from an extremely white screen. This lens filter produces the same effect as a Gold Fiber screen, when high amperage is used on a white or plaster wall screen. There have been no bad reports so far from its use and I can cheerfully recommend it. William Deschler Warner, of Columbus, Ohio, is the inventor as well as distributor of Amberlux. It can also be had from the Picture Theatre Equipment Company, 1604 Broadway, New York.

Thanks for your well wishes, and if others felt as you do "our" department will surely be all we could hope for.

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"As soon as I get my theatre started at Ahoskie I will have to have some more of the same kind."

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Waring & Finck,
1014 Third Av.,
Seattle, Wash.

Breck Photoplay Supply Co.,
70 Turk Street,
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Eastern New Mexico Theatre Supply Co.,
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Queen Feature Service,
Potter Bldg.,
Birmingham, Alabama.

If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship you trial order in lots of not less than fifty to a size, by express, C.O.D. All prices f.o.b. New York.

1" x 12 plain cored
Prices on application
⅞" x 12 plain cored
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$8.40 per 100

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Rectifier for Two Machines

Ravena, New York, writes: *"I have been a constant reader of the* News *since you took charge of its projection department, and your answers to operators have been so courteous that I am coming to you for a little information. Our current is* 60 *cycle A. C. through a mercury arc rectifier. Can we operate both projection machines from the one rectifier or will it be necessary to get another one?"*

Answer: If you have been a reader of the department as long as you say, you surely must have seen the answer to the above question, but it might have been overlooked. I'll give you the benefit of the doubt anyway. Yes, it is possible to use one rectifier for two machines; in fact, I did that very same thing for a number of years. All you have to do is install a double pole double throw switch, connect the d.c. lines of the rectifier to the center poles of the switch and the machines at either end. This I found to be rather awkward, for it made it necessary to throw the switch every time I changed from one machine to the other. Therefore, I left the switch in one position and bridged the other side of the switch so that when I wanted to change over all I had to do was freeze the carbons on the other machine and "steal" the light. In this way I soon got so that I could work a pretty good dissolving effect. Of course, only one lamp can be burned at a time, and it would be a good plan to have a bunch of carbons on hand that have had craters burned in them, otherwise it will take you a long time to get your light in first-class shape if you have to put in a fresh carbon set in the middle of your show. If it is not a question of money with you, I would advise that you have two rectifiers and connect them as per the diagram of L. H. U., in this issue. Then you would be prepared for almost any emergency.

Framing Carriage Loose

T. L. W., Farmingdale, N. Y., writes: *"I would thank you very much for information on the following: When running my Power machine it works out of frame continuously; I have to keep my hand on the framing lever all the time or it works up. How may this be fixed?"*

Answer: Just below the framing lever socket there is a wing nut, or if not a wing nut, a hexagon nut; on the inner side of the mechanism frame there is a large screw head, this is the framing carriage screw. Place the blade of a large screw driver in the slot of this screw and with a pair of small pliers grasp the wing or hexagon nut, holding it firmly while you tighten up on this screw. This will remedy your trouble. Your framing carriage has worked loose and needs tightening, that's all.

Wants to Make His Own Screen

W. J. W., Cottage Grove, Ore., writes: *"Having read in the* News *your description and instructions for making an aluminum screen and being interested in the making of one I address you. Do you think it would be a good plan to mix some gold bronze with the aluminum in order to tone down some of the glare which is so prevalent in most of the home-made aluminum screens? How would you work the screen so as not to have any veil appearing over the face of the screen when using light pictures? How would it do to use canvas, about* 16 *or* 18*-oz for the packing? Any information you might be able to give me I will be under obligations to you."*

Answer: You are under no obligation at all. That is what the department is for—to try and be of service. You say you have read the instructions I gave for making an aluminum screen, those instructions contained all the information I had on the subject. I do not by any means recommend the making of "home-made screens" it is too costly an experiment in the first place, and then the various screen manufacturers, who have made exhaustive experiments, have found that a screen that works well in one place will be of little value in another. And when you take in consideration the cost of canvas, aluminum, gold bronze, and this must be of the very highest grade, and the construction of the frame on which to stretch the screen, you can readily see that the most inexpensive way would be for you to have one of the screen manufacturers do the job for you. This, in the long run, would be the better way, but if it is a question of not being able to go to so great an expense I would suggest that you follow those instructions; and to tone down the glare, which you say is so prevalent in home-made screens, would recommend the installation of the Amberlux lens filter.

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UNION ANNOUNCEMENTS

President Shay Opens I. A. Convention

The big convention of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Oeprators of the United States and Canada was called to order by International President Shay at the Hotel Statler, Cleveland, Ohio, Monday, February 26. Delegates representing nearly six hundred locals are in attendance.

The committee of arrangements have left nothing undone to see that delegates receive the best the city has to offer. The town is wide open and the boys are "going to it." More next week.

Local 244 Elects Officers

The following officers were elected to serve Local Union 244, I. A. T. S. E. Motion Picture Machine Operators of Newark, N. J.:

President, Vincent A. Schauler.
Vice-President, Herman R. Metz.
Secretary, Michael A. Carney.
Treasurer, William C. Uessler.
Business Agent, John Walsh.
Assistant Business Agent, William Totten.
Sergeant-at-Arms, Joseph Valentine.
Delegate to Essex Trades Council, Michael D'Anton.
Trustees, John B. Higginson, John C. Tasto and Michael D'Anton.

The Executive Board consists of the six first-named officers and the three trustees.

The department wishes the newly elected officers a most successful year and, knowing the men personally, I cannot help but say that I think the members have chosen wisely in their selection of officers. Brother Schauler's election as president again disproves the saying, "They can't come back," this being the second time he has been elected to that high office. I shall do myself the honor to visit Local 244 at the earliest opportunity and renew old friendships and welcome new ones.

There is a scarcity of news for this column this week owing to the I. A. Convention being held in Cleveland, Ohio. It is hoped, though, that the delegates will get busy and send in their news items after the convention adjourns.

Carbon Adapters

E. M. Schwarz, San Francisco, Cal., writes: *"In answer to F. G. G., Baltimore, Md. (Feb. 10th issue of the* News*), I will say that I am making a special holder and saver combined, for the Silver Tip carbons. Some of the houses here are already using them and the dealer in Silver Tip carbons has placed an order with me for more. The brother enclosed several carbon butts, which were burned to less than an inch in length, and he claims that they were used on 52 amperes without injuring the holder. He has saved 8 to 10 carbons a week since using his new adapter, which sells for the sum of one dollar each."*

Answer: Your request was complied with. I would be pleased to have you send in sample of your adapter for the benefit of the readers of this department. If they will do all you claim for them they should find a ready sale among exhibitors and exchange men. It is just such things as these that the department is looking for, and through the department we can keep exhibitors and operators advised regarding the new inventions that are being placed on the market from time to time.

1917 Export Trade Directory Issued

GREATLY enlarged and with many new departments, the new edition of the American Exporters' "Export Trade Directory" has just come off the press. Listed in the edition are 1,295 New York export houses, and the book is of 369 pages.

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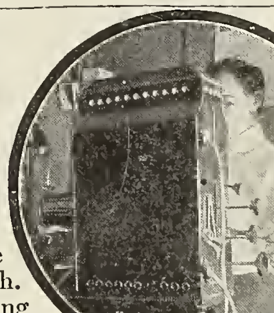

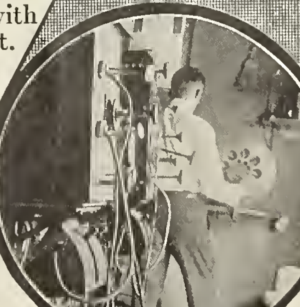

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THE CAMERA

Taking and Projecting Filters for Two-Color Cinematography

(Continued from last week)

As a result of practical research and experimentation on the additive system of two-color photography a set of taking-filters well adapted to the requirements of such processes was issued by the firm of Wratten & Wainwright in the year 1910, or thereabouts. It is likely that the invention of Kinemacolor was largely responsible for the experimental work leading up to the preparation of these filters, which are known as the Wratten Standard Two-Color Taking Filters (Catalogue Nos. 22 (E2) and 60 (P)). Having experimented with practically every pair of red (or red-orange) and green (or bluish-green) taking-filters at present obtainable, and with some dozens of sets of empirically constructed filters, we are of the opinion that these standard two-color taking-filters when used in the additive process are capable of reproducing the colors of objects photographed with greater fidelity than is possible with any other two-color filter combination which has been suggested to date. It will therefore prove instructive to examine their characteristics, reference being had to Fig. 2.

In Fig. 2 the spectral transmissions of the Standard Two-Color taking filters are given, the basis of the diagrams being a wave-length scale.

The lower diagram in Fig. 2 is interpretative of the extent to which the spectrum is transmitted by this set of two-color taking-filters.

Filter No. 22 (E2) is an orange-red filter which transmits, from the extreme red at W. L. 700 to the yellow-green at W. L. 550, where it absorbs abruptly. From W. L. 700 in the red to W. L. 590 in the orange this filter transmits, on an average about 50 per cent. of the light and at W. L. 570 only 30 per cent. is transmitted, where its useful transmission (for cinematographic work) may be said to terminate.

The other component of the Standard Two-Color (Taking) set is filter No. 60 (P), a bluish-green filter, which is, however, pronouncedly green in hue. The transmission-band of filter No. 60 commences at about W. L. 600 in the orange and extends to W. L. 450 in the blue. The useful transmission of this blue-green filter begins at W. L. 570, where 18 per cent. of the light is transmited; 50 per cent. is transmited from W. L. 530 to W. L. 500 in the pure green, and from this point the transmission falls off to 18 per cent. at W. L. 480 in the blue region of the spectrum.

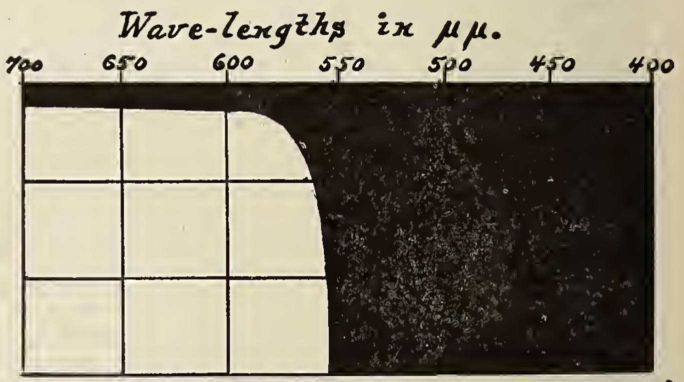
A study of the lower diagram in Fig. 2 will now serve to acquaint us with the characteristics and action of the Standard Two-Color Taking filters when used in the two-color cinematographic process. We are assuming, as heretofore, negative film stock strongly sensitized to the red, the green, and also the blue-green. In color photography (or cinematography) the blue-green is always an important region to sensitize for if any of the taking-filters used transmit this region of the spectrum. With most panchromatic emulsions a gap of low color sensitiveness exists in the blue-green because it is here that the predominant blue-sensitiveness of the virgin emulsion ends and the added color sensitiveness produced by the sensitizing bath commences. While this "minima" is not so noticeable in the case of ultra-rapid emulsions as with slower ones, it is generally somewhat in evidence (as may be ascertained by spectrographic test) and should be levelled up by the addition of a suitable dye to the sensitizing solution.

Returning to the lower diagram in Fig. 2 we see that the transmissions of these two-color taking filters overlap between W. L. 600 in the orange and W. L. 550 in the yellow-green. If we consider the case of the additive processes of two-color cinematography (such as Kinemacolor) it is readily apparent that the extent to which this region is recorded in the respective sets of color sensation negatives will have consideable influence upon the rendition of yellows in the projected results.

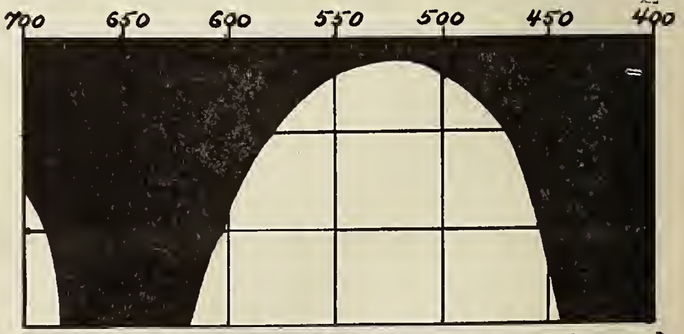
Bearing in mind that objects corresponding in hue to the region of the spectrum where the filter transmissions overlap will be represented, in both of the respective negatives sensation images, by deposits of more or less density, and in the resultant positives by areas of more or less transparency, it is not difficult to appreciate that when the positive is projected the rendition of yellows will be affected by whichever of the red or greenish-blue colors is predominant in the filter-disc of the projecting apparatus.

It has often been written that when projecting Kinemacolor subjects the yellows will either be too much on the orange or too much on the green side of theoretical correctness, according to the manner in which the projecting filter is balanced—by adjustment of its area or intensity. The reason why balancing the projecting filter is necessary in two-color cinematography will be well understood, after a study of the lower diagram in Fig. 2.

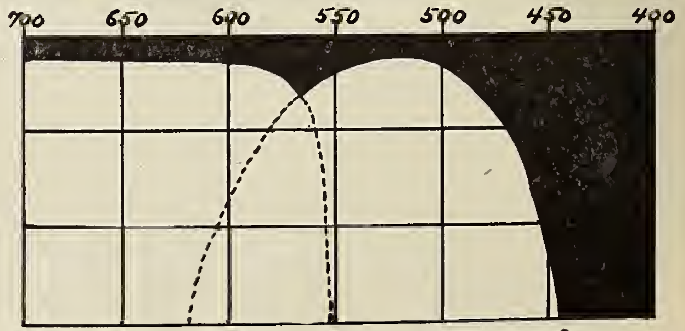
By reference to the foregoing installment of this article it will be noted that Mees says: "Yellow is rendered rather as an orange than a true yellow," by the Kinemacolor process. This is, as a matter of fact, generally true and is not difficult of explanation for we have previously seen that the red-orange filter transmits 30



Filter No 22 (E2), Standard Two-Color (Taking)



Filter No 60 (P), Standard Two-Color (Taking)

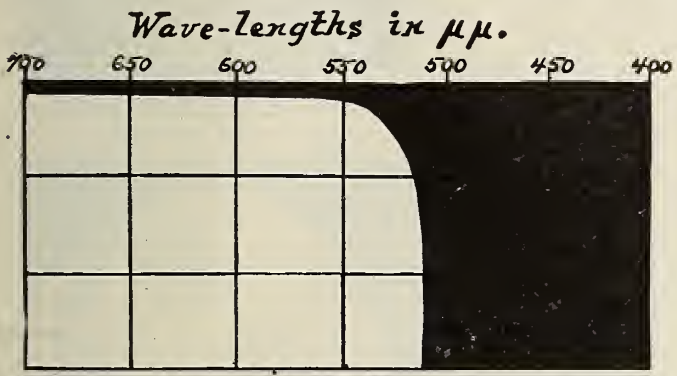


Combined Transmissions of 22 & 60.

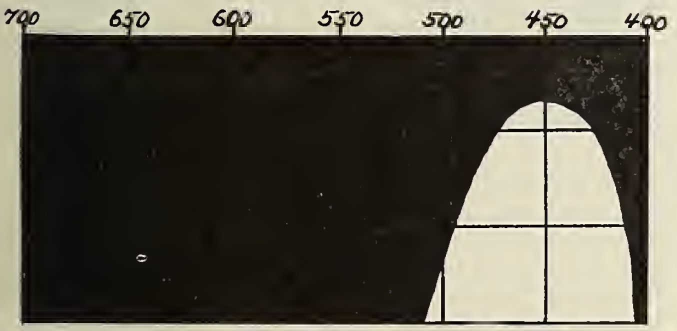
Fig. 2.

per cent. of the light at W. L. 570 (in the yellow), while the blue-green filter transmits only 18 per cent. at W. L. 570. Subjects of true yellow color would therefore be more fully recorded in the red-orange sensation negatives than in the blue-green, and represented by areas of greater transparency in the red sensation positive images than in the green images, thus they would, upon projection, receive most of their coloration from the red element of the projecting filter.

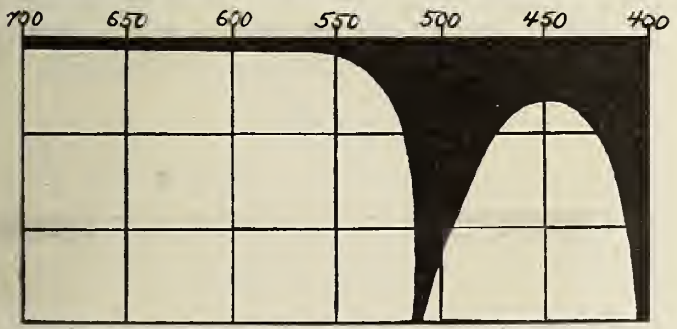
The use of the Wratten Standard Two-Color taking filters is not confined to the additive methods of color cinematography, for they may also be competently employed in subtractive two-color processes, if it is desired to record blue in addition to the red and green shades. By the use of this filter combination a good rendition of reds, greens and blues, and many intermediate shades, is possible if the double printed positives have been properly prepared, and dyed up (or toned) in such a manner as to closely approximate theoretical requirements. Yellows, however, are seldom if ever obtained in any great degree of purity in a two-color subtractive process employing red (or red-orange) and green (or bluish-green) filters for securing the two sets of sensation negatives.



Filter No. 15 (G), Yellow.



Filter No. 49 (C4), Standard Tricolor Blue.



Combined Transmissions of 15 & 49.

Fig. 3.

We describe still another set of two-color taking filters which might prove useful in experimental work upon two-color cinematography. While these are not identical with the filters termed by Bennett a "light" set (see previous installment), still they could well be termed a light set of filters, since they are capable of being

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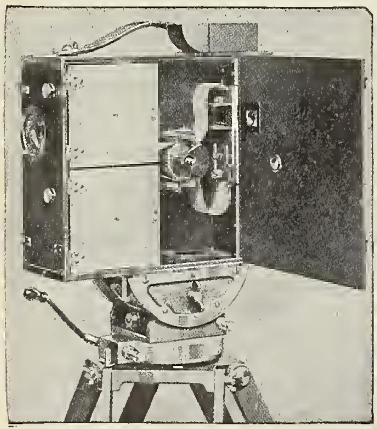

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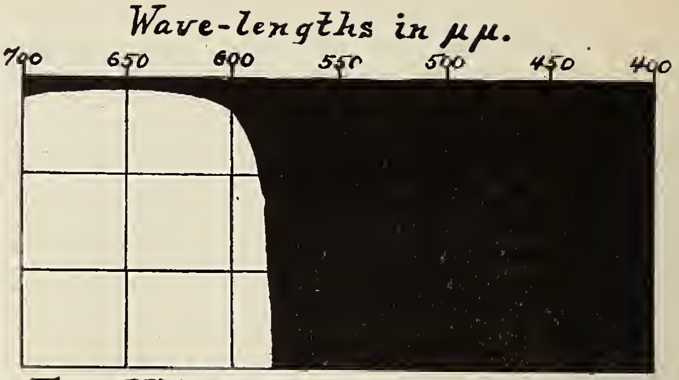

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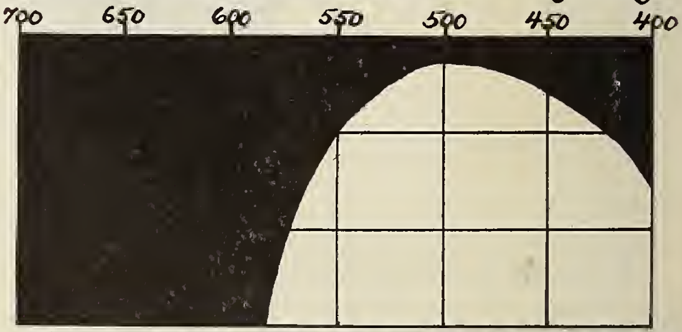

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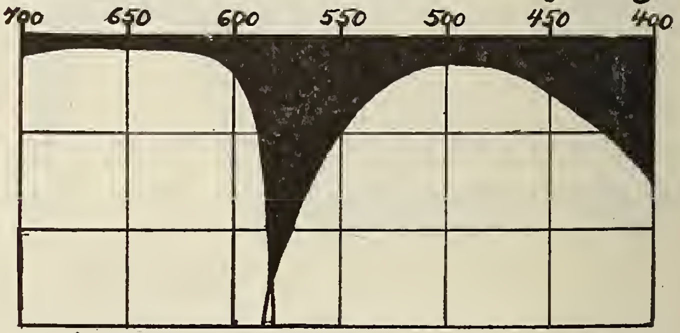


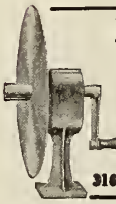
Combined Transmissions of 25 & 44.

Fig. 4.

used at much briefer periods of exposure than are either of the combinations previously considered. The filter combination now to be described is not to be recommended for any other than experimental work and landscape photography, and it is likely that special projecting filters would be required in projecting the results secured with this set.

This experimental two-color filter combination consists of filters No. 15 (G) and No. 49 (C4), the numbers being those by which

(*Continued on page* 1599)



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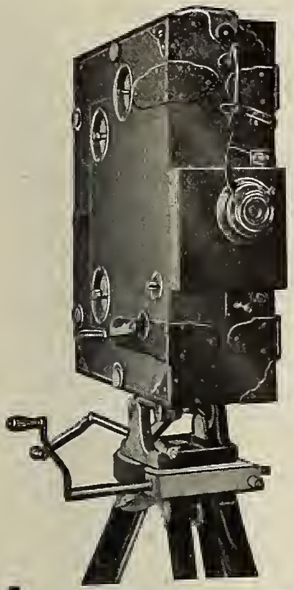

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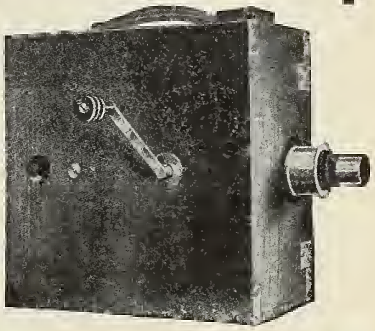

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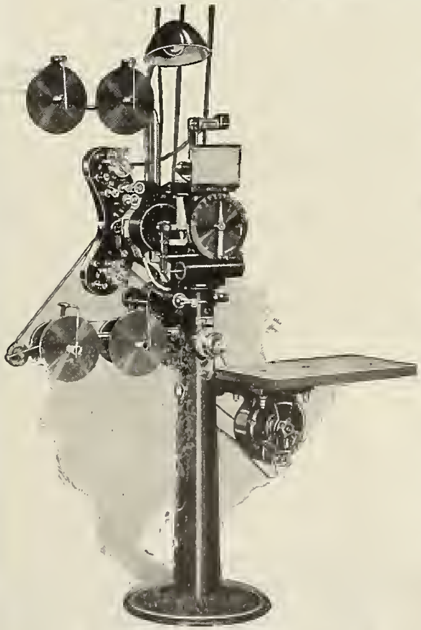

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MUSIC AND THE PICTURE

Seeing the Pictures with a Blind Organist

An Interview with Guy Hunter by Haviland Wessells

SOUNDS odd—doesn't it? but listen, when I first heard that Guy Hunter, blind organist, was coming to the Colonial, *I* too was rather surprised. Not because I doubted that he could manipulate the instrument, but that he could synchronize his playing and the picture.

And so the first performance was in truth a revelation more so because Mr. Hunter had only the assistance of a small boy who read him the picture as the story progressed. To sum it all up—every shading of the picture, each delicate touch to the action on the screen, every movement was accompanied by music which blended absolutely to the photoplay. And it was plain to be seen that Mr. Hunter's interpretation of the picture was about 5 per cent. prompting and 95 per cent. an uncanny intuition which gave an understanding of the story surpassed by few musicians gifted with sight.

Mr. Hunter took up the study of the organ under David D. Wood and about two years ago adapted himself to picture work, taking a position as theatre organist in one of New York's largest houses. Here he assisted in conjunction with an orchestra, which rendered an interspersed program. Then he came to the Colonial and here I found him to get his views on the picture and the methods of playing them.

"Well, Mr. Hunter, I'd like to bother you long enough to get your ideas about the musical settings for pictures and some suggestions as to playing for the film."

"Please your house, and at the same time play the picture," Mr. Hunter replied quite decidedly. "Please your house and at the same time play the picture, that's the first of the commandments in picture playing! I try to do this by using music which is not over their heads, and of a nature that will make an appeal to them. My best test has been to ask a friend after the performance how he likes some one certain piece that I used during the film. If he cannot remember the effect the music had on him, if he cannot even remember that I played the number, then I know that my accompaniment has gotten over, for the simple reason that when the music is blending with the film it is easily forgotten, but when the music—well, grates on your hearing—then it is poorly chosen. Another thing, I never draw the line at using popular numbers whenever the opportunity is offered. It pleases the younger people and when the story becomes more serious and the music consequently more appealing—it is appreciated by the older people who prefer music of this nature. In this manner it is possible to please all at the expense of no one. I attempt no heavy overtures or set-pieces in my picture-plotting, inasmuch as it is next to impossible to time the high-lights of your music and the picture. When the action requires music of a heavy form I use excerpts of opera or improvise. The latter I find to be one of the most important factors in picture playing and I cannot impress this fact too firmly upon the minds of all organists—and pianists as well!"

"Then you contend that the feature must have a well-balanced accompaniment to assure it the full effect and forcefulness which the director intended when the film left the studio?"

"Just that—let me give you an instance, not of a well-chosen setting but of the opposite. When I played for Bessie Barriscale in the 'Painted Soul' the orchestra relieved me just before the scene where the two women of the street met before the final parting and the dying girl asks the other to sing. There is a positive screen suggestion for 'Nearer My God to Thee,' but when the suggestion came the orchestra was swinging through the lilting strains of Remick's 'Geraldine' waltzes. Instead of making a tense and appealing situation it was made ludicrous, because the director had seen fit to ignore the screen action and have his orchestra shine at an inopportune moment. I believe in a psychological setting of a picture—when the scene demands music that appeals—play it, but if it changes abruptly to comedy—don't spread the serious music over—but follow your action. In short—sacrifice musical form to strengthen the picture and it will be appreciated. A very good test to find if you have your house with you is to work up to full organ, then diminish to your softest swell stops. If you can make your house quiet, then you can truly say—I am *playing* the picture, for when your music can either make the house talk or be quiet—then you have succeeded in holding their absolute attention and need have no fear of the picture creating its desired impression."

"How do you keep in touch with all the latest music to be able to use it in your plotting?"

"I have a Victrola and an Edison diamond-disc and in this way I can get the best in the line of orchestral music and besides I am constantly in touch with the publishers and only need to hear a selection a few times before playing it on the organ."

Mr. Hunter's mind is much very like a very sensitive matrix highly susceptible to musical progressions and I can give you a specific instance of this kind. Mr. Hunter played over a violin record of Fritz Kreisler's rendition of the "Slavonic Ode"—tried it several times and made no comment on it—but that night he turned to me and said "Listen, I'm going to give them the 'Slavonic Ode,'" and he did. Mr. Hunter's repertoire is a most extensive one, and one that would be a great credit and source of satisfaction to a musician possessed of sight, and to one deprived of seeing as Mr. Hunter it is remarkable to a degree of wonderment.

"In closing," warned Mr. Hunter, "I want to say that the director or organist who tries to bewilder his audience with a heavy musical program is going to lose in the end. If the people want to hear symphony music they know that a concert is the place for it. But a picture theatre is primarily a place for entertainment with a well-constructed film (and there are plenty of them) the music should serve as a background. The picture must be dominant. In a few words—a musical program which overshadows a picture is not an aid—but rather a detriment, and the sooner directors and organists realize the fact, the sooner we will enjoy a musical setting of a picture, artistically and psychologically adapted to the film."

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—"When Shadows Fall," Waltz by Clinton Keithley. A perfect dream of a waltz, one which you will enjoy from start to finish. (Edition McKinley).

2—"Allah's Holiday," Fox Trot from Katinka by Friml. (G. Schirmer Edition).

3—"A. B. C. Photoplay Concert Edition No. 1 and 2," specially compiled and arranged by E. Lutz as accompaniments for the motion Picture. (Jos. W. Stern Edition).

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4—"A New Selection," entitled "The Big New York Hippodrome Show" by Raymond Hubel has been published by T. B. Harms.

5—"Heart Throbs" Reverie by C. Arnold. (A beautiful Theme Edition).

"THE WAR OF THE TONGS"

(Reviewed on page 1258)

(Red Feather Photoplay)

"Chinese Serenade" by Puerner is the Theme

1—"Chinese Recollections" by Zimmerman until—T: "The following story, etc."
2—"Theme" until—T: "The home of Lee Hoy."
3—"Chinese Characteristic" by Puerner until—T: "Wong Wing had long cherished."
4—"Hop Sing Fantasia" by Katzenstein until—T: "During the days that followed."
5—"Continue to action" until—T: "The following day."
6—"Chinese Allegretto" by Winkler until—T: "Sam Hop as matrimonial agent."
7—"Chinese Wedding Procession" by Hosmer until—T: "You know of our love."
8—"Theme" until—T: "Lacking but a few hundred dollars."
9—"Hop Long Sing" until—T: "Wong Wing assures his sweetheart."
10—"Hop Sing Fantasia" by Katzenstein until—T: "But despite the warning."
11—"First Born Chinese Serenade" by Puerner until—T: "That was a crooked deal."
12—"Ching Chang" Galop by Brooks until—T: "Two members were selected."
13—"Creepy Creeps" by Taylor until—T: "The fight."
14—"Hurry" by Lake until—T: "Wing's friends, etc."
15—"Chinese Patrol" by Fliege until—T: "Lee Hoy safeguards his family."
16—"Chinese Characteristic" by Puerner until—T: "Fearing that another attempt."
17—"Theme" until—T: "The fight."
18—"The Tempest" by Lake until—S: "Interior of room."
19—"Continue to action" until—S: "After the fight."
20—"Theme" until— * * * * * * END.

"ONE OF MANY"

(Reviewed on page 1256)

(Metro Picture Corp.)

"When Shadows Fall" (4/4 Andante Sostenuto) by Keithley is the Theme

1—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Shirley Brison Frances Nelson."
2—"After Glow" (Reverie Serenade) by Lincoln until—T: "Her mother blessed with two daughters."
3—"Continue to action" until—T: "A type of man responsible for the theme."
4—"Theme" until—T: "The first suggestions of an idea."
5—"Continue to action" until—S: "Girl enters her house."
6—"Romance of the Rose" (Moderato) by Trinkaus until—T: "Her gilded altar of expediency."
7—"Balladora" (6/8 Allegretto Moderato) by Tobani pp during scenes not dancing until—S: "Vision of her mother."
8—"Theme" until—T: "Some time later."
9—"Sweet Ponderings" by Langey (repeat if necessary) until—T: "She realizes that even the servants."
10—"Continue ff" until—T: "Letter."
11—"Continue pp" until—T: "Some insults can only be resented."
12—"Organ to action" until—T: "Then sister came to wonder."
13—"Divertissement" (Allegretto for violin and cello) by Banes until—T: "In the eyes of the world."
14—"Idle Hours Caprice" (2/4 Allegretto Moderato) by Kretschmer until—T: "Interior of room, girl picks up letter from table."
15—"Theme to action pp or ff" until—T: "Fleeing from humiliation."
16—"Organ to action" until—T: "Restaurant scene—dancing."
17—"Any good one step" to action until—T: "After enduring discouragement."
18—"Continue to action pp or ff" until—S: "Girl begins to dance."
19—"Any good popular hit or late extract from popular show" to action until—T: "Seeming to be a derelict."
20—"Continue to action" until—S: "Girl stops dancing."
21—"Continue pp" until—S: "Young man gets up and talks to the girl."
22—"Cavatine" (Lento) by Raff to action until—S: "Girl enters her room."
23—"Continue to action" until—T: "Oh, Father in heaven, etc."
24—"Organ to action" until—T: "Lonesomeness gives them common cause, etc."
25—"Siegfried Paraphrase" by Wagner until—S: "Former butler enters girl's room."
26—"Agitato to action" until—T: "And then the boy came back."
27—"Silence or organ pp" until—T: "You'll tell what?"
28—"Agitato to action" until—T: "He offered the excuse that, etc."
29—"Continue pp" until—S: "Boy coming out from under the bed."
30—"Extase D'Amour" (3/4 Andantino con Grazia) by Roze Tympany, rolls during scenes policeman arresting man with gun until—S: "Girl kneels to pray."
31—"Organ to action" until—T: "The supreme moment of her dreams."
32—"Organ continue to action" until—T: "Their joy is increased by a letter."
33—"In Lovers' Lane" (6/8 Allegro Moderato) by Pryor until—T: "And then the father came."
34—"Theme ff" Tremolo during disputes until—S: "Priest talking."
35—"Organ to action" until—S: "Boy running out to find the girl."
36—"Repeat Theme" ff until—T: "And with a buried past."
37—"Repeat in Lovers' Lane" (same as Cue 33) until— * * * * * * END.

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(Fox Production)

This picture does not suggest any Theme

1—"Intermezzo" (4/4 Moderato Scherzando) by C. Bohm until—T: "Next day one hundred and eighty pounds."
2—"Garden of Sunshine" (Serenade) by Lincoln until—T: "One of those heart to heart talks."
3—"Any good college song" until—T: "Jack has made up his mind."
4—"College Life" March by Frantzen pp until—T: "The big game."
5—"Continue ff" until—T: "And then the first shadow."
6—"Nocturno in G minor" (2/4 Moderato) by Krzyanowsky until—T: "Poor Uncle Peter."
7—"Continue to action" until—T: "For several months Jack dodges the issue."
8—"Dolorosa" (4/4 Allegro Moderato) by Tobani until—T: "Final preparations of Mrs. Morton's ball."
9—"Organ to action short scene" until—T: "And with the best intentions."
10—"Little Puritan" (Gavotte) by Morse until—T: "Ball giving signal for the start of the fight."
11—"Produce effect" followed by a good Galop to action until—S: "Bell gives signal to finish the first round."
12—"Produce effect" followed by the same Galop pp until—S: "Bell gives signal."
13—"Produce effect" followed by the same Galop ff until—T: "You're not a referee."
14—"Agitato to action" until—T: "I got you into this."
15—"Lion Chase" (Grand Galop) by Koelling to action until—T: "Flashback to Mrs. Morton's affair."
16—"Intermezzo" (3/4 Allegretto) by Pierne until—S: "Interior of club."
17—"Continue ff" until—T: "I must see Mrs. Morton right away."
18—"Club Galop" by Laurendeau pp until—T: "The police."
19—"Continue ff" until—T: "And at the same time the Baily's."
20—"Continue pp" until—T: "Three hours out of Los Angeles."
21—"Silence or organ pp" until—S: "The hold up."
22—"Finale from Ariele" (Allegro) by Bach to action pp or ff —watch big bell ring until—T: "The posse."
23—"Continue" if long enough—if not, repeat to action until—T: "All Jack heard the sheriff say."
24—"Mysterioso No. 3" by Andino (Schirmer Edition) until—T: "After a wild night's ride."
25—"Aubade Printaniere" (2/4 Allegretto) by Lacombe until—T: "A cool reception."
26—"Continue pp" until—T: "Freakish fate plays into his hands."
27—"Just a Gem" (4/4 Moderato) Intermezzo by Tobani until—T: "Mr. Baily writes that he will call soon."
28—"Short Galop" start pp then to action until—T: "Sit right there; you're too good."
29—"Continue pp" until—T: "Our budding wizard of finance."
30—"Organ to action" until—T: "Ready to startle the world."
31—"Gavotte" by Bossec until—S: "The explosion."
32—"Produce effect" followed by short Agitato to action until—T: "Confession is good for the soul."
33—"Pep Characteristic Piece" by Amsden until—T: "A grim determination."
34—"Continue ff" with ad lib. Tympany rumbles until—T: "There you have three checks."
35—"Continue or repeat pp" until—T: "And now a glimpse at the love affair."
36—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "Good old Casey keeps on worrying."
37—"Sweet Jasmine" (4/4 Allegretto) by Bendix until—T: "Jack's first week as a business man."
38—"Organ to action" until—T: "Shock No. 2."
39—"Short Agitato" until—T. "Shock No. 3."
40—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix to action until—T: "Quietly, that's my middle name."
41—"Electric Galop" by Wohanka until—T: "A little scheme or revenge."
42—"Continue pp" until—T: "At the Alexis Hotel."
43—"Any good brilliant Waltz" to action until—T: "Your father is seriously injured."
44—"Good Galop or Presto" by Lake with ad lib. Tympany Rumbles until—T: "Wedding Bells."
45—"Continue to action" until—T: "Sure I killed you once."
46—"Agitato to action" until—T: "No word from the missing girl."
47—"By the River" (12/8 Andante Sostenuto) Romance by Morse to action pp or ff until— * * * * * * END.

"THE END OF THE TOUR"

"After Sunset" (4/4 Moderato) by Pryor is the Theme

(Reviewed on page 1093)

1—"Valse Pondree" by Poppy until—T: "Things have gone from worse to fierce."
2—"Return to Me Soon" (3/4 Allegro Vivace) by Gregh until—T: "After the show."
3—"Berceuse" (2/4 Andantino) by Hauser until—T: "Telegram."
4—"Mignonette" (2/4 Allegretto) by Friml until—T: "The long one wins the sofa."
5—"Two Preludes" (3/4 Lento) by Chopin until—S: "Woman moves washstand near door."
6—"Continue or repeat lively" until—T: "In Mayville."
7—"Harmony of Love" (4/4 Andante) Romance by Brooks until —T: "Mayville's leading citizen."
8—"Continue to action" until—T: "Standing room only."
9—"Sweet Sixteen Waltz" by Aronson; Note: must be performed as a cornet solo with piano accompaniment—S: "Curtain goes up and cornet player (as soon on screen) stops."
10—Repeat "Return to Me Soon" by Gregh, same as played for No. 2; Note this repeat is suggested by the picture as it is the same show until—S: "Curtain goes down."
11—"Albumleaf" by Girschner; Note: must be performed as a cornet solo with piano accompaniment until—T: "The best show this year."
12—"Pasadena Day March" by Vesella until—T: "The plot thickens."
13—"Theme as Organ Solo" until—T: "A touching scene."
14—"Gretchen" (Intermezzo) by Martin until—T: "Next morning."
15—"Cinderella" (Intermezzo) by Martin until—T: "The next morning."
16—"Continue ff" until—T: "God bless the man, etc."
17—"Continue to action" until—T: "I should worry."
18—"Continue pp" watch train effects until—T: "Where do we go from here."
19—"Organ to action" until—T: "Bryon corrals the amusement committee."
20—"Le Secret" (2/4 Allegretto) Intermezzo by Gautier until—T: "The first rehearsal."
21—"Raindrops" (Intermezzo) by Samuell ff during disputes until —T: "A mighty good man, the Colonel."
22—"Prelude Due Deluge (4/4 Adagio) by Saint Saens until—S: "Horse galloping with carriage."
23—"Short Gallop" to action pp or ff until—T: "And so the starved heart."
24—Continue "Prelude due Deluge" by Saint Saens until—T: "Private Lessons."
25—"Theme" until—T: "The Dress rehearsal."
26—"To Spring" (6/4 Allegro Appassionato) by Grieg to action pp or ff until—T: "The fruits of their labor."
27—"Organ to action" until—T: "Pass me a few lessons in Romeo."
28—"Romeo and Juliet" Waltz by Gounod; Note: begin with figure 1 to action until—T: "The exterior scene, girl near big tree."
29—"Lion Chase," Grand Galop by Koelling pp and slow until—T: "Where's Grace."
30—"Continue to action" until—T: "The fight."
31—"Agitato to action" or if Galop long enough continue ff with ad lib Tympany Rumbles until—S: "Actor and girl near wagon."
32—"Continue pp" until—S: "Actor and girl leave in wagon."
33—"Either continue" same galop to action or use a short new galop until—S: "Gun in his hand looking for his daughter."
34—"Agitato pp" watching shot until—T: "It's true, it's true, he isn't bad."
35—"Dreams of Love" (6/8 Allegro) by Liszt until—T: "My mother."
36—"Continue to action" until—T: "Give him to me."
37—"Continue ff" until— * * * * * * END.

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PLANS are under way for the enlarging of Penn Gardens, Washington, D. C., to a capacity of 2,500, with all seats on the ground floor. The screen will be placed across one corner of the auditorium with the seats radiating at angles, thus securing a view from all points of the auditorium. Two thousand square feet of floor space will be occupied by the picture theatre. Harold Marston is manager of the Penn Gardens.

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BUILDING AND FURNISHING

A Group of Theatres of Dallas

DALLAS has long since been noted in southern quarters for its picture theatres. Not one of the first towns in the South to have pictures, the "store show" variety was much in evidence until 1913, when George K. Jorgenson, of Galveston, started work on the Crystal theatre, and E. H. Hulsey, of Oklahoma, had the Queen theatre started.

The Queen was the first completed, and it got an enormous business from the finesse of the house alone, no matter what pictures were run. But Mr. Hulsey's idea was to have the name "Queen" synonymous with "quality," and he sought for the better pictures. Now, the Queen ranks among the best houses in Dallas, but it's the program one thinks of—not the house itself. In their advertising the Queen uses the wording "Queen theatre"—"Quality did it." They use Paramount, Pathe, Mutual and special features. A large pipe organ furnishes the musical accompaniment to the film.

The Crystal is not quite such an elaborate theatre as the Queen, seats around 700 on the main floor. The balcony is a series of boxes, seating 50. About a year ago Mr. Jorgenson sold his interests in the Crystal to P. G. Cameron, then operator of the Roseland in Dallas, and Mr. Cameron has maintained his reputation for being one of the best picture show men in the state. When Mr. Cameron had the Roseland it went from a losing proposition to a $10,000 a year maker in twelve months' time. When he went to the Crystal he carried the Roseland crowds with him. As he explained it, "The Roseland's too small for our crowds, so I'm moving to the Crystal." The Crystal is the only large house in Dallas using regular program—the Universal. A Wurlitzer unit orchestra gives the music.

The Washington is one of Dallas' finest—seats about 800, in roomy upholstered chairs. The front of the Washington is one of the most beautiful ever seen. The entire front is a metallic mass, moulded into various beautiful figures, with the "Father of His Country" in the center of it all. About a thousand tiny electric lights are used in the many recesses in the decorative work. William D. Nevills, one of the oldest exhibitors in Dallas, owns the Washington; and L. G. Bissinger, formerly of the Queen, is manager. The house runs Brady and V-L-S-E features. A pipe organist alternates with an orchestra in this house.

The Hippodrome is another Dallas theatre that will vie with any in the South. It is said to have cost $246,000 complete. It was erected by the Hippodrome Theatre Company, of which T. P. Finnegan was the head; but the location was bad—it was too far down Elm street—consequently it struggled along, with sometimes a good house, others only a small crowd—until a few months ago the bankrupt court sold the theatre, former U. S. District Attorney W. H. Atwell making the purchase for a few thousand dollars. Mr. Atwell said at the time he was acting for clients in the purchase. The house has run various feature programs and has tried vaudeville. Its greatest success was with two acts of vaudeville and a five-reel feature for a dime.

Exterior of the Crystal, Dallas

The house is beautiful—the interior decoration is excellent, the chairs are roomy, comfortable, the ventilation is good—the house is about all that could be wished for in one seating 900 on the main floor and 500 in the balcony floor. A large pipe organ is used.

Accessory Men Auto Victims

RALPH W. KELLEY, an employee of the Columbus theatre Equipment Company, was killed, and Leo Dwyer, president of that corporation, seriously injured, when an automobile in which they were riding collided with another car in Columbus recently. Kelley, who was twenty-seven years old, was one of the most popular members of the Columbus Company's staff. Mr. Dwyer suffered painful lacerations and contusions about the head and body which will confine him to his home for many days to come.

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DIRECTORY OF NEW THEATRES

ARIZONA

Negotiations which had been going on for the past month between the heirs of the estate of Joseph Mayer, deceased, and the Great Western Smelters Corporation for the purchase of the town of Mayer, came to a final and satisfactory termination a few days ago. Such is the report in circulation, and that a deal has been consummated is admitted by some of the parties interested. The deal is without doubt one of the largest which has ever been made in this county, in which is combined not only many thousands of dollars in improvements, but likewise a large land area desirable for its placer possibilities. That a favorable termination of the negotiations was anticipated over two weeks ago, was indicated by the action of the Pugh Stores Corporation of Chicago, in sending two auditors to Mayer to look over the situation with a view to establishing a branch business there. The incorporation of the Mayer State Bank, the giving of a lease for a lumber yard business, the erection of a general hospital by the Big Ledge company, the resuming of the brick-making plant, a new opera house for motion pictures and social purposes, and construction of over thirty-five residences, cover some of the features which are contemplated in the making of the Big Bug town still more attractive. It is also stated that a liberal policy has been decided upon by the owners to attract business people and assist the mining industry of the Bradshaws and all of Eastern Yavapai. It is also quite probable that early this summer Mayer will be incorporated.

CALIFORNIA

A building permit has been issued for the $40,000 motion picture theatre to be built by F. P. Fay at 810 South Broadway, Los Angeles, for J. A. Quinn. Plans for the new amusement house, which will be one of the most modern structures of its kind in this city, have been completed by the architect, O. P. Dennis, and work will be started at once.

ILLINOIS

The Princess theatre of Farmington opened Saturday, Feb. 10, after a brief shutdown, with a Mutual program featuring Helen Holmes in "A Lass of the Lumberlands," and the Strand presented a Paramount featuring Fannie Ward.

Dr. J. A. Ray and Ralph Lee, proprietors of the Gem and Princess theatres, Lewistown, are arranging to open one large theatre in lieu of the two they are now operating. Both theatres have splendid equipment and together they have about 500 opera chairs. Under the present arrangement these places of amusement are operated at double the expense that they could be under the one management. By combining it will mean that Lewistown will be given a better class of entertainments and there will be room to seat all the people who may want to attend.

The Princess theatre at Portland is fast approaching completion and the management anticipates an opening early in March.

MASSACHUSETTS

The Strand theatre of Worcester was opened with a complete program of Paramount Pictures and the short-reel features distributed by this organization, Feb. 19. This theatre is controlled by the Strand Theatre Company, Inc., of which Moe Mark is president, the same organization which controls the Strand theatre on Broadway, New York City.

The theatre sprang into immediate popularity from the day it opened, and the people of the community were granted their first opportunity of seeing "first run" Paramount Pictures. The management has secured the exclusive franchise for the showing of these pictures in this community, and have expressed their gratification to the officials of Paramount in their being enabled to secure the franchise for Worcester.

MICHIGAN

The Grand theatre, the motion picture theatre of St. Ignace, burned to the ground a few days ago, entailing a loss of $7,000, with insurance of $1,000. It will be rebuilt in the spring by the Kynoch's, the owners of the former building.

MISSOURI

The new Delphus theatre of Kansas City, reopened February 26 with "War's Women." The theatre has been redecorated and remodeled and is now regarded as one of the best theatres in the state.

MONTANA

Great Falls is to have a new theatre under the name of the Lafayette and will be operated solely by Mrs. Derkins, who is an experienced show woman. The house will run Mutual service, as Mrs. Derkins is an enthusiastic follower of Mutual. Mrs. Derkins' theatre is being built in West Great Falls, and will change daily, using vaudeville twice a week.

Butte movie fans are looking forward to the opening of the new Rialto and People's theatres which are now completed in the center of Butte's business district and are the most up-to-date theatres in the northwest. This is only an example of how the film industry is progressing in leaps and bounds in the State of Montana.

At a meeting of the Silver Bow Amusement Company, held in the office of the firm in the Silver Bow block, Butte, the stockholders voted to increase the capital stock of the company from $80,000 to $250,000. Under the old incorporation the stock was divided into 800 shares at $100 each and the new stock will have the same value. The company will operate the new Rialto theatre in the building being erected at Park and Main, and owns the building, which is erected on leased land. All of the $80,000 capital is paid in, the statement filed with the clerk and recorder says. J. H. Rowe, who presided at the meeting, said the increased capitalization means that the company plans to spend more money than was first contemplated, but he would make no definite announcement concerning changes in the plans of the company at the present time.

NEBRASKA

Excavation has been completed and work will start within two weeks on a $90,000 building to be built by Charles R. Sherman of the Sherman & McConnell Drug Company on Farnam street, Omaha. The building will be two story, fireproof structure and will include stores, a garage, dancing academy, offices and a moving picture theatre.

A new theatre at North Platte was to be named recently and the management offered cash prizes for those submitting the best names. Ten prizes were given. There were 371 different answers. The name, "Platte theatre," was chosen. The opening day was Feb. 16. It is a splendidly equipped house, ornamentally constructed and built in anticipation of the big days to come in the motion picture show industry in Nebraska.

NEW YORK

Articles of incorporation have been filed by the Frank Kelley Company of the Borough of Queens. It will manage motion picture shows, etc., with a capital of $10,000. The directors are B. H. Kelley, L. F. Kelley and Mary F. Weldy of Long Island City.

Great interest is being manifested today in the fact that Marcus Loew had engaged the big building formerly ocupied by A. D. Matthews' Sons, in Fulton street, near Smith street, for the purpose of converting it into a playhouse, practically of the motion picture variety, that the investment amounted to $2,000,000, and that Mr. Loew would expend several hundred thousands of dollars in fitting up the big brick structure for his purposes.

NORTH CAROLINA

C. N. Bruner of Monroe has let the contract for remodeling his building on North Main street, where he will establish a modern theatre. The building has been occupied as a grocery. It will be extended and rearranged to meet the demands of a modern playhouse. The lot upon which the theatre is to be established is 28½x80, and a seating capacity of some 500 or 600 will be provided. In addition to motion picture shows, vaudeville, musical comedies and specialty shows will be presented. An orchestra will be employed and a cathedral piano.

The work of remodeling began recently, but the show house will not open to the public until April 10.

ONTARIO

Kingston, Ont.—The Loew's Theatre Company of Toronto has decided to locate a theatre in Kingston.

WASHINGTON

North Yakima is to have, ready for use by September 15 next, a model fireproof theatre, with a seating capacity of 1,800, on the southeast corner lots at South Third and Chestnut streets. The structure, which will be erected by Frederick Mercy, will cost in the neighborhood of $100,000, and will provide North Yakima with the largest combination amusement house in the state. Details for the building have been planned down to its name, which is "The New Yakima Theatre," and work will commence immediately.

Color Cinematography

(*Continued from page* 1592)

they are designated in the Wratten catalog. Fig. 3 shows in customary manner the transmissions of the two filters, while the lower diagram shows the extent to which the spectrum is transmitted by this set.

No. 15 is a "wide-banded" filter of yellow color transmitting from the extreme red down to W. L. 520 in the green. Compared to the red and red-orange filters which have been previously described this is a very transparent one, transmitting on an average 70 per cent. of the light from W. L. 700 to W. L. 600, and as high as 82 per cent. between W. L. 580 and 560 in the yellow region of the spectrum. At W. L. 520 in the green, where the filter absorbs, only 15 per cent of the illumination is transmitted.

The blue filter of this "light" set is the Wratten Standard Tricolor blue filter (No. 49) and its transmission band may be practically said to extend from W. L. 490 in the blue-green to W. L. 430 in the blue-violet. The useful transmission (for cinematographic work) of the tricolor blue filter commences at W. L. 470, where 14 per cent. of the light is available and about 20 per cent. is transmitted from W. L. 460 to W. L. 440 in the blue. It might be thought that the percentage transmission of this tricolor blue filter is rather low compared to the much greater amount of light transmitted by its companion filter (No. 15), but, upon further consideration, it will be appreciated that since the blue rays are by far the most active photographically, an almost equal exposure ratio might exist between the two filters which, in fact, is the case when suitably sensitized film is used.

We will not particularize concerning the results secured in practice with this filter set, which is purely an experimental combination, but, referring to the lower diagram in Fig. 3, we see that there is a region in the blue-green of the spectrum which is transmitted by neither the yellow filter or the blue filter. Objects corresponding in hue to this region would, therefore, be represented as black in the prejected results secured with this set of filters, and the manner in which the film was sensitized would not alter this condition. While this "light" filter set is instructive to experiment with, and is susceptible of limited use in special work, it is no rival of the Standard Two-Color set in the production at pictures showing vivid color effects, or in the reproduction of pure colors.

In practicing the additive methods of color cinematography the selection and adjustment of the color filters used in projection is of equal importance to the selection of suitable taking-filters, and we have next to consider the character of the filters which will be required for projecting, if we expect to translate our monochrome color sensation records into a faithful screen representation of the colors of the subjects photographed.

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THE BLACK WOLF

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Blanche Sweet	*Those Without Sin*	Lasky	*Mar. 1st*
Marie Doro	*Castles for Two*	Lasky	*Mar. 5th*
Kathlyn Williams	*Out of the Wreck*	Morosco	*Mar. 8th*
Pauline Frederick	*Sapho*	Famous Players	*Mar. 12th*
Wallace Reid and Myrtle Stedman	*The Prison Without Walls*	Lasky .	*Mar. 15th*
Jack Pickford	*The Dummy*	Famous Players	*Mar. 19th*
Vivian Martin	*The Spirit of Romance*	Pallas	*Mar. 22nd*
Sessue Hayakawa	*The Bottle Imp*	Lasky	*Mar. 26th*
House Peters and Myrtle Stedman	*As Men Love*	Pallas	*Mar. 29th*

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MARCH 17, 1917

Motion Picture News

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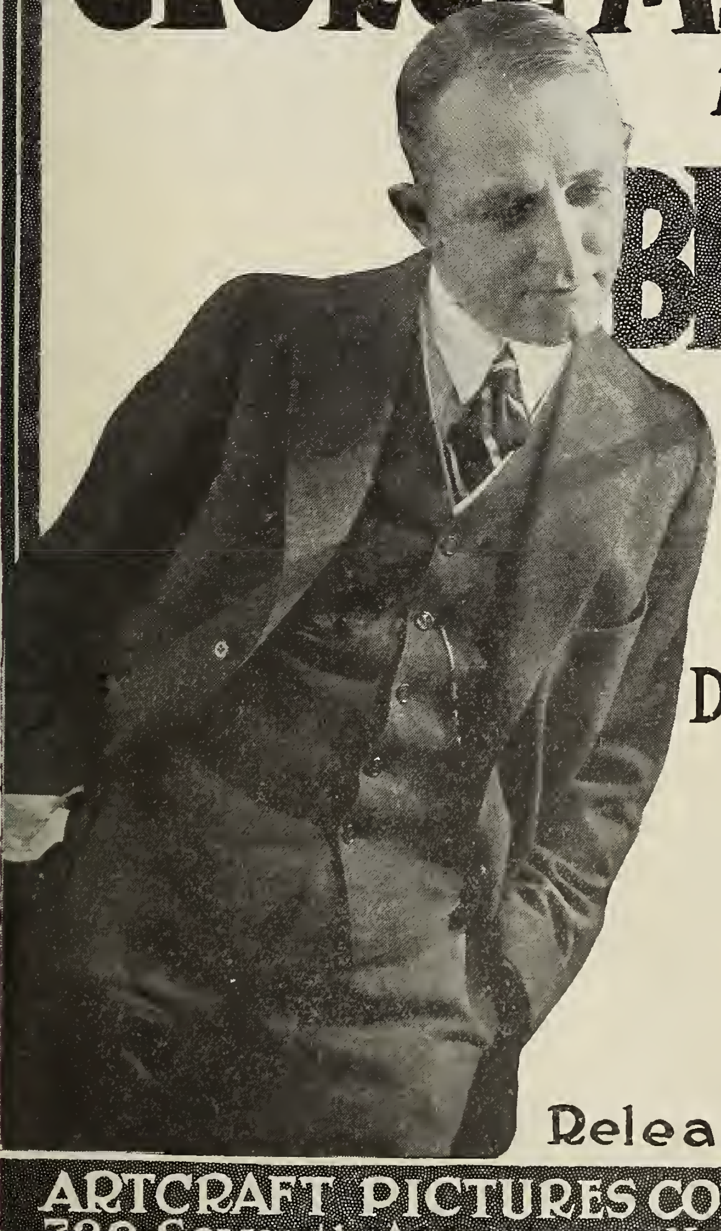

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A Special Blue Ribbon Feature

That Her Little One May Live She Sacrifices Herself

The Love Epic of the Screen

A Supreme Revelation of the Three Noblest Passions of a Woman's Life—

The Love of a Maid for a Man
The Love of a Mother for Her Child
The Love of a Woman for Her Country

Featuring

Alice Joyce *and* Harry Morey

with an All Star Cast

Including PEGGY HYLAND, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Mary Maurice, Walter McGrail, Edward Elkas, Templar Saxe *and Many Other Vitagraph Favorites*

And If Need Be She Faces a Firing Squad Gladly That Her Country May Be Free.

The Film of the Hour

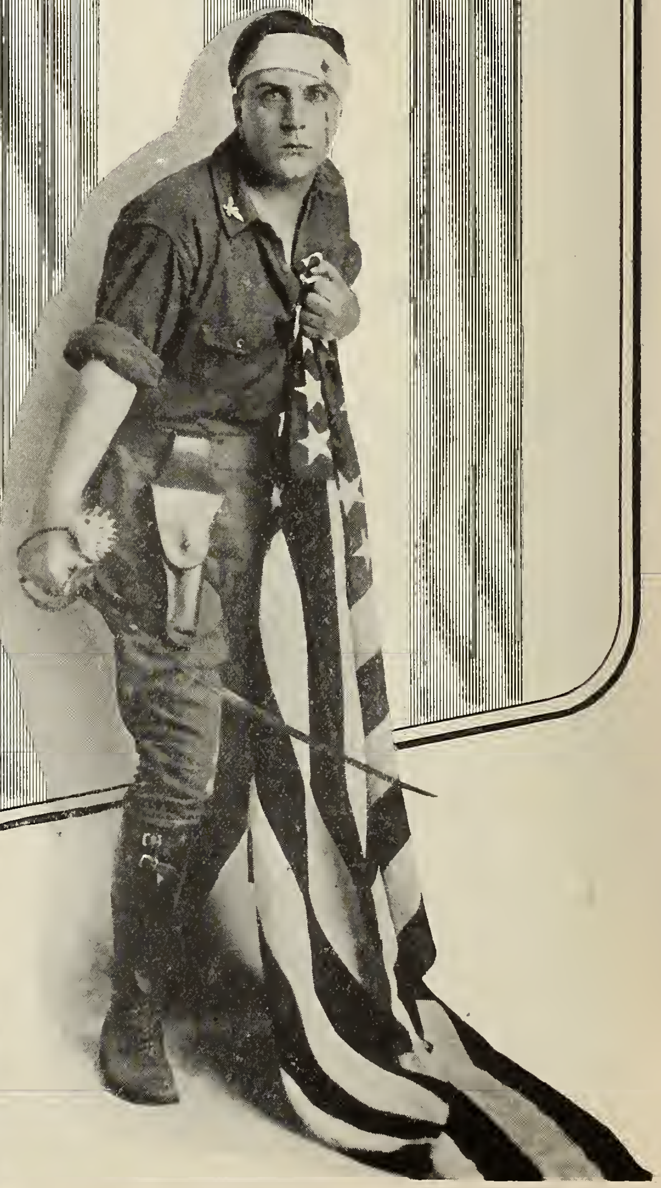
Thomas Dixon's
Mighty Message of Warning

"THE FALL OF A NATION"

With Special Musical Score by Victor Herbert

In Seven Tremendous Parts

An Awe-Inspiring Vision of the Terrific Powers of Annihilation which America May be Forced to Meet in the World Struggle for a Place in the Sun.



Show This
Master Spectacle
NOW—When National Enthusiasm Is Running High—
And Break All Box-Office Records.

VITAGRAPH

V-L-S-E INC.

TRIANGLE

Let your Patrons
LAUGH AND
Your Cash Box Will
GROW
FAT

TRIANGLE KOMEDIES

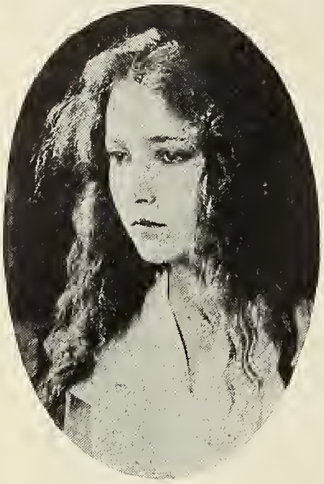
THE
ANSWER?

TRIANGLE PROGRAM
Two Five Reel Dramas And
TWO
TRIANGLE KOMEDIES
A WEEK

RELEASED WEEK OF
MARCH 18TH
"HIS RISE AND TUMBLE"
AND
"A SELF MADE HERO"

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE



FINE ARTS

Released Sunday, March 18th

Bessie Love

in

"A Daughter of the Poor"

An appealing and endearing star in a play of the poor and the rich in which their virtues and faults are dealt with in refreshing humor through five reels of tense situations and rapid-fire action.

A play that is generally alive with humanity.

INCE-KAY BEE

Released Thursday, March 22nd

William Desmond

in

"Blood Will Tell"

A swiftly moving story of love and finance.

Full of sternness and tenderness; human problems, plot and counterplot and the final triumph of a good woman's influence over a man's foibles.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

MACK SENNETT-KEYSTONE

SUMMED UP

ORGANIZATI.ON
EXPERIEN.CE
KEYSTO.NE
POPULARI.TY
MACKSENNE.TT
REPUTATI.ON
SUPERIORI.TY
EQUIPME.NT

RESULT COMEDY-SUPREMA.CY

MARCH RELEASES—***March 4th***—**"Villa of the Movies",** Peggy Pearce, Bobby Dunn, Slim Summerville. ***March 11th***—**"Dodging His Doom",** Chester Conklin, Guy Woodward. ***March 18th***—**"Her Circus Knight",** Ora Carew, Joe Belmont. ***March 25th***—**"Her Fame and Shame",** Chas. Murray, Louise Fazenda.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Goldwyn Pictures

Goldwyn's "Remedies" For Sick Box-Offices

GOLDWYN PICTURES are to be the greatest remedies for sick box-offices ever prescribed for the exhibitors of America. Goldwyn, knowing what a tonic its productions will be for all theatres, advises all exhibitors to *"take as often as offered":*

MAE MARSH: The greatest young artist in pictures. Heroine of "The Birth of a Nation," "Intolerance" and the other great masterpieces. A star known to millions.

MARY GARDEN: Grand opera's greatest star. Beautiful and internationally famous. Her drawing power is rivalled only by that of Caruso.

MAXINE ELLIOTT: Gloriously beautiful and a dramatic favorite on two continents. Few women in the entire world have received such remarkable publicity.

JANE COWL: America's most remarkable emotional actress. Heroine of "Within the Law," "Common Clay" and other great plays. Young, lovely—and with an enormous following.

MADGE KENNEDY: The ablest farce comedienne in the world and star of "Fair and Warmer," "Twin Beds," "Over Night" and "Little Miss Brown." She has youth, beauty and the admiration of the nation.

These Most Popular Stars Will Be Presented in Plays by the World's Ablest Authors

Goldwyn Pictures Corporation

16 East 42d Street, New York City

Telephone: Vanderbilt 11

Advisory Board:

SAMUEL GOLDFISH
Chairman
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MAXINE ELLIOTT

A pre-eminent beauty, a talented and internationally-known artist, who will make her first appearance on the screen as a Goldwyn star. Her loveliness and the charm of her personality have challenged world-wide attention for years.

Hundreds of important newspapers have congratulated Goldwyn on bringing this notable woman into motion pictures. Here you may read a few of their comments:

THE SEATTLE TIMES: "Maxine Elliott . . . one of the most brilliant of all the stars."

FT. WORTH STAR-TELEGRAM: "Miss Elliott's entry into pictures for Goldwyn is one of the big events of the year."

PITTSBURG DISPATCH: "Maxine Elliott is one of the most beautiful women of whom the stage can boast. Goldwyn captured her."

BOSTON RECORD: "Miss Elliott will be a great favorite in New England. She is the most beautiful woman New England has ever given to the stage."

CHICAGO JOURNAL: In bringing Miss Elliott to the screen Goldwyn has discovered a Gold-mine."

CLEVELAND PRESS: "Goldwyn succeeded where others failed. Miss Elliott is a big prize for the picture producers."

PORTLAND OREGONIAN: "Miss Elliott will appeal to a tremendous following."

DETROIT TIMES: "We cannot imagine there is a man or woman who will not hasten to see the beautiful Maxine Elliott on the screen."

Exhibitors will notice that Goldwyn's big stars represent box-office Attraction at its highest point of development.

Goldwyn Pictures Corporation
16 EAST 42d ST., NEW YORK CITY
Telephone: Vanderbilt 11

SELZNICK (LJS) PICTURES

HARRY RAPF
Presents

ROBERT WARWICK

In the Most Absorbing
Detective Romance
Ever Screened

"THE ARGYLE CASE"

Adapted By Permission
of Klaw & Erlanger from
the Drama By Harvey J. O'Higgins, Harriet Ford *and*
William J. Burns.

Directed By
RALPH W. INCE

A Picture That Appeals
to Every Instinct of
Humanity.

SOLE
DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES
EVERYWHERE

AS TO

CLARA KIMBALL YOUNG

IN

"THE PRICE SHE PAID"

Let us quote from the
New York Tribune

"Miss Young has never done anything better - She Plays with repression and Power - She is so beautiful that if she just appeared on the screen and did nothing at all she would be forgiven. Indeed one almost resents any motion or emotion on the part of Miss Young. One feels like exclaiming; 'Keep still, I want to look at you.'"

Directed By
CHARLES GIBLYN
Albert Capellani - Director Gen'l

SELZNICK LJS PICTURES

HERBERT
BRENON
Presents
FLORENCE REED
In
"THE ETERNAL SIN"

THE TREMENDOUS STORY
OF THE WICKEDEST WOMAN
IN THE WORLD ◆ ◆ ◆

FOR
MARCH
RELEASE

SOLE
DISTRIBUTORS
◆
**LEWIS J.
SELZNICK
EXCHANGES**
BRANCHES
EVERYWHERE

Joseph M. Schenck
Presents
**NORMA
TALMADGE**
In
"THE LAW OF COMPENSATION"
By
Wilson Mizner
(Co-Author With Paul Armstrong of
Alias Jimmy Valentine & The Deep Purple)

WILL WIN NEW LAURELS
FOR THIS VERSATILE AND
CHARMING STAR NOW
MAKING SUCH A BRILLIANT SUCCESS IN
"PANTHEA"

WILLIAM FOX

Presents the Preëminent

WILLIAM FARNUM

In A Special Super de Luxe Production of Charles Dickens' Immortal Novel

'A TALE OF TWO CITIES'

The Picturization Of A Man's Supreme Sacrifice For the Woman He Loved But Could Not Have.

Directed by Frank Lloyd.

THE LURE OF THE WILD—

Overcomes the girl and makes her give up certain success for happiness among the forests

JOAN SAWYER Supported by **STUART HOLMES**

In **LOVE'S LAW**

WRITTEN BY MARY MURILLO DIRECTED BY TEFFT JOHNSON

Foxfilm Comedy Service

Release for March 12th.

HEARTS and SADDLES

A two-reel comedy of the cactus country featuring Tom Mix, world's champion cowboy, Victoria Forde and Victor Potel.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MARCH 17, 1917

"RAILROAD RAIDERS" NEW HELEN HOLMES SERIAL BEGINS APRIL 9

THE big, new Helen Holmes photo-novel, "The Railroad Raiders," is now well under way. It is in fifteen absorbing chapters—a new chapter each week for fifteen weeks—each chapter two reels in length. The first chapter is entitled "Circumstantial Evidence." It will be released on Monday, April 9. Exhibitors everywhere are already besieging Mutual Exchanges for first run showings. Helen Holmes is today the most popular serial star in America.

Thrilling Railroad Tales.

Thrilling tales of railroad life in the west form the basis of "The Railroad Raiders." Most of them are actual incidents that have really occurred on certain western lines. For instance, there is the story of the counterfeit tickets—the mystery of the Japanese ambassador—the attempt to steal a carload of gold en route from a government mint to the banks of San Francisco—the incident of the stolen race horse. All of these thrilling railroad adventures—tales from real life—have been fascinatingly woven into this new photo-novel. It is decidedly different from anything of the kind that has ever been previously attempted. Every chapter of the serial is filled with action, punch, thrills!

Big Advertising Campaign.

As an aid to the exhibitor a tremendous national campaign of advertising will be run in newspapers all over the country. Big half-page and quarter-page advertisements—some even larger—will appear at about the time the first chapter is ready for release. The public will be thoroughly informed regarding "The Railroad Raiders." The theatres showing it will be the most popular spots in their neighborhoods. Bookings on "The Railroad Raiders" can be made now at your nearest Mutual Exchange.

Gail Kane at Work On First Picture

Gail Kane, the newest star of the American Film Company, Inc., is well along with her first production for release through Mutual Exchanges. Its title is "Who's Wife?" Rollin Sturgeon, who was recently engaged by American especially to direct Miss Kane, took his company to Los Angeles, from which point the entire company embarked for a short voyage during which many of the sea scenes for the forthcoming feature production were secured.

Mutual Star Productions For March

Title.	Lead.
Week Beginning March 5th.	
The Girl From Rector's	Ruth MacTammany
Week Beginning March 12th.	
My Fighting Gentleman	William Russell
Week Beginning March 19th.	
The Painted Lie	Crane Wilbur
Week Beginning March 26th.	
Motherhood	Marjorie Rambeau
Sunny Jane	Jackie Saunders

MUTUAL TO RELEASE

"Jimmy Dale, Alias the Grey Seal"—Starring E. K. Lincoln

A DETECTIVE SERIES

Another new series of Mutual Featurettes is ready for release. The new series is entitled "Jimmie Dale, Alias the Grey Seal." It is a thrilling series of detective tales—each complete in itself—each two reels in length. The first of the Jimmie Dale Featurettes will be released on March 23. Fifteen others will follow at weekly intervals, for there are sixteen complete stories in the series. The stories are by that master of fiction—Frank L. Packard. The Jimmie Dale stories in fiction form have been appearing in The People's Magazine, where they have been read by hundreds of thousands of people. They are now assembled in book form, and booksellers all over the United States are offering the bound volume of detective stories. In the films, E. K. Lincoln appears as Jimmie Dale. In the supporting cast are such favorites as Edna Hunter, Doris Mitchell and Paul Panzer. The film productions were staged by the Monmouth Film Corporation, of which Harry McRae Webster is president and Jules Bernstein general manager. Harry McRae Webster directed the productions. All the stories are new. They have never been released before. They offer the exhibitor a most unusual attraction. Fiction publishers have proven that nothing has a stronger appeal for the great American public than mystery stories. Now, in film form, the exhibitor can reach out for this same big audience—can bring the readers of detective fiction to his theatre to see their favorite hero actually performing the deeds of which they have read. "Jimmie Dale, Alias the Grey Seal," is now available at all Mutual Film Exchanges.

WITH "MY FIGHTING GENTLEMAN" RUSSELL STARTS NEW SERIES

WILLIAM RUSSELL, popular American-Mutual star, is this week to appear in the first of a brand new series of American Photoplays, all of which will be released through the exchanges of the Mutual Film Corporation. The first picture is six reels in length. It is entitled "My Fighting Gentleman." Nell Shipman is the author. Edward Sloman, the same man who produced the sequel to "The Diamond From the Sky," directed it. It is a superior production in every way.

Powerful Story of the South.

"My Fighting Gentleman" is a story of the South during the Reconstruction Period. Its heroine wears hoopskirts and its hero is possessed of real Southern chivalry. The utmost care has been taken in depicting with fidelity every detail of the time in which the story is laid. There are no jarring notes. Each "prop," each piece of furniture, each tiny detail of costuming is historically correct. The real South is re-created and lives again on the screen in all the realism of the days immediately following the Civil War. Francelia Billington makes her first appearance opposite Mr. Russell in this production, and the rest of the cast is made up of players specially selected for their peculiar abilities.

Directed by Edward Sloman.

Director Edward Sloman, who has attracted attention everywhere on account of his careful supervision of numerous multiple reel photoplays, has fairly outdone himself in "My Fighting Gentleman." From the standpoint of photography, stage settings, costuming and enactment, this first of the new Russell Series can truly be termed an excellent picture. Theatres everywhere are certain to demand repeat bookings on this subject. Everyone who sees it will want to see it again and will advise friends to see it. Exhibitors can make reservations for the new William Russell series now at any Mutual Film Exchange.

Marjorie Rambeau With All-Star Cast

A real all-star cast supports Marjorie Rambeau in the second of her Mutual appearances. In "Motherhood," from the pen of Frederick Arnold Kummer, Paul Everton, one of Broadway's best known "heavies," has an important role, as have Anne Sutherland, the noted character actress, Aubrey Beattie, and others.

MUTUAL

MUTUAL

Announcement:

E. D. Horkheimer Presents

The Popular Star

Miss

JACKIE SAUNDERS

In a Series of Six Five Reel

MUTUAL PRODUCTIONS

THE Mutual Film Corporation announces the forthcoming presentation of a series of six Mutual Productions featuring the charming star, MISS JACKIE SAUNDERS. Each of these plays is in five reels. Each portrays the exceptional dramatic ability of the star. The first three plays of the series are:

1. **"Sunny Jane"**
2. **"The Wildcat"**
3. **"The Checkmate"**

"Sunny Jane" will be released the week of March 26th through all the exchanges of the Mutual Film Corporation. The others will follow at regular intervals. This series of plays is recommended to exhibitors seeking high class entertainment. The stories are all especially selected to suit the personality of the star. The supporting casts are good. The direction is of the highest standard. The staging throughout is lavish—beautiful. Booking arrangements for the entire series can be made at any Mutual Exchange.

NOW BOOKING AT ALL
MUTUAL EXCHANGES

American Film Company, Inc., Presents

William Russell

in

"My Fighting Gentleman"

By Nell Shipman

A story of the South during the reconstruction period. Superbly produced. Intensely dramatic. Depicts with fidelity the days of crinoline and real Southern chivalry.

First of the new Russell Series of American-Mutual Photoplays. In six acts. Released the week of March 12th. Now available at all Mutual Film Exchanges

Directed by EDWARD SLOMAN

MUTUAL

**MUTUAL FILM
CORPORATION**
Presents

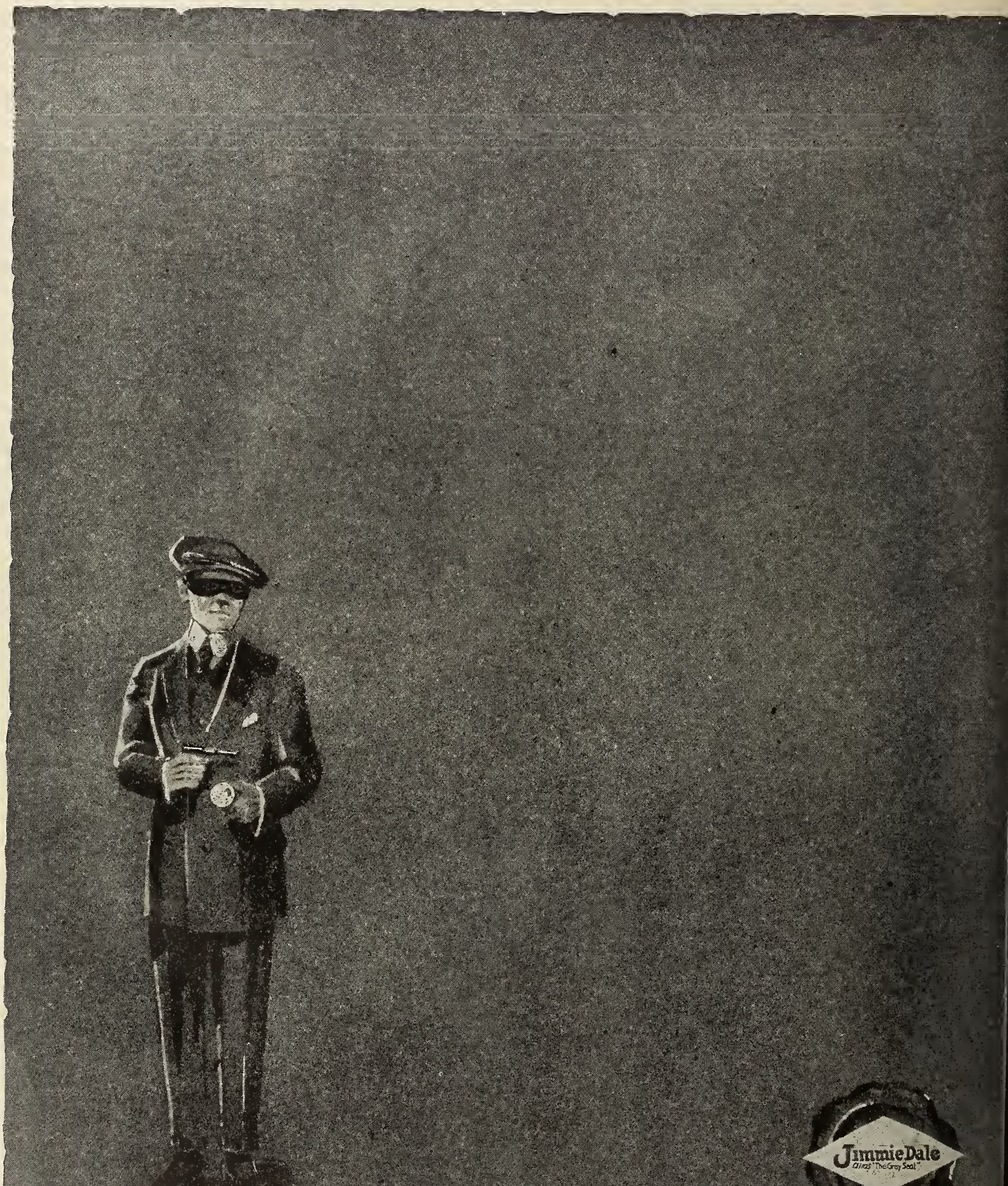
"SHORTY TRAPS THE LOTTERY KING"

Eighth of "The Adventures of "Shorty Hamilton" Featurettes

For a time Syntax, the Lottery King, outwits the government sleuths. He goes too far, however when he makes 'way with the District Attorney. "Shorty" and pretty Anita Keller take up the trail and stop only when the gang is broken up. This series of 15 two-reel featurettes is crammed with action and thrills. ~ ~ ~

Released March 5th

Produced by MONOGRAM FILMS
Distributed Through MUTUAL EXCHANGES


Jimmie Dale
alias "The Gray Seal"

MUTUAL

Announcing A New Series of Mutual Featurettes

Beginning March 23rd, the Mutual Film Corporation will release for the first time the Startling and Widely Advertised Detective Series

Jimmie Dale
alias "The Grey Seal"

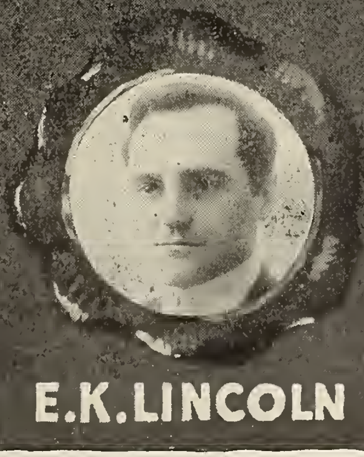
featuring

E·K· Lincoln **Edna Hunter**
Doris Mitchell **Paul Panzer**

A series of 16 Adventures. Each complete, in two reels. A new episode each week beginning March 23rd. Never before released. Adapted from the stories by the noted author Frank L. Packard. Now issued in book form everywhere. All new and all complete. Now booking as Mutual Featurettes at all Mutual Exchanges.

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER *President*
JULES BERNSTEIN *Gen'l Manager*
Directed by HARRY McRAE WEBSTER

Booking Now At All MUTUAL EXCHANGES



E.K. LINCOLN

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"HIS BOGUS BOAST"

TWO REELS **RELEASED MARCH 10th**

FEATURING BEN TURPIN

A ROARING three-cylinder Vogue Comedy—one that presents the star not alone as himself but in two other roles as well. A famous star in not one role—but three—and all in one picture. It's like a three ring circus when compared to the old time one-ring "wagon show." The guest from the West tells such "whoppers" regarding his daredevil bravery that—well theatre audiences will roar with mirth at the ending. Directed by Robin Williamson, Released through all Mutual Exchanges.

Slapstick with a Reason

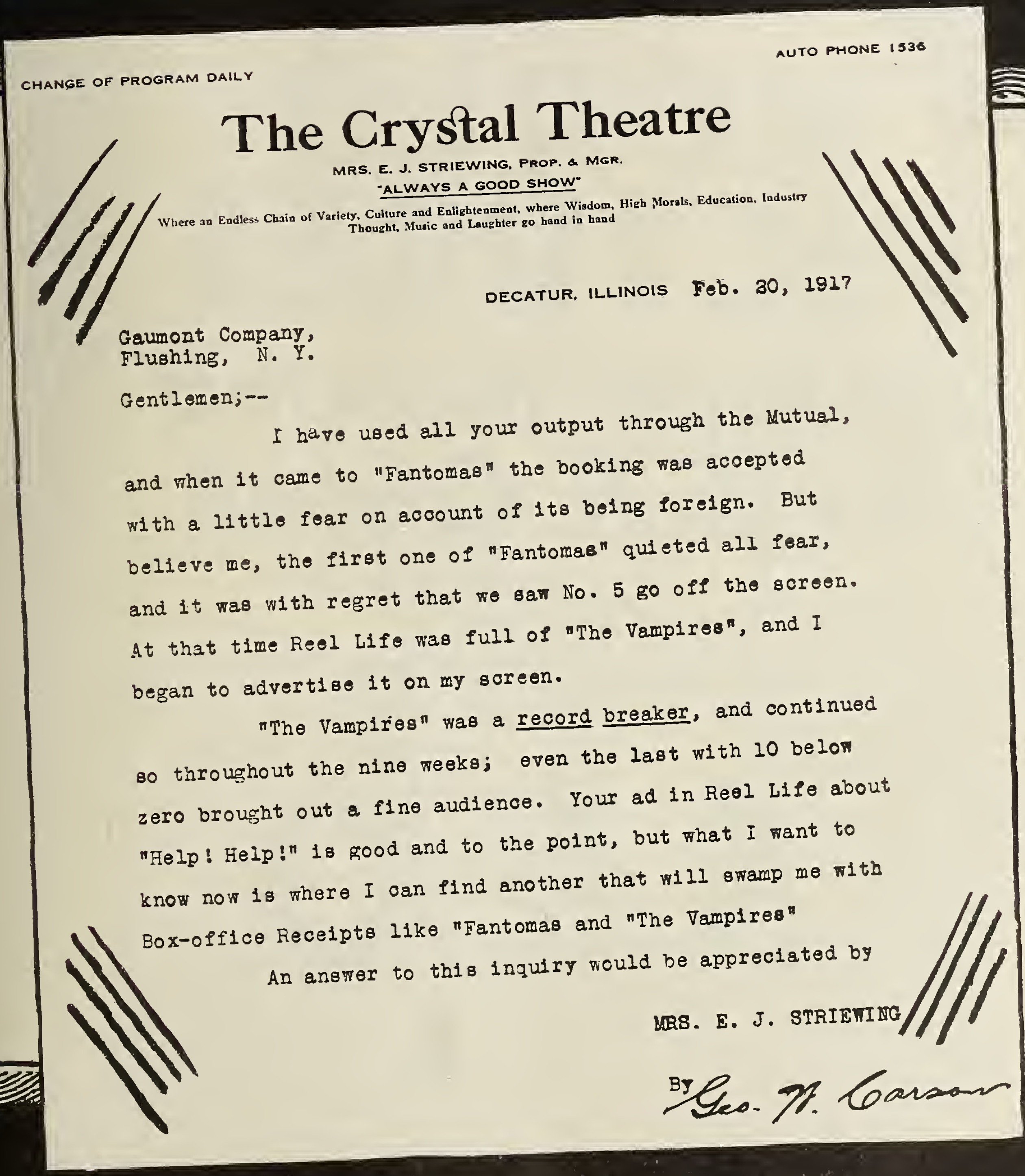
VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Illinois**

MUTUAL

U$E THEM YOUR$ELF!



CHANGE OF PROGRAM DAILY

AUTO PHONE 1536

The Crystal Theatre

MRS. E. J. STRIEWING, PROP. & MGR.

"ALWAYS A GOOD SHOW"

Where an Endless Chain of Variety, Culture and Enlightenment, where Wisdom, High Morals, Education, Industry
Thought, Music and Laughter go hand in hand

DECATUR, ILLINOIS

Feb. 20, 1917

Gaumont Company,
Flushing, N. Y.

Gentlemen;--

I have used all your output through the Mutual, and when it came to "Fantomas" the booking was accepted with a little fear on account of its being foreign. But believe me, the first one of "Fantomas" quieted all fear, and it was with regret that we saw No. 5 go off the screen. At that time Reel Life was full of "The Vampires", and I began to advertise it on my screen.

"The Vampires" was a record breaker, and continued so throughout the nine weeks; even the last with 10 below zero brought out a fine audience. Your ad in Reel Life about "Help! Help!" is good and to the point, but what I want to know now is where I can find another that will swamp me with Box-office Receipts like "Fantomas and "The Vampires"

An answer to this inquiry would be appreciated by

MRS. E. J. STRIEWING

By Geo. N. Carson

Gaumont Co.

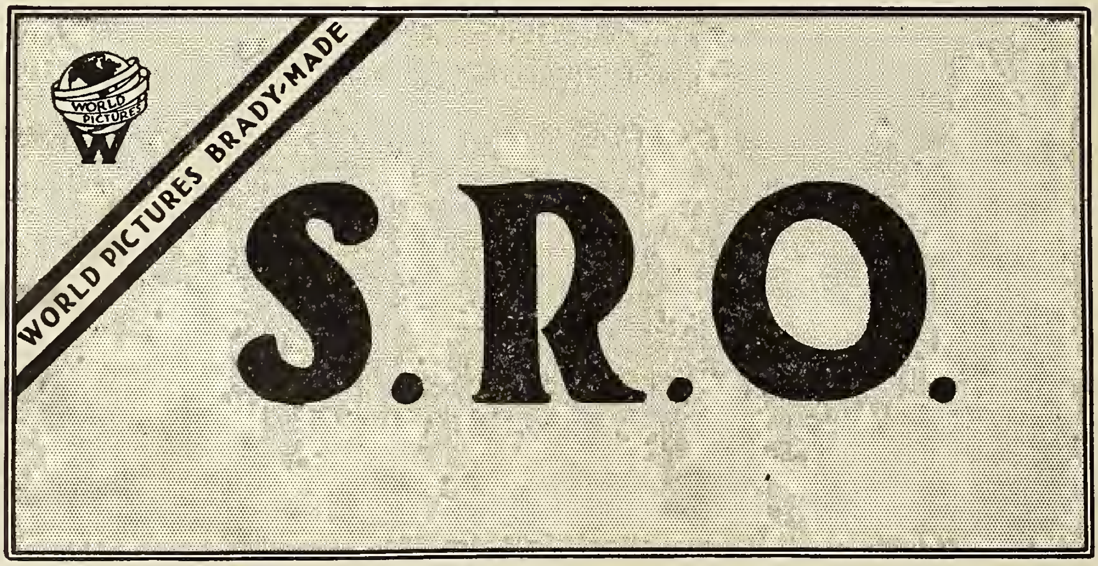
FLUSHING, N.Y.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

S.R.O.
ALL SEATS SOLD

WORLD PICTURES

are trade-marking the S.R.O. sign



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

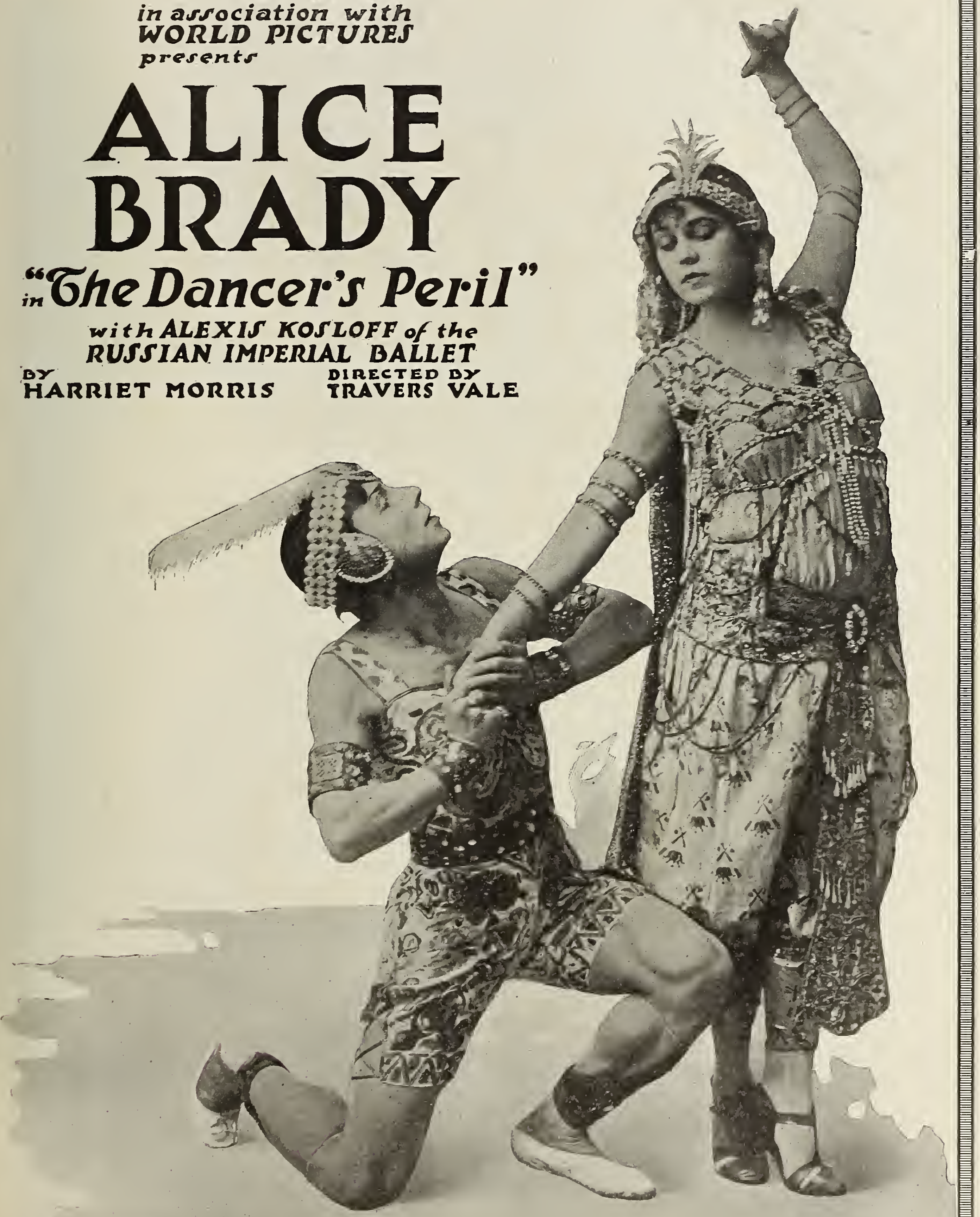
ALICE BRADY

in **"The Dancer's Peril"**

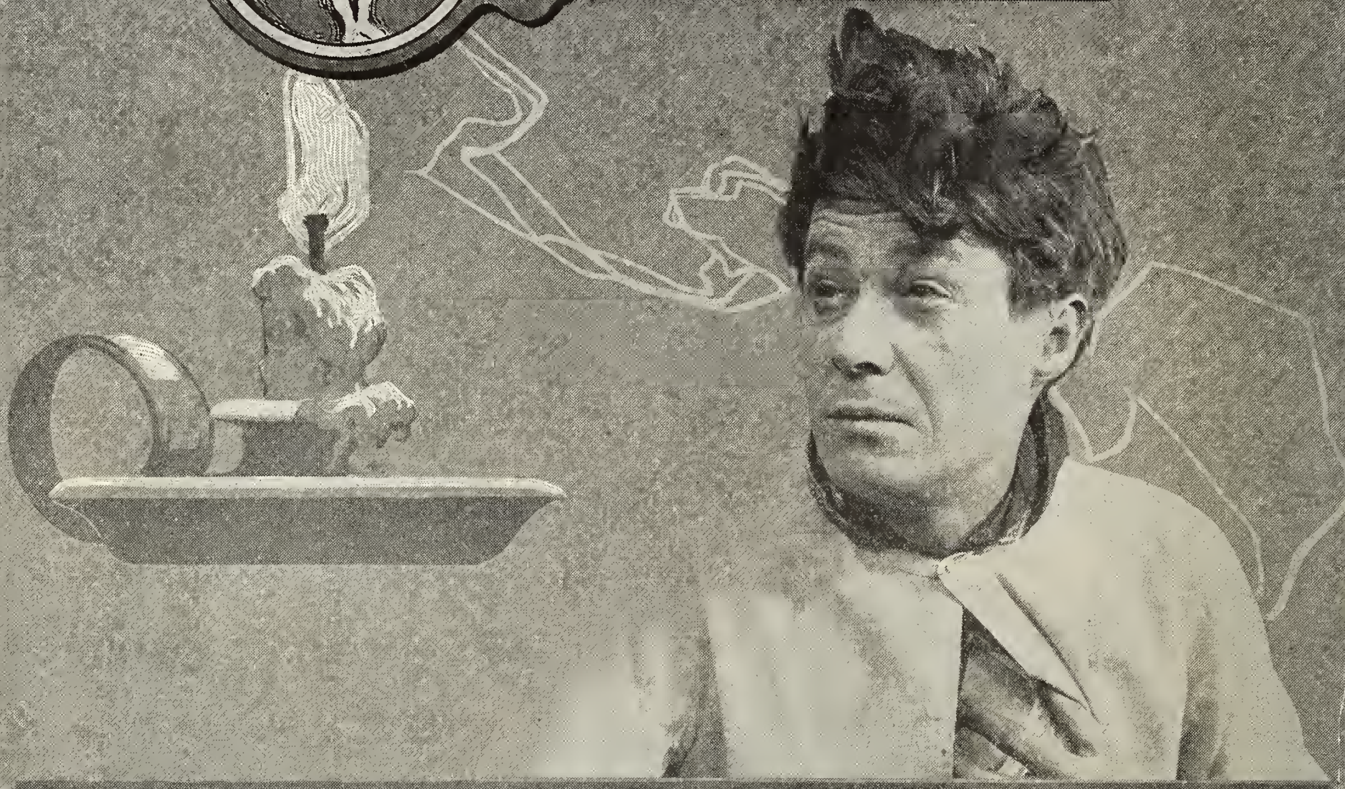
with **ALEXIS KOSLOFF** of the
RUSSIAN IMPERIAL BALLET

BY
HARRIET MORRIS

DIRECTED BY
TRAVERS VALE



KLEINE **E**DISON **S**ELIG **E**SSANAY



HENRY B. WALTHALL, America's foremost actor, with Mary Charleson, gives a gripping portrayal of the results of profligacy in *"Burning the Candle."* Dragged to the depths of depravity by a great weakness, the man faces death, as his only solution. But alone in a prison cell, love for his deserted bride is awakened. Comes repentance, a struggle for self respect, and finally triumph. A thrilling drama by Turner White. Arranged and directed by Harry Beaumont. Screen time, 1 hour, 12 minutes.

K-E-S-E

K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

Trademark Reg. U. S. Pat. 1907

1333 Argyle St., Chicago

Trademark Reg. U. S. Pat. 1907

K-E-S-E *PRODUCERS OF PICTURES FOR THE FAMILY* K-E-S-E

KLEINE EDISON SELIG ESSANAY

EVERY critic, every exhibitor who has seen ***BRYANT WASHBURN*** in ***"SKINNER'S DRESS SUIT"*** unite in declaring this photoplay the most pleasing, the most fascinating of a decade. It is packing houses everywhere.

Taken from the famous story by HENRY IRVING DODGE in the SATURDAY EVENING POST. By arrangement with Houghton Mifflin Company.

OTHER ESSANAY FEATURES

"Adventures of Buffalo Bill"
"The Truant Soul"
"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"The Misleading Lady"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"Little Shoes"
"The Phantom Buccaneer"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"

Trademark Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

Trademark Reg. U. S. Pat. 1907

K-E-S-E

PRODUCERS OF PICTURES FOR THE FAMILY

KLEINE EDISON SELIG ESSANAY

Thomas A. Edison, Inc.

offers

SHIRLEY MASON

in the five-reel production

"THE LAW OF THE NORTH"

(for release April 2nd)

Shirley Mason to-day is one of the best known and most popular of screen stars.

"The Law of the North" is a powerful and gripping story of Canada and the Canadian Northwest Mounted Police.

In this new Edison production star and story are combined ideally to make a picture that will attract—and satisfy.

"The Law of the North" is representative of the new Edison five-reel productions—productions that steadily are gaining favor with exhibitors and patrons.

Other Edison Five-Reel Productions Now Available

- "The Royal Pauper," with Francine Larrimore
- "The Cossack Whip," with Viola Dana
- "The Last Sentence," with Marc MacDermott and Mabel Trunnelle
- "A Message to Garcia," with Mabel Trunnelle and Robert Conness
- "The Master Passion," with Mabel Trunnelle and Robert Conness
- "The Heart of the Hills," with Mabel Trunnelle and Conway Tearle

Write or wire

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

KLEINE EDISON SELIG ESSANAY

"THE PROOF OF THE PUDDING"

James S. McQuade in Moving Picture World says: " **'The Heart of Texas Ryan'** is a drama of the Lone Star State in which thrilling deeds and a pleasing love story commingle. George Fawcett, Bessie Eyton, Tom Mix and Frank Campeau are in the cast. Was there ever a more realistic encounter of its kind than the fight which is forced on Jack Parker?"

Genevieve Harris in Motography says: "With plenty of action and a story which holds interest the release is a satisfactory one. The best feature of the picture is its realism. The episodes are dramatically and vigorously handled."

The Exhibitor's Trade Review says: "The production is rich in humor and flashes of laugh-provoking sidelights. Scenery is striking. Photography is good."

William C. Esty in Motion Picture News says: "If you want a film antidote for sex morbidity, and problems, here it is. **'The Heart of Texas Ryan'** has more variety than a vaudeville bill; more action than a pack of fire crackers. It is a Western of the very best type. The impressive cast of stars should be enough to get the people into your theatre, and the quality of the film will satisfy them after they get in."

The Exhibitor's Herald says: "As a whole, splendid. Story, well handled. Star, admirable. Support, excellent. Settings, western. Photography, good. There is no doubt that **'The Heart of Texas Ryan'** will prove a strong box office attraction."

A Madison St. Theatre, Chicago, booked **" The Heart of Texas Ryan."** Then the management rebooked the production immediately. It's a winner.

"LITTLE LOST SISTER" IS COMING

SELIG POLYSCOPE CO.

Chicago, Illinois

RED SEAL SELIG PLAYS

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Quick Success of a Big, New Idea

You are keen for new ideas. So is every other live exhibitor.

This is proved by the remarkable advance booking of Fortune Photo-Plays — the new kind of features with a big, new idea back of them.

The first two Fortune Photo-Plays have been in the hands of the General Film branches only a few days, but it has already been necessary to *increase by 20 per cent the number of prints originally planned.*

Three of America's largest exhibitors have booked Fortune Photo-Plays solid in their entire chain of theatres. Others are falling into line every day.

FORTUNE
PHOTO-PLAYS

The big idea behind these pictures is a *strong story* and *all action*—snap, pep, solid punch from start to finish. No padding, no non-essentials—but the boiled down essence of the greatest short stories ever published, the wonderful romances of adventure and mystery appearing in Ainslee's, Smith's, Popular, People's, Top Notch, and the other Street & Smith Magazines. Five reels condensed to four — one hour screen time.

Every one of these splendid productions is perfectly cast and beautifully produced. Famous stars appear in all of them. In the first release, "The Inspirations of Harry Larabee," Margaret Landis and Clifford Gray play the leads; in the second, "Mentioned in Confidence," Vola Vale and R. Henry Grey; in the third, "The Devil's Bait," Ruth Roland and Henry King.

Fortune Photo-Plays fit perfectly in every program. They are being advertised by the biggest campaign ever used for motion pictures — a *$100,000* campaign in all Street & Smith's famous magazines—*15,000,000* readers.

Arrange now with your General Film Exchange to see the first two of these big-idea films.

DISTRIBUTED BY GENERAL FILM CO., Inc.

Produced by H. M. & E. D. Horkheimer

THE VERDICT OF THE SUPREME COURT OF CRITICISM

A few mornings ago there assembled at the Broadway Theatre, New York, the most distinguished audience that ever came together to see a motion picture.

In that audience, which packed the theatre, there were dramatic critics, musical critics, playwrights, theatre owners, publishers, actors, artists, "first-nighters," and a great throng of motion picture producers, distributors and exhibitors.

They came to see a great story greatly produced---a picture which marked a new epoch and set a new standard—the film version of that wonderful romance of Alaskan life,

THE BARRIER

By REX BEACH

The verdict of this audience—the most critical and difficult to satisfy that even New York could produce—was unanimous and enthusiastic.

In conversation, in messages of congratulation, in the newspapers, in the reviews by motion picture magazines, "The Barrier" is hailed as the most remarkable and the most revolutionary motion picture yet produced—a picture destined to enjoy a run which will break all records.

Why? Because "The Barrier" is a wonderful story of life, greatly acted, greatly produced. A story by a man whose virile, red-blooded romances have made him the most popular author America has ever produced — stories which run into editions of hundreds of thousands.

In "The Barrier" they will see the big, strong, vital things of life—love, faith, pain, joy, courage, struggle, sacrifice, clash—a vivid, truthful drama of primitive life told by a great writer who saw it unfold before his own eyes, and himself played a man's part in it.

Directed by Edgar Lewis, Produced under the personal supervision of the author.

REX BEACH PICTURES CO., Inc.

440 FOURTH AVENUE NEW YORK CITY

MACK SENNETT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

MN
F.F.CO.

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA
SERVICE

Get Ready for an hilarious week!

Released March 11 Independent Plan

The newest, funniest, most thrilling

MACK SENNETT
KEYSTONE
"DODGING HIS DOOM"

It is a typical Keystone, full of the unexpected, never slow, and it tells a real story in the unique Sennett manner

Superlative cast of fun makers including
CHESTER CONKLIN and DORA RODGERS

Let your audiences see the

Thrilling Jail Break
Near-hanging
Big Murder Trial
The Chain Gang
Terrible Mix-up
Screaming Climax

"DODGING HIS DOOM" is a real SCREEN SCREAM

Don't miss the March 4 Release

"VILLA OF THE MOVIES"

It gives you a splendid line on these new, two-reel independently released MACK SENNETT KEYSTONES

REMEMBER! MACK SENNETT - KEYSTONES
ARE DIFFERENT FROM THE REST

Distributed as Independent releases through
TRIANGLE EXCHANGES GO TO THE NEAREST

The Greatest Special Ever Released

Written by **Jean Richepin**

Directed by **Louis Mercanton**

Selected by RIALTO THEATRE *for New York first run*

SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

An official order by cable restricting the State rights sales of this picture, owned in part by the French Government, delays the announcement of the names of the releasing exchanges. This is but temporary, waiting upon further advices. In the meantime, first run houses may communicate with

HENRY J. BROCK,
Tenth Floor, 220 West 42nd Street
New York City

PATRIA

with

MRS. VERNON CASTLE

The most widely advertised motion picture that has ever been made. That means business for the Exhibitor.

Written by Louis J. Vance
Produced by Wharton, Inc. for
INTERNATIONAL
Released by PATHÉ

Pathé

Gladys Hulette

in the five part play
by Agnes Johnston

Pots and Pans Peggie

Produced by
Thanhouser

"The Shine Girl", "Prudence the Pirate" and "Her New York" have struck a new note and played to great business. "Peggy" is the best yet.

Released
March 18

Pathé

"We have shown all the leading serials but I am confident

Pearl of the Army

will break all previous records both in interest to our patrons and box office receipts."

Charles [illegible], Gen'l Mg'r
Orpheum [illegible] Theatres
[illegible]

Featuring **Pearl White**

Produced by **Astra.** Directed by [illegible]

TRADE MARK

The world before your eyes-
The Hearst-Pathé News
it invariably pleases every audience - it invariably increases box office receipts.

Guarding New York's Giant Bridges

Pleasing Your Patrons:

Mr. Exhibitor: Your biggest asset is your patrons: Please them and your future is assured: The *Rialto* and *Strand* Theatres, Broadway, New York, are playing to fifty-cent houses. In order to maintain this price their pictures have to be of the highest type.

Every Scenic or Educational picture that we produce have their first showing at either of these theatres.

Our Ditmars animal pictures, "The Living Book of Nature," have been playing at the Strand Theatre, Broadway, New York, during the past twenty weeks, and will continue.

This record-breaking run proves beyond a doubt the assured success of our productions. Ask any of the following exchanges to show you our pictures.

Book the Ditmars' "Living Book of Nature" at the Following Exchanges;

Quality Film Company, Pittsburgh, Pa.
WEST PA. & WEST VA.

Photo Play Exchange, Salt Lake City.
UTAH, COLORADO, WYOMING, NEW MEXICO

Lambson Film Exchange, Seattle, Wash.
OREGON, WASHINGTON, IDAHO, MONTANA

Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
INDIANA, ILLINOIS

The J. A. Cressey Interests, Dallas, Texas
TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA, ALABAMA, GEORGIA, FLORIDA, TENNESSEE, NORTH AND SOUTH CAROLINA

Standard Film Service Co., Cleveland, Ohio
OHIO AND KENTUCKY

Zenith Feature Film Co., Minneapolis, Minn.
WISCONSIN, MINNESOTA, NORTH AND SOUTH DAKOTA

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA, CALIFORNIA, NEVADA

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

Metro Film Service Co., Washington, D. C.
DISTRICT OF COLUMBIA, DELAWARE, MARYLAND

Book our other Scenics and Educationals at the Following Exchanges:

Metro Pictures Service, Pittsburg, Pa.
OHIO — WESTERN PENNSYLVANIA—KENTUCKY

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

The J. A. Cressy Interests, Dallas, Texas
TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA, ALABAMA, GEORGIA, FLORIDA, TENNESSEE, NORTH AND SOUTH CAROLINA

Metro Pictures Service, Chicago, Ill.
ILLINOIS—INDIANA

Metro Film Service, Washington, D. C.
DELAWARE—DISTRICT OF COLUMBIA — MARYLAND — VIRGINIA

Photoplay Exchange, Salt Lake City, Utah, and the
Photoplay Exchange, Denver, Colo.
SOUTHERN IDAHO — EASTERN MONTANA — WYOMING — UTAH — COLORADO — NEW MEXICO

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PA. AND SOUTHERN NEW JERSEY

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA — CALIFORNIA — NEVADA

Educational & Children's Films Co., Kansas City, Mo.
MISSOURI — KANSAS — NEBRASKA—IOWA

Lambson Film Exchange, Inc., Seattle, Wash.
OREGON — WASHINGTON — NORTHERN IDAHO — WESTERN MONTANA

Zenith Feature Film Co., Minneapolis
MINNESOTA — WISCONSIN — N. & S. DAKOTA

Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

$35,000

PAID FOR

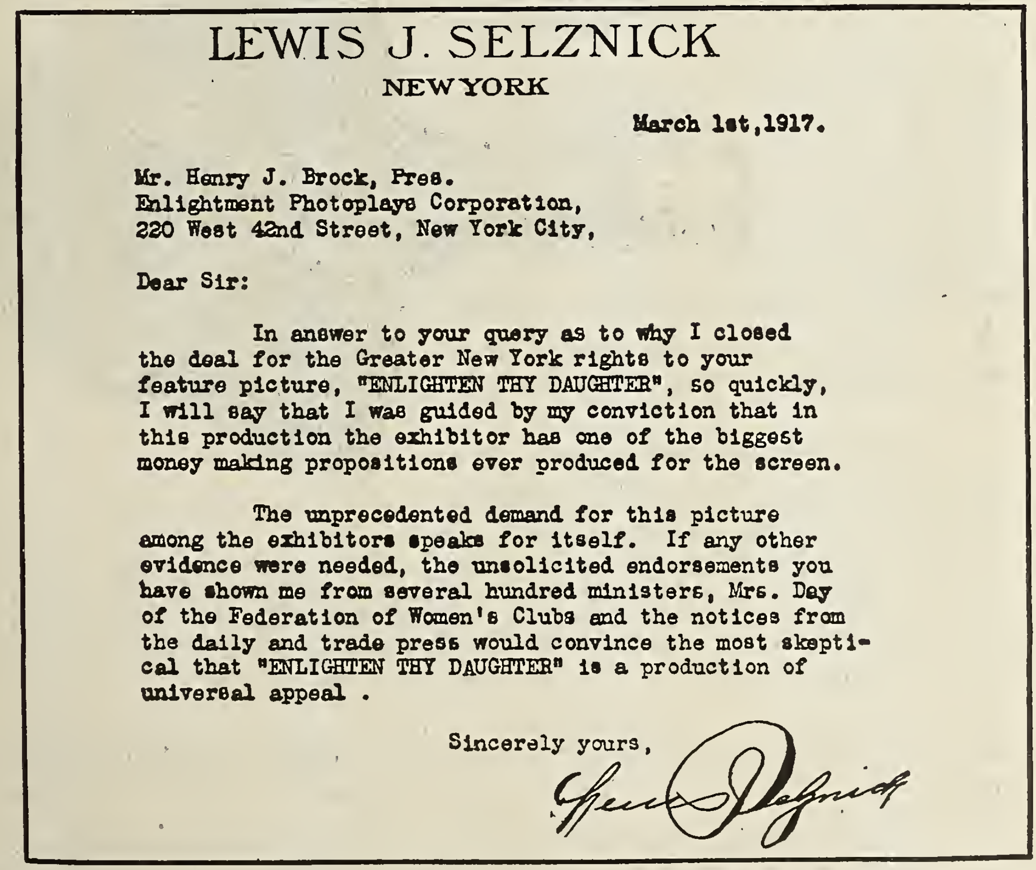
"ENLIGHTEN THY DAUGHTER"

BY LEWIS J. SELZNICK

(CONSIDERED ONE OF THE SHREWDEST BUSINESS MINDS IN THE FILM INDUSTRY)

FOR THE RIGHTS TO THE CITY OF GREATER NEW YORK ALONE

HIS REASON WHY



LEWIS J. SELZNICK
NEW YORK

March 1st,1917.

Mr. Henry J. Brock, Pres.
Enlightment Photoplays Corporation,
220 West 42nd Street, New York City,

Dear Sir:

In answer to your query as to why I closed the deal for the Greater New York rights to your feature picture, "ENLIGHTEN THY DAUGHTER", so quickly, I will say that I was guided by my conviction that in this production the exhibitor has one of the biggest money making propositions ever produced for the screen.

The unprecedented demand for this picture among the exhibitors speaks for itself. If any other evidence were needed, the unsolicited endorsements you have shown me from several hundred ministers, Mrs. Day of the Federation of Women's Clubs and the notices from the daily and trade press would convince the most skeptical that "ENLIGHTEN THY DAUGHTER" is a production of universal appeal .

Sincerely yours,

OTHER UNSOLD TERRITORY NOW SELLING-ADDRESS

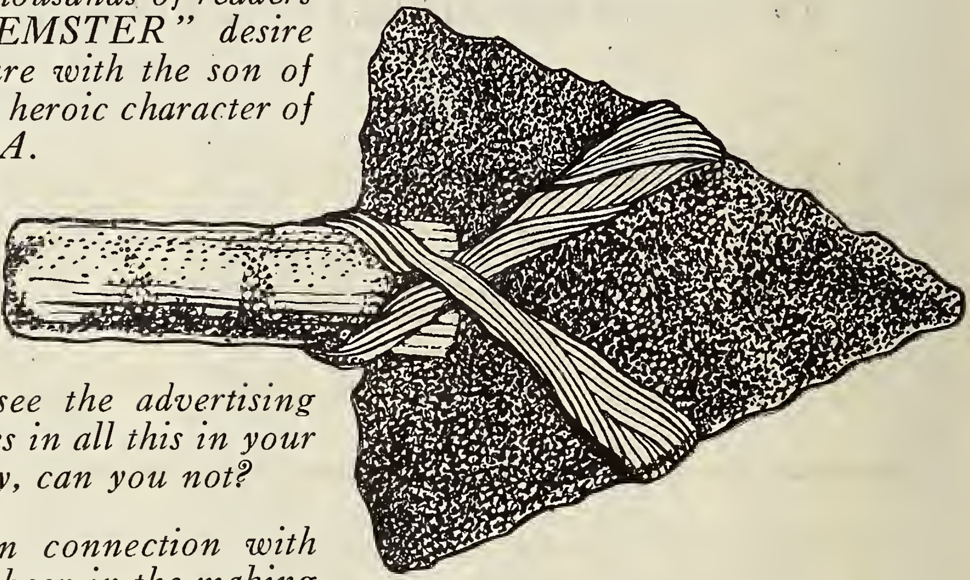
ENLIGHTMENT PHOTOPLAYS CORP'N.
220 WEST 42nd ST., PHONE BRYANT 7812 SUITE 1005
HENRY J. BROCK, President

No Hazard in Its Booking

THE Photo-Dramatic version of Hall Caine's powerful realistic novel, "THE DEEMSTER," starring DERWENT HALL CAINE, a son of the author, in a romantic role, is a feature picture that possesses all the essentials of a Smashing Big Hit.

Every element of success is inherent in it—Author, Story, Star, Players, Production and Anticipatory Interest created by Public Reading of the tale for over a quarter of a century.

All of the thousands of readers of "THE DEEMSTER" desire to see this picture with the son of the author in the heroic character of DAN MYLREA.



YOU can see the advertising possibilities in all this in your community, can you not?

Publicity in connection with this picture has been in the making for fully Thirty Years—ever since "THE DEEMSTER" was first published in this country, followed by the author's subsequent successes. At this time Mr. Caine's name appears daily in all the great newspapers in this country in connection with his news articles on the European War.

ALWAYS IN THE PUBLIC EYE! EVERYBODY ADMIRES HIS GENIUS! HIS NAME ALONE IS A TREMENDOUS ASSET IN PUBLICITY!

All the Exhibitor Need Do Is to Utilize All these Advantages with the Help the Publicity Departments of the Arrow Film Corporation will Extend to Him

WHY NOT TAKE THE COIN? IT'S WAITING

State Rights of Great Value

EVERY novel by Hall Caine translated from book to stage has scored a success and proved a money-maker for all concerned. You know every picture made from a Hall Caine story has been a winner—" The Eternal City "—" The Christian."

And now comes " THE DEEMSTER "—the one best bet in the opinion of the wisest and most conservative States Rights buyers, who are rapidly taking up all open territory.

The story is known and fixed in public knowledge and approbation. Its publication as a picture is of interest to thousands of readers.

THE DEEMSTER

THIS Photo-Drama is not a speculative attraction in any sense—there is no hazard connected with it. A great story widely read, written by a great author universally known, combined with a great and convincing dramatic and pictorial interpretation, cannot fail to draw the money. " THE DEEMSTER " will not only attract Big Money on its initial presentation, but it will prove a wonderful repeater. It will score as a Star Headliner on its first run everywhere books are read. It will repeat, for it possesses all the draught which makes a dramatic production a success in playing return dates.

NOTHING ON EARTH IN THE AMUSEMENT FIELD IS NEARER ABSOLUTE CERTAINTY OF DRAWING REALLY IMPORTANT MONEY

ARROW FILM CORPORATION, 1475 BROADWAY
NEW YORK

ART DRAMAS

EUGENE STRONG

GERTRUDE McCOY

LEO DELANEY

ALMA HANLON

POPULAR PLAYERS
APPEARING IN

ART DRAMAS

THE NEW ONE-A-WEEK
PROGRAM OF QUALITY

JEAN SOTHERN

DOROTHY BERNARD

LESLIE AUSTIN

MARION SWAYNE

116 WEST 39TH STREET NEW YORK CITY

ART DRAMAS

At Last! —The Solution

Developing a new idea and making a success of it is no easy task.

Yet the success of Art Dramas came rapidly because of a crying need—an ever increasing demand for pulling and satisfying pictures of high quality at a price within reason.

Eliminating the $15,000 Star

THE MOVING PICTURE WORLD says:

"The exhibitor has it in his own hands to remedy this condition by refusing to pay exorbitant film rental fees, based on unreasonable salaries paid to actors."

THE MOTION PICTURE NEWS says:

"'Exploitation of super-stars by exhibitors a mistake,' says Fait. Cites example of $1,000 a week picture which proved no better drawing card than ordinary feature."

The ART DRAMAS idea begins with the story and not the star. It depends upon careful, conscientious production and ends with intelligent service of ONE A WEEK to the exhibitor at a sane price.

EXPERIENCED DISTRIBUTERS OF ART DRAMAS IN PRINCIPAL CITIES
OR ADDRESS

ART DRAMAS, INCORPORATED
1400 BROADWAY, NEW YORK CITY

116 WEST 39TH STREET NEW YORK CITY

ART DRAMAS

GEORGE H. WILEY
PRESENTS A CHARMING ARTISTE
OF GREAT DRAMATIC POWER:

JEAN SOTHERN

IN

"THE CLOUD"

A POWERFUL PHOTOPLAY
OF A WOMAN'S SACRIFICE
FOR HER DAUGHTER
AND THE GIRL'S GREATER
SACRIFICE TO PRESERVE
HER MOTHER'S GOOD NAME

PRODUCED BY
VAN DYKE
FILM CORP.
DIRECTED BY
WILL S. DAVIS

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Bldg.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investmt Bldg.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
ST. LOUIS—STANDARD FILM CORPORATION.
DES MOINES—STANDARD FILM CORPORATION.

116 WEST 39TH STREET NEW YORK CITY

WM. W. HODKINSON

announces the formation of a new distributing organization to be known as

FORUM FILMS, Inc.

Thomas A Edison announces he has arranged with Mr. Hodkinson through the motion picture division of

THOMAS A. EDISON, Inc.

for the distribution through the new organization of

CONQUEST PICTURES
The Open Road to Romance and Knowledge
PUBLISHED WEEKLY *by*
Thomas A Edison.

"**CONQUEST PICTURES**" is the name applied to a series of special motion pictures of an inspirational nature released in the form of "locked" programs five reels in length with the proper balance as to dramatic, comic and informative subjects of general interest.

These films will be produced, and the programs assembled for the benefit of the large number in the United States, including parents, social workers, educators, exhibitors, etc., who are interested in solving the problem of better motion pictures for young and old alike.

Territorial franchises for the distribution of these pictures are still available in some localities and offer unusual opportunities for a few persons of character and ability to become associated with Mr. Edison and Mr. Hodkinson in this epoch making step in the development of motion pictures.

Motion picture theatre proprietors desiring to secure the "**CONQUEST PICTURES**" are invited to communicate with the offices of the company in New York, and they will be advised of the name and address of the distributor supplying their territory.

FORUM FILMS, Inc.

1905 TIMES BLDG. NEW YORK CITY

EBONY COMEDIES! EBONY COMEDIES!

The New Comedy Sensation That's Sweeping the Country With a Blaze

The only real new thing in comedies—something entirely different, which alone makes them big attractions. Everyone will welcome them. If you haven't heard about them, get busy.

Talk about your comedies. Ebony Comedies are real comedies. Actors are negroes. 'Nuff said. No funnier people in the world than the Black American. The public knows this, and you can bet that every time the people in your locality notice the announcement of an Ebony, they're going to see it, because they know it is funny. All want to see something they know is going to be rich with original, real fun—something that will afford a hearty laugh, and they are satisfied that anything with colored people in it will furnish what they desire the most.

Shrewd vaudeville managers always book colored acts, because they are among the best attractions. Shrewd exhibitors will soon learn that Ebony Comedies are among the best attractions they can book.

Here's What the Chicago Daily News Says:

" Short comedies by colored actors will soon be in vogue." Will soon be in vogue, mind you. You know what that means. The man who wrote this knows the Black American. He knows what the people want, and he is satisfied that if there are any screen comedians who ought to deliver the goods, it should be a colored American.

GET STARTED NOW. Be the first in your locality to book an Ebony. " A Natural Born Shooter " is the first release. Watch for the next week of March 12th. It's a riot. Fact is, Ebony Comedies get better right along.

Take the matter up with one of the following. Ebony Comedies can be booked through any of these exchanges.

Dickson Film Service Co.,
St. Louis, Mo.
Supreme Photoplays Corporation,
Denver, Colo.
G. W. Bradenburgh,
Philadelphia, Pa.
The Wolverine Feature Film Co.,
Detroit, Mich.
United Film Service,
Atlanta, Ga.
Lyric Film & Supply Co.,
Terre Haute, Ind.

Raleigh Film Exchange,
Raleigh, N. C.
Palmore & Homand,
Baltimore, Md.
Eastern Feature Film Co.,
Boston, Mass.
Unicorn Film Service Corp.,
Chicago, Ill.
The Lea-Bel Co.,
Chicago, Ill.
Chicago Kriterion Film Service,
Chicago, Ill.

EBONY FILM CORPORATION

Transportation Building **CHICAGO**

Dr. Haiselden's
photoplay

"The Black Stork"

will drive deformed babies from the country. State Rights Buyers apply:

Sheriott Pictures
Corporation
218 W. 42nd Street
N. Y. City

Beatriz Michelena

in

"The Woman Who Dared"

Adapted from the book by C. N. and A. N. Williamson

Produced by
CALIFORNIA MOTION PICTURE CORPORATION

A genuine big picture and a means of building up a patronage for an exhibitor.

RELEASED BY
THE BETTER-THAN-PROGRAM DISTRIBUTING COMPANY

Ultra Pictures Corp

Sole Distributors
729 Seventh Ave New York City

Beatriz Michelena

in

"The Woman Who Dared"

An adaptation of the novel by A. N. and C. N. Williamson

Produced by

CALIFORNIA MOTION PICTURE CORPORATION

The initial release of the exhibitors standby, bigger and better features. An absolute guarantee of pleased patrons.

RELEASED BY

THE BETTER-THAN-PROGRAM DISTRIBUTING COMPANY

Ultra Pictures Corp

Sole Distributors

SUPERIOR PHOTO PLAYS

GOLD MEDAL PHOTO PLAYERS

A MESSAGE AND A WARNING

TO WAYWARD SONS AND TRUSTING DAUGHTERS

IN

"THE WEB OF LIFE"

Five Parts

Featuring HILDA NORD and JAMES CRUZE

Not a Sex or Problem Play But a Picture
You Will Want Your Children to See

STATE RIGHTS NOW SELLING

Apply to

GOLD MEDAL PHOTO PLAYERS
729 Seventh Avenue, New York

WILL ELECTRIFY NOT ONLY UTAH BUT THE WHOLE UNITED STATES

25c. A WEEK. $10.00 A YEAR VOL. III. NO. 8 THURS. FEB. 22 1917

THE RECOGNIZED AUTHORITY ON FEATURE FILMS

THE BRADSTREET OF FILMDOM **WID'S** IN FORM A MAGAZINE IN FACT A SERVICE

GRIPPING DRAMA, ARTISTICALLY DONE, ATTACKING MORMON POLYGAMY

Mae Murray in "A MORMON MAID" FRIEDMAN-HILLER AND WILK-STATE RIGHTS The Box Office Angle

This is a production which should get money anywhere. It has exceptional advertising possibilities because of the attack against the Mormon religion, in which most every one is interested. Since their knowledge of this great force is limited and the fact that the production shows the Mormon guards in the white-robed costume of the clans in "The Birth of a Nation" gives this an added interest

You can safely promise that this is one of the greatest five-reel melodramas ever produced, and you are entirely safe in stating specifically that it is exceptionally artistic and yet filled with dramatic situations that compel interest and thrills which stir.

If your patrons like action, they should love this. If they like tense drama, they should heartily approve, and certainly the artistic atmosphere will impress any audience.

Since this is being presented as a state rights special, it must be considered as a special. Surely, it is very much better than the average programme release, and, to my mind, the fact that it is in five reels is no reason why it should not take a place along with many of the seven-reel specials which are now offered. By intelligent use of the Mormon guards' costume and properly playing up the curiosity of most folk as to the Mormon faith you should be able to do a lot of business with this.

"A MORMON MAID"

PRESENTING

MAE MURRAY

STATE RIGHTS

"A wonderfully strong plot."	*M. P. News*
"Notable spectacularly, an absorbing story."	*M. P. World*
"Straigthaway drama of the strongest kind."	*Variety*
"This production has the very great advantage of an entirely novel setting."	*Morning Telegraph*
"A picture commanding continuous concentrated interest."	*Motography*
"Can be booked for theatres, catering to all classes."	*Mirror*
"Nothing we have seen in the silent drama equals it."	*Billboard*
"A thrilling picture, sensational and artistic."	*Exhibitors' Trade Review*

CONTROLLED BY

FRIEDMAN ENTERPRISES BENJAMIN FRIEDMAN President

HILLER & WILK, Selling Agents
SUITE 924
LONGACRE BUILDING, NEW YORK

the proof of the pudding

Managers of successful theatres like the STRAND-*New York*, the TRIANGLE-*Brooklyn*, the WASHINGTON and the REGENT-*Detroit*, the NEW GARRICK-*Minneapolis*, the RIALTO-*San Francisco*, the ALHAMBRA-*Los Angeles*, and MARCUS LOEW'S CHAIN OF THEATRES all find that it pays them well to book CHRISTIE COMEDIES. CHRISTIE COMEDIES will build business and profits for YOU too. Find the nearest INDEPENDENT EXCHANGE and start booking-NOW!

Christie Comedies

Regular weekly single-reel release for **March 12th,**

"HIS FLIRTING WAYS"

Featuring
BILLIE RHODES,
NEAL BURNS
ETHEL LYNNE

Special two-part release for **March 15th.**
"OUT FOR THE COIN"

1 San Francisco
Peerless Film Exchange,
100 Golden Gate Ave.
California, Arizona, Nevada.

2 Los Angeles
Peerless Film Exchange,
224 L. A. Investment Bldg.
California, Arizona, Nevada.

3 Minneapolis
Zenith Feature Film Co.,
Produce Exchange Bldg.
Minnesota, North and South Dakota.

4 Boston
Phoenix Feature Film Exch.,
131 Columbus Ave.
New England States.

5 Denver
Consolidated Feature Film Exch.
1746 Curtis St.
Colo., Wyo., New Mex., Utah and Mont.

6 Dallas
Alliance Film Co.,
1905½ Commerce St.
Texas, Arkansas, Oklahoma.

7 Toronto
Famous Players Film Serv., Ltd.,
12 Queen St., East.
Canada.

8 Detroit
Superior Features,
120 Broadway
Michigan.

9 Cleveland
Tri-State Film Exchange,
Sincere Bldg.
South Ohio, Kentucky

10 Cincinnati
Tri-State Film Exchange,
21-23 Opera Place
North Ohio

11 Sioux City
Globe Film Corp., Successors to Western Film Co.
310 Nebraska St.
Iowa.

12 Winnipeg
Famous Players Film Serv., Ltd.
447 Main Street
Canada
Co-operative Film Exchange,
Australia.

14 Chicago
Celebrated Players Film Co.,
207 S. Wabash Ave.
Illinois, Indiana.

15 Milwaukee
Walter Baier,
3rd Floor Manhattan Bldg.
Wisconsin.

16 Philadelphia
Metro Film Exchange,
1331 Vine St.
Eastern Pa., Maryland, Virginia, Dist. Col.

17 Brooklyn, N. Y.
K & M. Film Exchange,
587 Fulton St.
New York, Northern New Jersey.

18 Pittsburgh
Liberty Film Renting Co.,
938 Penn Ave.
Western Pensylvania, West Virginia.

19 Seattle
Reel-Play Feature Co.
Washington, Idaho, Oregon.

20 Birmingham
Queen Features Film Co.,
24-25-26 Potter Bldg.
Southern Territory.

21 Wellington, New Zealand
Co-operative Film Co.,
New Zealand.

CHRISTIE FILM CO

SUNSET BLVD AT GOWER ST
LOS ANGELES • CALIFORNIA
AL. E. CHRISTIE • DIRECTOR GENERAL

With the money gone, what chance has the son of a millionaire?

This question is solved in the Channing Pollock-Rennold Wolf screen drama

His FATHER'S SON

starring the admirable

LIONEL BARRYMORE

and IRENE HOWLEY

Five Acts of METRO quality in this throbbing human story

Presented by
B.A. ROLFE *on the*
METRO Program
MARCH 19*th*

A Business Proposition

Wm. Christy Cabanne's master serial
sparkling with thrills, love and fine adventure

The Great Secret

WITH

Story by Fred de Gresac

FRANCIS X. BUSHMAN
and BEVERLY BAYNE

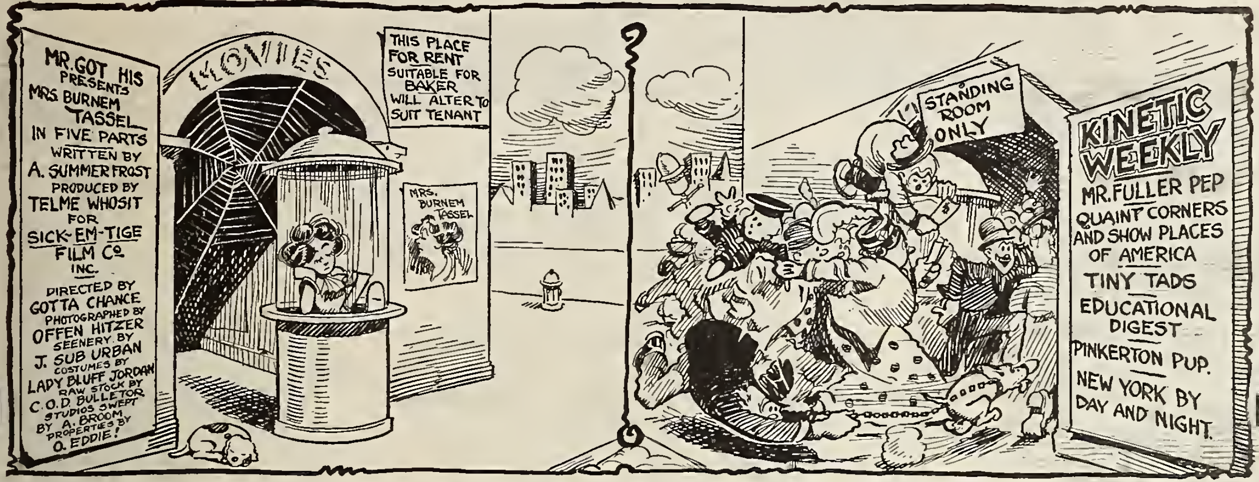
is **making good** with the public
is **making money** for the exhibitor
is proving **the most satisfying business proposition** ever offered in the serial field.

BOOKING THROUGH
METRO
EXCHANGES

Produced by SERIAL Producing Co. *Presented by* QUALITY Pictures Corp'n

Are you sharing in the profits?

"OH BOY! KNOCK 'EM OFF THEIR SEATS!"


MR. GOT HIS PRESENTS
MRS. BURNEM TASSEL
IN FIVE PARTS
WRITTEN BY A. SUMMER FROST
PRODUCED BY TELME WHOSIT
FOR SICK-EM-TIGE FILM Co. INC.
DIRECTED BY GOTTA CHANCE
PHOTOGRAPHED BY OFFEN HITZER
SEENERY BY J. SUB URBAN
COSTUMES BY LADY BLUFF JORDAN
RAW STOCK BY C.O.D. BULLETOR
STUDIOS SWEPT BY A. BROOM
PROPERTIES BY O. EDDIE!
MOVIES
THIS PLACE FOR RENT SUITABLE FOR BAKER WILL ALTER TO SUIT TENANT
MRS. BURNEM TASSEL
STANDING ROOM ONLY
KINETIC WEEKLY
MR. FULLER PEP
QUAINT CORNERS AND SHOW PLACES OF AMERICA
TINY TADS
EDUCATIONAL DIGEST
PINKERTON PUP.
NEW YORK BY DAY AND NIGHT.

Who gets the big noonday crowd?
Who gets the man with the spare half hour?
Who gets the man who wants to laugh?
Who gets the man who wants to think?
Who gets our Kinetic Weekly—the brightest, funniest, snappiest—the most interesting novelty reel?

WHY the man who knows he must have first class single reels—even with his big features.

Look at the Rialto or the Strand in New York. Do you think Rothapfel or Edel would run one of those seven- or eight-year-old junk single reels that the Exchange men are frantically buying up all over the country to feed you with?

ALL WRONG NAPOLEON!

Junk wouldn't keep making $14,000.00 a week profit for them nor will it make $140.00 a week for you. Select your singles with the same knock-em-stiff care you do your features and pay real money for them.

We know what's the matter with the industry—So do you. Now let's pull together and get back that big bunch that put the move in movies.

Ask your Exchange man for the KINETIC WEEKLY. If he hasn't it write us and we will supply you.

KINETICARTOON CORPORATION

220 West 42nd Street, New York City

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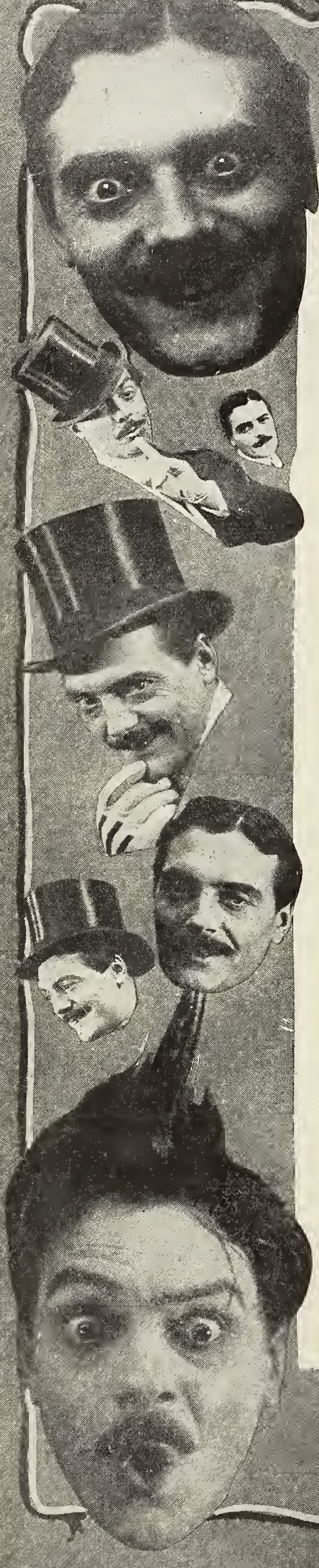

MAX LINDER

has convulsed a nation with laughter in his first comedy success

"Max Comes Across"

Jones, Linick & Schaefer ran this comedy for one week in two of their big Chicago theatres. Read what Aaron J. Jones, president, says:

"I ran Max Linder's first comedy in both the Rialto and McVickers theatres. It packed my houses for the entire week. Max kept the audiences in an uproar of laughter. Everyone pleased. I am looking forward to his next release."

BOOK THE ENTIRE SERIES OF 12 NOW

Backed by a gigantic national advertising campaign

See these features at any K.E.S.E. office and ask for particulars on our newspaper advertising campaign.

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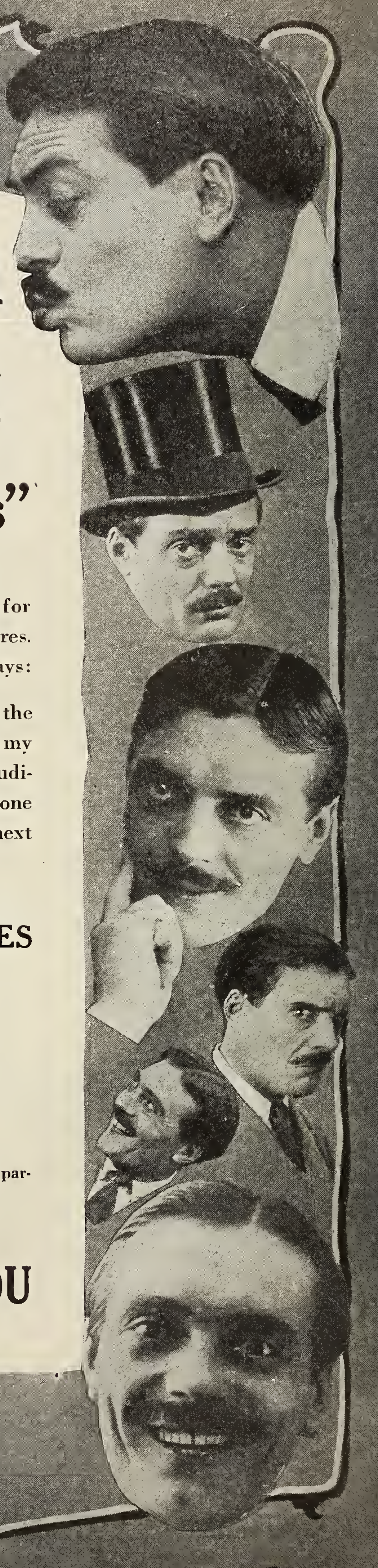

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Sky-Rocketting State Rights

A NEW danger has arisen within the industry. We submit it to the attention of those who are constructively interested in this business and especially in its greater and permanent future.

To open concretely the subject, we were shown recently a list of prices asked for the territory of Eastern Pennsylvania, by the sellers of several recent state rights productions.

All of the prices were high.

But several were obviously and utterly beyond reason; in one instance the price asked is at least *seven* times more than any picture, save only one, has ever earned from this same territory.

These inflated prices are being asked for right along throughout the country; territorial rights seem suddenly to have jumped to the 'nth degree.

WITHOUT stopping to inquire the causes of this situation, let us consider its consequences.

The seasoned buyer, the man who knows his territory and its box-office problems and possibilities won't pay these absolutely exorbitant prices. He knows, by hard experience, that he cannot.

So the rights go to a new buyer, a man who shares the still persistent fallacy, that there are "millions in the movies"—the man, too, who generally goes forth and promotes locally a stock corporation in order to raise the wherewithal to meet the heavy prices asked.

Now here in New York we are opposed to stock jobbing. Established producers and distributors are *violently* opposed to it.

And rightly so.

Not only does the company with publicly raised funds fail, in general, but in its career toward this end it furnishes illegitimate competition for every established firm; and it honeycombs the market in general.

Several millions of this outside money have been pumped into the business.

It has made overproduction, and poor production, reduced prices, and made rough sledding for the competing concern which has to get back from each release enough to make another. (The "outside" money, you see, simply leaks away.)

BUT what about this local stock-jobbing, the direct result of sky-rocket demands for territories?

Provided all stock-jobbing ceases here at the fountain-head in New York, it will avail little if we simply set the practice going full sway in the cities of the country. It is practically the same thing.

As a matter of fact why sell stock yourself if you can force a territorial buyer to do it for you?

It all amounts to quite the same thing in the long run, and the results will be quite the same.

The same market disturbance will follow. We shall have overproduction of state rights pictures and poor production; a final and ruthless slashing of booking prices and frantic attempts to boost admission prices; hard sledding for the established independent exchanges; a black eye for the business and general misery all-around—not to mention that to be undergone by more investing widows and orphans.

W A Johnston

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Speaking Editorially:

Put the Other Fellow's Shoes On

"YOU keep honking away at the exhibitor for longer runs. Are your efforts not misdirected? Why not bang away at the producers for better pictures?"

This is from a well-known exhibitor—in a small city—who says he can generally "put in" with us but not on this point.

He gives a list of his pictures for the past few weeks and asks how many days *we* would dare run them. If the producers owned the theatres how many days would *they* run them?

Very true, Mr. Oxley; we wouldn't take a chance on many of them, nor, we imagine, would the producers.

But how about the other fellow's job?

How would you like to produce seven hundred *better* five-reel pictures a year?

How—even—about the job of turning out fifty-two sure-fire ones—devoting to each, as you would have to, all the big expense, the clever, original plot, the carefully selected cast, the correct and attractive settings, the many rehearsals, in short all the high spot and multitudinous detail work, all the worry, time and money that give a single stage success a year on Broadway, three years on the road, and a million dollars through the box-office?

Think of making seven hundred of these productions a year!

Two theatres in your town, Mr. Oxley, changing daily, would use up seven hundred such pictures a year. Seven hundred! In only two theatres!

And you cannot make seven hundred *better* pictures a year—the kind you have *got* to have for longer runs.

That's why your pictures are weak.

You see it all works in a circle. The exorbitant demand of the daily change asks for quantity, not quality production. It further discourages quality production because it doesn't—and it can't—give back the revenue the better picture should have.

It's a bad circle; and it will have to be, it eventually will be, broken.

The best way we can "bang away" for better pictures is to bang away at the daily change.

Are Films Growing Undemocratic?

A RECENT editorial in the New York Evening Post brings up a fresh issue in the already enlivened discussion anent the direction in which films are progressing.

Despite the fact that the movements of the industry, when detectable, indicate a course as irregular as that of a steamer in the Thousand Islands, the Post's editorial writer seems to have placed his finger with surprising accuracy on a definite and real tendency.

He says that motion pictures are becoming undemocratic.

"It has been developing in quite the opposite direction from that other latter-day phenomenon, the automobile. . . . It is with the film drama as if it had been created by Mr. Ford and were steadily evolving towards the ten-thousand-dollar French machine.

"By confession of men in the business there is little money in the manifold-reel exhibition. . . . But the Wild West Show and the comic policemen at ten cents seem to be holding their own."

The Public Be Pleased

IF every picture were released with the final test—will this please the public?—we would have a rising and not a shrinking picture market.

Such a test would rule out the repulsive picture, which, through patent medicine advertising gets the people in once and keeps them away a month.

It would throw into the discard the picture made only to catch a release date.

It would do away with padding, doping, and the outrageous mistakes of frantic haste in production.

A simple slogan—the public be pleased.

But there's little chance of living up to it generally—when production, distribution and exhibition are engaged in the business crime of the daily change.

Sunshine After Clouds

WE predict success for two recent releases: "The Winning of Sally Temple" and "The Fortunes of Fifi." It was our pleasure to view these pictures in a Southern city, where, as in many places, the picture theatres of the better class are a close part of the city's daily life, where pictures are talked about in the home—in most every home.

Both pictures are clean, pretty, happy, and filled plentifully with the human interest of good stories. Perhaps the open commendation they got is due partly to the too many morbid pictures which have undoubtedly preceded them. People exclaim over sunshine when it follows many dull and dark days.

The daily change, of course, whisked them away. People are still talking about them—but they're gone. That's the pity of it.

Absurd Opposition

THE opposition—whatever it may be—to costume plays has been occasioned by plays that had costumes and nothing else.

When the plays were weak, the blame was laid—absurdly—upon the costumes.

Given the good stories, acting and settings which make any photoplay a success, costume plays have the added charm of prettiness and historical interest.

Children's Pictures and Showmanship

ATLANTA is making a substantial success of picture shows for children. Co-operation between the theatre and the women's clubs seems to be the answer—intelligent co-operation, and by that we mean, intelligent showmanship.

The pictures are announced a week in advance, fully and interestingly announced in the local dailies, which willingly lend their columns to this big civic problem of child education and recreation.

Sounds Trite, but It's True

YOU may discuss the matter from any angle you like, and you may point out many seeming exceptions, but the one test of abiding success for books and plays, is their well-balanced appeal to men, women and children—to *all* of the family circle.

And of no form of entertainment is this so sweepingly true as of the motion picture.

Investigation of Lee A. Ochs to be Urged by Fleischman

New York Exhibitor Who Charged National League's President with Misuse of Office Wants Hearings Continued—Goldreyer, Fleischman's Business Partner, Now Declared to Be in Ochs' Camp

THE case brought against Lee A. Ochs by Fleischman and Goldreyer last fall, for alleged misuse of his office as president of the Exhibitors League of America, has not been forgotten or dropped. Maurice L. Fleischman, in conversation with a representative of MOTION PICTURE NEWS last week, stated emphatically that he intended pressing the charges until justice was secured.

The latest development in the case of Fleischman and Goldreyer *vs.* Ochs is developed in the statement by Maurice Fleischman that Charles Goldreyer has gone over to the Ochs' camp, leaving Maurice Fleischman to carry on the fight alone, if he can afford to pay the expenses of a lawyer.

Mr. Fleischman sincerely believes that he has been double-crossed by his old business partner, Goldreyer. Goldreyer's desertion to the Ochs' camp is said to have come as a result of the Ochs' trial being temporarily suspended.

At the last meeting of the investigating committee, December 8, a number of committeemen told Mr. Keppler, who was attorney for Fleischman and Goldreyer, that the hearings were hurting the reputation of the Exhibitors League, and nearly all members of the committee as well as J. Robert Rubins, counsel for the committee, urged Mr. Keppler to drop the investigation, promising a conference at which the matter would be threshed out, and a definite settlement arrived at.

Just before the meeting adjourned, Mr. Keppler agreed to Mr. Rubin's suggestion that a conference be arranged at which Keppler, Rubin, Goldsmith (attorney for Ochs), Fleischman and Goldreyer would be present.

Mr. Keppler asserts that he never received notice of this conference. He made repeated efforts to learn when it would take place, and each time he was given an evasive answer.

Shortly after the hearings had stopped, Maurice Fleischman was amazed to read a notice in one of the theatrical journals that Lee A. Ochs and Charles Goldreyer had patched up their differences—had "split a bottle of wine" and renewed their friendship.

Fleischman, in his statement for MOTION PICTURE NEWS last week, said that he immediately asked Goldreyer if there was any truth in the Ochs-Goldreyer wine party. Goldreyer, he avers, emphatically denied all knowledge of the affair.

When Fleischman began investigating he alleges that he found that Goldreyer had put through some deal for Ochs for which he had received a commission of $1,000. When he pressed Goldreyer for an answer, Goldreyer, he says, admitted that he had put through some deal for Ochs, but that he had only received $100.

The Goldreyer - Fleischman partnership came to an abrupt close, although Goldreyer still retains stock in Fleischman's theatre. Goldreyer is now managing the former Ochs' theatre, the Concourse, which is in opposition to one of the former Fleischman and Goldreyer houses.

Tobias Keppler told MOTION PICTURE NEWS last Saturday that he understood Ochs intended taking the case to court. Keppler said that he had been retained by no one to continue the fight, but that he would be glad to buckle on the armor and go into the fray again. He said he had a mass of evidence.

Readers of MOTION PICTURE NEWS who followed the reports of the trial of Ochs on the charge of misuse of his office as president of the exhibitors league for purpose of furthering his personal ends, and not the ends of the organization, will recall that the hearings brought out many startling revelations in a dramatic way.

On one occasion, Ochs was asked if he did not consider it unfair to use his influence to deprive Fleischman and Goldreyer of their Triangle service, after having taken away from them the services of Metro, Pathe, Paramount and World. Ochs said "No"; that it was merely a matter of business, having nothing to do with his presidency.

Keppler, seeking to prove that Ochs secured privileges because of his position, asked Ochs if he paid anything additional for service when Ochs' Airdrome was opened. Ochs admitted that he did not; that by oral contract he was permitted to switch films between the Airdrome and the Costello, although they were two blocks apart, for single service price.

Another point brought out by Keppler, in his endeavor to show that Ochs was using his office of president to get service cheaper than his competitors, concerned the respective contracts with Ochs and Fleischman and Goldreyer. Ochs confessed to paying $50 a week for Paramount service, while Fleischman and Goldreyer paid $150, with a deposit three times as great as Ochs.

A CENSOR BROADSIDE

¶ *At great pains, the Mutual Film Corporation has compiled the statutes of each State in the Union covering the prohibition of showing immoral or indecent film.*

¶ *These statutes are proof positive that censorship is not needed.*

¶ *Through the courtesy of the Mutual Film Corporation, the statutes will be published exclusively in Motion Picture News next week.*

New York Committees to Report March 21

Sunday Committees Will Report Before the Legislature—Ten Bills Are Pending in Both Houses—Tax Committee Delayed

ALL of the motion picture bills pending before the New York legislature will be heard by the committees having charge of them on March 21, according to the National Association of Motion Picture Industry. Those include chiefly the bills pending on the Sunday opening of motion picture theatres, the taxation measure being delayed until the Wheeler committee can make its report to the legislature.

The bills regarding the Sunday opening of the motion picture theatres number in all about ten, in both houses. Practically all of them, with one exception, merely add a clause to the present Sunday observance law, to the effect that "nothing in this law shall be construed to prohibit the exhibition of motion pictures "after 12 o'clock noon" on Sundays. The exception places the power of deciding whether or not there shall be motion pictures in the hands of the municipalities.

The National Association is planning to present a strong front in the debate before the committees, and will not only appear in its own behalf, but will be supported by the many social welfare organizations which are in favor of the Sunday motion picture show. The representation at the hearings is being arranged by Executive Secretary Frederick H. Elliott of the National Association, and he is planning a delegation to be headed by William A. Brady, president of the Association. Included in the party, which will go to Albany in a special car, will be not only prominent motion picture men, but also representatives of the National Board of Review, and those charitable and social welfare bodies which have been such strong supporters of the poor man's Sunday recreation as a means for taking care of the workers on their day of rest and furnishing them with the distraction which the students of social conditions consider so important a part of the modern civilized life.

The party will also carry to Albany the great petition which has been signed by the motion picture patrons in practically every theatre in the state. These petitions are now being sent in to the headquarters in the Times Building, and will aggregate well over a million signatures.

Northwest Exhibitors Punish Obstinate Manager

Insisting on Showing Sensational Feature, Minneapolis Manager Was Expelled, Indicted and His License Revoked

THE Motion Picture's Corporation of the Northwest and the Minneapolis newspapers and courts took a refractory theatre manager there to account recently, and by their combined action of closing the theatre, expelling and indicting the manager, saved the local film industry from a serious setback. James McClenaghan, manager of the Regent theatre at 602 Hennepin avenue, who had engaged "The Garden of Knowledge" for an indefinite run was the cause of the trouble.

The picture was showing two weeks when the Exhibitor's Corporation, newspapers and courts began to get busy, alleging that the subject was presented in a salacious manner. McClenaghan was notified that if he continued showing what they deemed was an objectionable picture, after the third week, he would be expelled. He promptly notified them that the public alone would censor his films. That forced the issue. By an unanimous vote the exhibitors expelled him; the city council revoked his license and closed the theatre, and the Grand Jury indicted him on the charge of showing obscene films.

The result of the action by the exhibitors and their quick notification of the Minneapolis mayor that they were opposed to any film which they said they would not want their wives and children to see, has made them and their intentions stronger than ever with the public. Mayor Thomas Van Lear took no individual steps to stop the film, even though it is stated he had been asked to do so.

Minneapolis promises to be a first class market for children's films in the future. The club women are taking an active interest and are to act as distributors, through the regular agencies, however. They will review the films offered, and if approved will work to have them placed in every theatre that will book them. They even plan to conduct a genuine campaign to increase the demand. Twelve sets, each comprising a complete entertainment, have already been approved, and the work of placing them in the theatres will begin soon.

One of the cheering features of the new idea is said to be the fact that there will be no attempt to make the entertainments dryly educational. It is the purpose to provide juvenile entertainments only.

It is suggested those who are making the kind of juvenile film that will meet these requirements might write to Mrs. C. W. Cartwright, 4511 Fremont avenue, S., Minneapolis, if they have no exchange in the city.

New Film Company Organized at $3,000,000

Amalgamated Film Distributors, Inc., Organized with Delaware Charter—Other New Motion Picture Corporations Reported from Various States

A CHARTER has been issued by the State of Delaware to the Amalgamated Film Distributors, Inc., with a capitalization of $3,000,000, to take feature films and manufacture all apparatus pertaining to photography. The incorporators are Emanuele Trotta, Angela Yuzzolino and Marjorie Kjoback, all of Brooklyn.

Other incorporations in various states reported for Motion Picture News by the Corporation Trust Company, of Jersey City, N. J., are as follows:

The National Theatre Equipment Company, for conducting places of amusement, has been organized with $25,000 capital at Wilmington, Del.; incorporators are T. Morley Smith, Martin E. Smith and Artemas Smith, all of Wilmington, Del.

North American Motion Pictures, Limited, to produce motion pictures; incorporators are John N. Blair, Glen Ridge, N. J.; A. B. King, Orange, N. J., and F. H. Twyeffort, 26 Butler place, Brooklyn.

Aromoc Company, Inc., for the production of motion pictures with a capital of $4,000, and headquarters at Mineola; incorporators are Rose Comora, 262 Floyd street, Max Comora, 262 Floyd street, and Sarah Shine, 773 Willoughby avenue, all of Brooklyn.

Owens-Rose Company, Inc., to produce motion pictures and vaudeville exhibitions, capitalized at $30,000, and to locate in Manhattan. Edmond Huerstel, P. C. Clifford and Wm. S. Shirley, 41 Park Row, the incorporators are all of New York.

Ogdensburg Strand Theatre Company, Inc., for theatrical, motion pictures and such enterprises, incorporated for $10,000, at Ogdensburg. John Landry, 29 Ford street; Robt. A. Landry, 30 Knox street, and C. E. Castle, 45 Knox street, of Ogdensburg, N. Y., are the incorporators.

The Plymouth Producing Company, Inc., to produce and stage plays, and enter the theatrical business, generally, capitalized for $10,000, at Millbrook. Ezra B. Eddy, Woodward Hotel, Broadway and 55th street; Jos. Noel, 29 West 42d street, and Lea Herrick, 1402 Broadway, all of New York are interested.

Tip-Top Films Corporation to make motion pictures; capital $10,000; with headquarters at Manhattan; incorporators are Chas. Burstein, Lucy Constable, and M. J. Gersoni, 215 Montague street, all of New York.

South American Cinema Theatres, Limited, photography moving pictures and theatre proprietors; capital $25,000; Cawle E. Carlton, 1475 Broadway; H. W. Dunning, 1475 Broadway, and Roy Chandler, 1482 Broadway, all of New York City are the incorporators.

Jessee & Hitzeman Company, to enter the photograph and picture business; capital $5,000. Everett A. Jessee, Edwin C. Hitzeman, and Eugene Malloy, all of Chicago, are the incorporators.

The Academy, to operate a moving picture theatre, with a capital of $25,000 at Waukegan. Alvin L. Rogers, Benj. Parmalee, and Walter S. Spoor, the incorporators are all of Chicago.

Kelley-Handy Syndicate, to go into the manufacturing and dealing in motion picture films; capital $2,500. Wm. M. Handy, Jamison Handy, and Otto C. Bryhlman, all Chicago people are the incorporators.

New Turner and Dahnken House for San Francisco

The Turner and Dahnken Circuit, of San Francisco, which conducts the Tivoli T. and D. theatre there, and houses in seven other California cities, has taken a lease on the old Central Park site on Market street, near Eighth street. Plans are being drawn for the erection of a theatre with a seating capacity of six thousand.

The preliminary plans of the new building show it to be one-story high and wedge-like in shape. The Turner and Dahnken Company at present have the largest theatre in the West, at Oakland. The new San Francisco house is to be twice as large, and the building and equipment investment will approximate $400,000.

France Says Triangle Case in Brooklyn Is Settled

R. W. France, general manager of the Triangle Distributing Corporation, has made the following statement regarding the "Big T" exchange in Brooklyn which failed recently:

"We were very much surprised to see an article in one of the trade papers last week creating the impression that there was some unsettled situation among the Brooklyn exhibitors who have been using Triangle service, on account of deposits which they had made with the "Big T" Corporation.

"The article did not state the case correctly. Before the publication of the alleged facts, and as soon as the matter had been brought to our attention for a ruling, the situation had been adjusted with the Brooklyn exhibitors by the Triangle Distributing Corporation assuming responsibility for the deposits which had been made with the 'Big T' Corporation.

"Neither the Triangle Film Corporation nor the Triangle Distributing Corporation had ever received these deposits from the 'Big T' corporation, and when the Triangle contract with the 'Big T' Corporation was canceled we could have taken the position, with respect to such contracts as had not been signed by either of the Triangle companies, that the exhibitors would have to look to the 'Big T' and not to us.

"We took the action that we did in this matter because of our desire to co-operate with your exhibitors and to deal with them in the spirit of utmost fairness, and because we appreciated that whatever the technical situation was, it would be a hardship on the exhibitors to have to make their deposits for Triangle service twice."

In Market for Territorial Subjects

Col. W. S. Butterfield, president of the State Film Company, 221 Broadway Market building, Detroit, is making a strong bid for all state rights pictures that are worth while. He wants those that have a box-office pulling power. The State Film Company now controls "Civilization," "Ramona," "A Conquest of Canaan," "Libertine," "Robinson Crusoe" and "A Mormon Maid," and Col. Butterfield is negotiating for a number of other big features. C. A. Muehlman is manager of the State Film Company, and Harry Lorch has just been appointed publicity manager.

"Civilization" started a long engagement at the Washington theatre, Detroit, on March 4.

Memorial to Fred Mace Planned by Western Friends

Members of the West Coast picture colony, to all of whom Fred Mace was known and liked, will probably hold a memorial in the near future in as much as last rites and funeral of the actor were held at Bordentown, N. J. His death came as a distinct shock to his associates in the West, where with the exception of one year he has been a member of the screen colony since the Keystone Studio first opened.

Independent Production Makes For Progress, Says Sherrill

Head of Frohman Amusement Corporation Takes Up Cudgels for Open Booking—Rests Case on Fact That Picture Made for Open Market Must Put Quality Foremost—Independent Buyer Not Working Aimlessly

INDEED it is true that the question of the relative values of "open booking," or independent distribution of motion picture productions, and the program methods is paramount in the minds of manufacturers, exchange men, and exhibitors alike. Likewise does this vital question require that serious concern be given to that point beyond—to the audience, the ultimate consumer of the product—the undeniable "jury" in this matter which is so deservedly claiming a keen attention.

I doubt that it will be believed that the exchangeman—the buyer of motion pictures—will sacrifice his entire business, the investment, the rein and the future of it, by buying those productions which will serve only to lose him such business and investment; those pictures which will meet with disfavor from the motion picture showmen who form his clientele and the audience and the jury. The exchange man, operating in a territory which he knows from study long and diligent, and close application, has learned what his clients in that territory want, and, in turn, the theatre proprietor, carefully considering the likes and dislikes of his patrons, knows their desires—and selects his program of pictures with the view of satisfying the demands of his patrons; making himself a profit on his theatre and building a permanency in patronage. It is but the evolution of the principles of merchandising, long since tested and proved—long before the advent of motion pictures into the field of amusements—that the ultimate consumer is the jury.

What the audience decides is what the motion picture showmen will book—in turn, what the showmen will book, the exchange men will buy, and what the exchange men will buy is, to my mind, the correct product for the manufacturer to offer. Let there be merit of production, and there will be consideration and a market for any production, be it motion pictures or locomotives.

Then there is consideration of the stability of such market to receive our careful consideration. What will make the buying market sound is the stability of the motion picture showman. Is it truth that the motion picture showman is aimlessly, and hopelessly and helplessly and blindly reaching out in his acceptance of the independent release?—that he is conducting his business along haphazard lines without regard for business system and with ignorance of his running overhead charges?—that he is walking backward from his realm of motion picture showmanship to that position he did occupy when motion pictures were "movies" and he was an "exhibitor," and when the motion picture theatre was the converted "smelly shop"? I, too, have observed and had experience, and I can't believe the foregoing is truth.

These are thoughts vital to the manufacturer. They are thoughts which have not escaped the consideration of those manufacturers who produced "The Birth of a Nation," "Civilization," "Joan the Woman," "Ramona," "The Crisis," "The Battle Cry of Peace," "The Witching Hour," "The Daughter of the Gods," "The Barrier," et al. These are motion pictures which cost money to produce—real money. Productions which have been made by those manufacturers of the industry who have had both the program and "open booking" experience in releasing. These are pictures which have not been made by clock and calendar, which are spoken of with general accord when answering the question, "Where is the marked progression in motion pictures?"

Among the productions enumerated above are some which have come from the studios of companies producing the regular program five-reel releases. Why is it their admission of the advisability of the policy of independent release and selling? Is it the desire on the part of such manufacturers to lend their name to a production which carries prestige and a portion of the credit due for what progression motion pictures have made? Can it be experimental, when we consider the tremendous cost of production of these pictures? Or can it be that it is just plain fool business judgment and an avalanche of good fortune which has brought the success that we know these pictures have enjoyed, financially and otherwise? I cannot believe that the men who buy territorial rights to such motion picture productions, buy only to eliminate competition—there's too much at stake. I do not believe that such pictures are knowingly bought at inflated prices by men who display the business judgment of these buying exchange men of reputation and established success. I am substantiated in this doubt, in no small measure, by the fact that these same men continue to buy—that they continue to rent the subjects which they buy—and by absolute knowledge of the fact that these exchange men, in the majority, are the same men who handle program releases. I cannot conceive that these men would be foolhardy enough to jeopardize the standing which the program releasing has earned for them through its output of 104 releases each year, by offering to these selfsame users of the program releases, a product for which they have knowingly paid an inflated price, and for which, in consequence, they are forced to exact an inflated rental price from their customers, the motion picture showmen.

That, most assuredly, has not been the methods of successful business men like Walter Greene, Hiram Abrams, James Steele, Richard Rowland, Stanley Mastbaum, Harry Schwalbe, Harry I. Garson, A. D. Flinton, S. A. Lynch, Frank T. Bailey, and others. These men have pursued a different tactic to build the solid exchanges and the other business enterprises over which they preside.

Is it just to dictate from the offices of the manufacturer or exhibitor, the limit of admission fee to motion picture theatres? Is it just to predict what it will be? Is it just for a manufacturer or distributor of motion pictures or any other man associated with the industry to decree that the industry which has but begun to attract the brains of material men, shall be restricted to a scope likened to a popular-priced merchandizing store? Is it just to say that the motion picture is limited in its field of appeal? Less than four years ago, two manufacturers of motion pictures "dared" to offer to the public in "open booking" one five-reel picture each, regularly every month. The old school laughed inwardly at this "fallacy," and predicted a quick death to the efforts. Still, conditions changed; the personnel of motion picture audiences grew to be of a higher mentality; the style and quality of the motion picture theatre improved—and the two manufacturers succeed in the "open booking" policy—and the old school wags took notice.

Would all this progression have been possible under the suggested methods of restriction?

To-day fifty-nine five-reel pictures are made and released every month on program and through distributing organizations. At least, there must be an admission that there has been progression in the quality of productions. Motion pictures are no longer the novelty, the idle pastime, but they have, in fact, become an accepted form of amusment. Why should we stop here? Why should we say that the public is satisfied, and that the best we can offer is the 15-cent variety of motion pictures? If we are to progress further, what are the logical avenues? Is it the adherence to the methods of the past, or is it the embrace of the opportunities before us, which will permit of greater and better things to be done in motion picture productions?

I take no exception with the man who says that the independent producer who makes so-called "master productions," for release as an "open booking" production, with the sole intent of selling to the buyer once, "landing a sucker," should most heartily be condemned. I agree thoroughly that a producer of that type is a menace to the industry, and should not be tolerated or encouraged in the form of patronage by either exchange men or motion picture showmen. I do just as forcefully maintain, however, that the independent maker of motion pictures who sells upon merit alone, is rather an aid to the industry, than a detriment.

Neither have I fear that the public will ever decline to patronize motion pictures, the admission fee to which may be more than the standardized 15 cents. As long as the production is one of merit, I believe the public will pay an admission fee to see such production, commensurate with its merit for that fact has been self-evident since the introduction of the business.

The opera has as yet not sunk to the level of the "rag-song-filled rathskeller"—the legitimate theatre has not suffered because the admission to burlesque is but 50 cents—nor has the super photoplay production suffered through the existence of the "movie."

Edison-Hodkinson "Locked Program" is Ready

Five Reels of Diversified Subjects, Made Under Inventor's Supervision, to Be Released by "Forum Films, Inc."

FOLLOWING the exclusive announcement made by MOTION PICTURE NEWS in the January 6 issue, the Thomas A. Edison "locked program" of five reels will be issued shortly through a distributing system headed by W. W. Hodkinson, and known as Forum Films, Inc. The other officers of Forum Films, Inc., are Thomas A. Edison, vice-president; Raymond Pauley, secretary and treasurer, and Kenneth Hodkinson, general manager.

W. W. Hodkinson and Thomas Edison have shared the hope that such a program as they are about to release would be popular. From the few brief announcements concerning the new program which were made through MOTION PICTURE NEWS, Mr. Edison and Mr. Hodkinson have been deluged with inquiries.

In response to these inquiries, Mr. Hodkinson wants to make clear that the Conquest Pictures will not be produced for youthful consumption only. At the time of the first announcement some exhibitors made the inference that the Conquest Pictures were exclusively for children. Mr. Hodkinson wants that notion corrected.

Mr. Edison is directing the production personally.

By a "locked" program is meant that the entertainment provided in one release will need no additions for a full afternoon or evening program. It will contain a drama, a comic cartoon, a brief travelogue, and perhaps a scientific or "human interest" subject. The criticism has been made that a five-reel locked program is not sufficient for a complete afternoon or evening's entertainment. It is quite possible that the length will be increased to seven or eight reels, in order that the exhibitor need not be compelled to pad out the program.

A series of well-known books will be screened for the feature of the program. The first which is 3,000 feet long, is Barbour's "The Half Back." Others are: "The Lance of Kanana," by H. W. French; "The Young Railroaders," by F. Lovell Cooms; "Gallegher," by Richard Harding Davis; "For the Honor of the School," by Ralph Henry Barbour; "Under the Great Bear," by Kirk Munroe; "Kidnapped," by Robert Louis Stevenson; "The Little Lame Prince," by Dina Maria Mulock; "Bob Dashaway, Treasure Hunter," by Cyrus Townsend Brady; "Black Beauty," by Anna Sewell.

Trade Review Sued for $100,000

Suit for alleged libel was instituted last week in New York County against the Exhibitor's Trade Review by MOTION PICTURE NEWS. Damages to the amount of $100,000 are asked for because of libel alleged to have been caused by two editorials appearing in the Trade Review, which editorials have previously been the cause of suits by William A. Johnston against the Exhibitor's Trade Review and Merritt Crawford, publisher of that publication.

Ohio May Bar Griffith Picture in Face of Censor O. K.

Despite passage by the Ohio censors of "The Birth of a Nation," after a long struggle, opposition which may yet tend to prevent exhibition of that and other productions from the state, has deveolped with the introduction into the legislature by Representative Beatty, a negro, of a bill to bar the Griffith feature.

Ohio state senators, expressing themselves as anxious to see without cost "The Birth of a Nation," have put the Ohio Assembly in a unique role—as motion picture censors. A resolution inviting the Epoch Producing Company to show the play free of charge has been adopted. Representative Beatty believes, after exhibition of the spectacle before the lawmakers, his bill will pass.

The measure proposed by Mr. Beatty tends to bar pictures which may arouse sentiment against a race. It is pointed out by exhibitors that even Shakespeare's "Merchant of Venice" could not be shown if the bill passed, on the grounds that it incites prejudice against the Jewish race.

Movie-Charity Fund Will Be Handled by Brady

Arrangement Committee Completing Plans—Indiscriminate Giving Avoided by Fund—Membership Costs Twenty-five Dollars

WILLIAM A. BRADY has accepted the treasurership of the Movie-Charity Fund, the nucleus of which will be created by the Movie-Charity Ball to be held at Terrace Garden, Monday evening, April 16.

The committee in charge of the affair consists of Sidney Ascher, chairman; Samuel H. Trigger, treasurer; and Harold W. Rosenthal, manager. Necessary arrangements for the occasion are being rapidly completed.

So many are the demands of charities upon various branches of the motion picture industry, that in order to obviate abuses caused by indiscriminate giving, and the annoyance and loss of time caused by the numerous appeals, the Motion Picture Exhibitors of Greater New York, arranged to hold this ball.

The entire profits of the affair will be turned over to the Movie-Charity Fund, which, after investigation of applications for charity, will attend to the requests, treating them according to their respective merits.

Each individual, firm or corporation donating twenty-five dollars or more to this Movie-Charity Fund will receive a Membership Card entitling them to all the privileges of the fund. All checks are payable to William A. Brady, treasurer.

Pathe Submits Co-operation Offer to President

J. A. Berst, vice-president and general manager of Pathe exchange, has made an offer to President Wilson to co-operate with the government in the event that the United States should be drawn into war with Germany.

The White House replied to Mr. Berst's offer as follows:

"The President is very grateful for your generous pledge of co-operation and support and hopes that you will accept this informal acknowledgment of your message as an expression of the deepest appreciation of your patriotic offer."

In his letter Mr. Berst pointed out the value of an educational campaign along patriotic lines through the medium of the screen which would enable the government to take advantage of the tremendous influence of the motion picture to train civilians and to raise funds for the war chest.

Super Features, Ltd., Buy "The Whip" for Canada

One of the largest sums paid for the Canadian rights to a feature film is said to have been received by the Paragon Films, Inc., for "The Whip." The transaction was closed by L. C. Stevens of Super Features, Ltd., and William A. Brady, who acted for Paragon Films, Inc.

The Super Features, Ltd., plan an extensive advertising campaign in the Dominion, and bookings have already been made for "The Whip" in Toronto, Montreal, Winnipeg and Vancouver.

The fact that "The Whip" was played throughout the Dominion in the major cities has only caused demand on the part of Canadian exhibitors in the smaller cities where the play was never seen. It is likely that Super Features, Ltd., may organize several touring organizations to present "The Whip."

Ennis-Fineman in Double Play

Bernard Fineman and Harry Ennis executed a snappy double play last week, which landed both safe on their next base. Mr. Fineman tendered his resignation from the advertising and publicity post with Art Dramas, to take over Monday a similar post with a new feature organization, which expects to make some big announcements within the next few weeks.

Earlier in the week Harry Ennis had quietly closed his desk at the New York Clipper office and removed his possessions to the Art Dramas' domain, where he is now in the publicity and advertising saddle. Mr. Ennis is one of the best known of the picture trade paper men, having been in charge of the Clipper's motion picture department since the days of "split-reelers."

Cobe Returns from Tour of Independent Exchanges

A. J. Cobe, president of the Ultra Pictures Corporation, returned last Sunday from a trip through the country, closing contracts with exchanges for the release of the feature productions to be released by the Ultra.

Helping the Exhibitor Increase His Box Office Receipts

By H. C. Holah

If you are an exhibitor who has permitted a temporary surge of public sentiment to upset your business judgment, this article has a message for you. If your receipts are less now than they were three or four years ago, you will find the reason told here.

THE Motion Picture Industry is slowly emerging from the unsettled state that made the earlier stages of its development unprofitable.

In the beginning the exhibitor, in meeting the demands of his patrons for interesting films, failed to take into consideration the fact that it was the beginning of a permanent business.

He considered himself as merely satisfying a temporary fad. He failed to analyze the possibilities. His mistake in turn has compelled his exchange men to meet his demands for increased film. The exchange man has been compelled to demand increased film production from the manufacturers. The deplorable daily change is the result of the lack of foresight on the part of the exhibitor, the exchange man and the producer.

Had ordinary business judgment been applied it would have revealed the necessity of deeper consideration of the future possibilities. Short-sightedly, the exhibitor allowed himself to be swayed by the extraordinary but temporary profits resulting from the daily change. The producer not only tolerated but actually aided and encouraged the daily change. He has flooded the market with such a variety of films that the exhibitor feels that he must have so many new reels each day, and is forced to sacrifice *quality* for quantity. The exhibitor is overwhelmed with this variety of subjects. He feels obligated to give, to the best of his ability, each release a chance in his neighborhood. Considering that the daily change is a necessary evil, he deludes himself with the belief that it is also a profitable one. But he is not getting box-office returns that will prove it.

The producer with his wider knowledge of the making and marketing of films was in a position to point out the evils that would inevitably result from the daily change. As a consequence of his failure to forsee and warn the exhibitor, he is himself as deeply involved in the unsettled conditions.

It means this: that an astonishing percentage of theatres are not paying legitimate interest on their investment cost; that but a small number of theatres are paying a consistent profit. The theatre owner with sufficient capital at his command to justify building a larger capacity house hesitates to do so, because of the present chaotic conditions.

The producer who can and will aid in creating public sentiment, not only helps to eliminate the daily change but insures himself a place on the ground floor when the readjustment takes place. The combined influence and energies of the producers, the exchange men and the exhibitor must be directed towards creating a new public sentiment.

Public sentiment was a potent factor in bringing about the existing daily change of program.

The value direct, and accumulative, of advertising to the neighborhood market depends largely upon the wise choice of the medium.

The producer influencing public sentiment from his end, the exchange man working with the exhibitor (who is next door to the pocketbook of the market), must co-operate to render their advertising more efficient.

The exhibitor under the present pressure of a daily change does not obtain the fullest benefit from his advertising on any given film. He is unable to acquaint his neighborhood market with the merits of any particular film. It is a conservative estimate that for every person who patronizes his theatre, there are five who do not. The Moving Picture Fan will pay his money to see any film. But the producer, the exchange man, and the exhibitor must be vitally interested in "selling" the fivefold market not reached by the daily change of program. This untouched and neglected market will give capacity house after capacity house on one given program of two or three days duration.

These statements are based on a wide and thorough investigation and analyses of territorial conditions. The accuracy of the deductions is proven by the statement made by a member of one of the foremost exhibiting companies in Chicago. He stated that big productions were coming so rapidly that they were holding up subjects (which they have booked for first showing)—while their theatres are playing indefinite runs to capacity houses on pictures that are showing REAL BOX OFFICE VALUE, by judicious and consistent advertising.

Note—This is the last of a series of four articles by Mr. Holah.

Roscoe Dines, Speaks, Shakes Hands, Goes On

Paramount Gets Big Advertising Through Trans-Continental Trip of Comedian—Warm Welcome Everywhere—N. Y. Last Stop

FROM that sunny Western clime where each evening the natives sit upon their bungalow porch and watch the sun sink over by the Farallones, Roscoe Arbuckle, christened "Fatty" in the early roseate Keystone days, has wended his way eastward, until on March 6 he was scheduled to pull into the Grand Central station, New York. The trans-continental trip planned by Paramount has proved one of the most successful advertising stunts yet tried out.

Roscoe shook the dust of Loze-Ahnglaise from his footwear on Tuesday, February 21, leaving with mingled feelings of regret the country of oranges, raisins, gold pieces and native sons.

Neither blizzards in the Sierras, pretty Mormon residents of Salt Lake City, and similarly fair representatives of other cities, nor a multitude of dinners and speeches by "leading citizens," have long impeded the progress of Fatty—and the "Elysian." Oh my, yes, the party traveled in a private car, in order that the rotund star might have comfortable berth room.

It was in Milford, Utah, that the first stop was made, and the first onslaught of city officials, members of the C. of C., and plain, ordinary citizens was met. Then there was dinner. Then speeches.

Came next, according to James J. Tynan, personal press representative of Paramount's new acquisition, a twenty-hour interval in which snow drifts prevented further travel. Vaudeville performers, likewise stalled in Milford, practised their acts for the benefit of the film comedian.

Then the Southern Pacific buckled down to business, and the trip was on again. Cheyenne, now the home of real civilized people, despite tenderfoot belief to the contrary, opened its hospitable arms to the invaders. Then came a record run up through Laramie, Wyoming, to Denver.

The huge electric lighted sign of "Welcome" which greets the traveler as he passes out of Union station in that city, beamed brightly for Fatty. Every one who was any one was a committee of reception. Then there was dinner. Then speeches.

Kansas City of the "Show-Me" state came next. The big new terminal there was crowded with welcomers. Of course, pictures were taken. Then there was dinner. Then speeches.

Here also Mr. Arbuckle occupied a pulpit. He briefly addressed the congregation of the Linwood Boulevard Christian Church. A. D. Flintom, Paramount distributor, was much in evidence, and had many plans ready. Roscoe visited ten theatres in ninety minutes and made short talks. Then he visited The Atheneum, the most exclusive women's club in the West, so they say. Adolph Zukor was along. Other doings filled a day or so. Then on to Chicago, the substance of the happenings there being related elsewhere in this issue.

Boston exhibitors gave much publicity, and planned one of the biggest receptions for Mr. Arbuckle's visit. Philadelphia did likewise. Other cities too numerous to relate, ditto. In all there was dinner Then speeches.

Tonight, if all goes well, Mr. Arbuckle will be in New York. There will be dinner. Then speeches.

Child Audience Applauds Paula Blackton Feature

Hippodrome Shows Two-Reel Subject to Big Applause—Exhibitors Request Bookings of Six Subjects; Experts Praise

ONE of the two-reel productions included in the Paula Blackton Country Life Stories not hitherto shown "The Little Strategist" was a feature of the special Washington's Birthday celebration of the Junior Patriots of America held at the New York Hippodrome. The six of these pictures will shortly be released through Vitagraph V-L-S-E. "Washington Under the American Flag" and "The Battle Hymn of the Republic" were also shown. The pictures delighted the 5,500 boys and girls who were present with their parents.

Mrs. Blackton is a patroness of the Junior Patriots and, in addition, was chairman of the entertainment committee. Besides having the Thirteenth New York Regiment band and the Jewish Orphans' Home band to render music for the youngsters, Mrs. Blackton had secured from the Vitagraph Company two patriotic feature films.

Since last week's announcement that Walter W. Irwin, general manager of Vitagraph V-L-S-E, has secured the Paula Blackton Country Life Stories for distribution through his organization, his mail has been heavily augmented by exhibitors' demands for these one and two-reel pictures of child life and the beautiful outdoors.

Samuel L. Rothapfel, managing director of the Rialto theatre, New York, wrote:

"I never have seen anything prettier or more appealing than these Country Life Stories. They have a magic all their own. They have left so strong an impression upon me that I feel impelled, from sheer gratitude, to let you know how much I appreciate their wholesomeness, artistic naturalness and their uplifting power.

Howard Chandler Christy, the artist, who saw "The Diary of a Puppy" at the Rialto theatre, wrote Mrs. Blackton that "It is most successful, and I wish you continued success and much of it, as you richly deserve."

Dr. Cyrus Townsend Brady, minister and novelist, wrote:

"The whole series is so refreshing and sweet and generally lovely that I predict for them the greatest success. They will appeal alike to the regular theatregoer and to that class which has hitherto not found entertainment in film productions. They should prove immensely popular, and they ought to be followed up with others of similar character."

An editor of a leading New York magazine wrote:

"I, and all of my friends, are simply tickled to death with your pictures. We speak as with one voice and pronounce the whole Country Life Stories charming and wonderful."

Mr. Rothapfel secured "The Diary of a Puppy," a one-reel subject showing Paula Blackton at her very best in this delineation of a puppy's thoughts and desires for twenty-four hours, for use at the Rialto as a one-reel comedy feature. Mr. Irwin has arranged to release this as the first of the six pictures in the Country Life Stories, of which three are one-reelers and the other three of two-reel length.

Selznick Buys "Enlighten Thy Daughter" for N. Y.

Enlightenment Photoplay Corporation Said to Have Been Paid $35,000—Purchaser Says All Exhibitors Want It

QUITE a new departure was instituted in the way of buying an independently exploited film production this week when Lewis J. Selznick purchased, at a price said to exceed thirty-five thousand dollars, the rights in greater New York for the film play "Enlighten Thy Daughter." The transaction was consummated with one interchange of letters between Henry J. Brock, president of the Enlightenment Photoplays Corporation, and Mr. Selznick.

In his letter of acceptance Mr. Selznick expressed the belief that in the picture the exhibitor had one of the biggest money-making propositions ever produced on the screen.

Mr. Selznick, through his field staff, learned that almost every exhibitor approached was open to a booking on "Enlighten Thy Daughter," and had unquestionably fortified himself thoroughly in the matter of learning the sentiment toward this picture before arranging to secure same.

At the conclusion of the engagement of the picture at the Park theatre, Mr. Brock is said to have been offered no less than twelve weeks of week stands for the picture and extremely high rentals, even for New York City, and it is intimated that Mr. Selznick's field men covered the Greater New York territory and were tentatively offered over three hundred days' bookings and exceptional rentals and that upon the reports of the men, Mr. Selznick met Mr. Brock for luncheon at the Astor and closed the deal within five minutes.

The picture has been endorsed by the General Federation of Women's Clubs through Harriet Holt Dey, editor of the Federation organ. This organization has two million and a half members and it is understood that each member will be advised of the fact that the Abramson picture has been so endorsed.

Release announcements from the Selznick offices will be made next week.

Large Cities Run "The Barrier"

A Philadelphia premier of "The Barrier," from Rex Beach's novel, is being held at the Chestnut Street theatre, one of the large houses of that city. Shortly, the production is to open at the Pitt theatre, Pittsburgh; the Washington theatre, Detroit, and also in Chicago and Cleveland.

Pathe Again the Address of Creighton Hale

Creighton Hale, noted as "Jameson" the reporter in "The Exploits of Elaine," and featured in many past Pathe productions, has returned to the sign of the rooster program, having been signed by Astra for a long period to appear in Pathe pictures.

Mr. Hale comes of a theatrical family. His father for years was a favorite in English theatres, and the young Creighton naturally gravitated to the profession followed by most of his relatives. While still very young he became connected with the Lady Forbes-Robertson's "The Dawn of Tomorrow" company, and with it came to America. Three years ago he was playing in "Indian Summer," a Charles Frohman production, when he was tendered an engagement by a Pathe director. From that time until about a year ago he worked continuously in Pathe pictures.

Mr. Hale has a large following among the screen fans; his name in connection with a picture gives it a distinct added value to the exhibitor. His engagement is further illustration of the policy being followed by J. A. Berst, vice-president and general manager of Pathe, of having real stars only on the Pathe program.

Mary Garden, Goldwyn Star, Sails for Spain

Mary Garden, Goldwyn Pictures star, sailed from New York, Friday, March 2, for Vigo, Spain, on the Spanish liner, Alfonso XII. Despite every warning of the dangers attending sea travel at this time Miss Garden would not alter her determination to make the scheduled voyage. Her trip is being made chiefly for the purpose of selecting gowns for her forthcoming picture debut.

In addition to her citizenship rights and papers, Miss Garden is carrying with her credentials as the correspondent of a New York daily. This appointment is in no way honorary, for Miss Garden intends to work as a journalist and file news dispatches regularly.

Wilbur Bates (Manager Publicity for Arrow)

WITH THE EXHIBITOR

Spokane Exhibitors Favor Admission Raise

There is a growing sentiment among Spokane picture house proprietors in favor of boosting admission prices. It is probable a meeting of the Amusement Managers' Association will be called within a short time to approve the proposal.

It is now considered probable that the nickel houses will raise to a dime, and the 10-cent houses to 15. It may be, however, that the boost may apply only to night shows, for which many houses already advance their prices.

"The increased cost of every material entering into our business is making the expense of conducting a picture theatre burdensome, and the picture men are looking for some remedy," says Ralph Ruffner, manager of the Liberty.

Canadian Exhibitors Score Advance Deposits

The question of advance deposits, which exhibitors claim are working a hardship and must be removed, was taken up at a recent meeting of the executive committee of Ontario Motion Picture Protective Association of Exhibitors, held at Toronto. After the advance deposits situation was discussed it was decided that a delegation of the Association meet with the Exchanges Association and take up the question.

At the present time the Monarch Film Company are the only people in Canada using the advance system. Another matter taken up at the meeting was membership fees. It was decided that members residing in Toronto must pay $10 a year and those outside the city, $6.

Benjamin Barton, President, Local No. 1, Exhibitors' Protective Association of Indianapolis

Twice-a-Week Change in a "Tank Town" Pays

Oldest Canadian Exhibitor Gives Sledge-Hammer Arguments in Favor of Getting the Most Out of Every Picture

WE received a letter from John Green of Galt, Canada, recently which hit the nail on the head with such sledgehammer force we reserved it for editorial comment.

Last week we quoted a few paragraphs from it.

This week we quote more fully for readers of "With the Exhibitor" department, who will find in every word the force of truth, keenly expressed.

Here is what brother Green, who was running pictures in Canada way back in 1896, has to say of present conditions:

MOTION PICTURE NEWS:

I read with interest your valuable paper every week, and wish to stick my oar in to the extent of saying after twenty-one years in exhibiting pictures, this will be a great business when it becomes safe and sane and not a get-rich-quick scramble as it is at present. But just now there is something rotten in Denmark.

How often do the so-called managers who have graduated from every business on earth, except the real show game, into alleged motion picture exhibitors, deserve the name of showmen?

A showman is a showman the world over—some good, some not so good. I am here in what some of these wonderful "managers" could call a tank town, twelve thousand population. Yet I have had no trouble in getting ten and fifteen cents regularly, and twenty-five cents quite frequently. I change only twice a week, and cannot see why anyone should change every day, or even three times a week.

Common sense should tell anyone there are not enough good pictures produced in the whole world to present six first-class programs a week, and keep it up. My house seats nine hundred, and I give one show at night only. I get all out of the pictures there is in them.

The fewer the pictures the better the quality. Both the star system and the good program system are all right. I have experimented with the so-called open market "state rights" pictures, and found I could not hold the real class of people with such a mess.

I might go on with a lot of real inside information on the hold-up methods used over here on the world's greatest star, demanding deposits a year ahead in advance. Their president made several statements in the N. Y. Telegraph, which I proved false and have their letters to prove it.

The deposit system may be all right for exchanges which deal with thieves and crooks, but I am not in that class and don't intend ever to put up any deposit—as long as fool managers do it, these little curly headed stars will have coin to experiment on so-called "super" productions, which in many cases are not equal to good program features. A showman will always win, though, simply by "knowing how."

JOHN C. GREEN,
Temple Theatre,
Galt, Canada.

St. Louis Exhibitors Pleased

At the recent meeting of the St. Louis Motion Pictures Exhibitor's Association the members cheered the announcement of the defeat of the two legislative censorship bills. The committee that went up to Jefferson City from St. Louis to fight the bills for the exhibitors was composed of: President Joe Mogler, R. C. Cropper, Universal, Kansas City; Ed Dustin, Pathe, St. Louis; Barney Rosenthal, Universal, St. Louis; Hector M. E. Pazmezoglu, Congress theatre, St. Louis; M. E. Williams, Universal, Kansas City; S. J. Baker, Bluebird, St. Louis, and Miss Sarah Edwards, of St. Louis.

Picture Men Agree to Women Censoring Special Shows

Fourteen managers of motion picture theatres have agreed with the Collegiate Alumnae at Kansas City, Mo., to exhibit at Friday night shows only pictures censored by the women. The agreement followed a long series of conferences between the Alumnae, Frank L. Newman, proprietor of the Royal and Regent theatres, who will assist the women in obtaining the films, and the theatre managers. Under the terms of agreement, fourteen approved films will be obtained by Mr. Newman.

Scenes in Nude Barred by Oklahoma Exhibitors

Oklahoma members of the Motion Picture Exhibitors' League of America have barred motion pictures of the nude. The action was taken at the annual convention of the Oklahoma branch held in Oklahoma City, February 12 and 13. One hundred and fifty members attending adopted a resolution condemning all suggestive and indecent pictures and all the so-called sex pictures.

C. E. Momand of Shawnee, was elected president for the ensuing year, S. H. Jones, Alva, was named first vice-president; S. H. McCall, Oklahoma City, second vice-president; L. W. Brophy, Muskogee, re-elected secretary, and L. A. Jackson, Pawhuska, treasurer.

A banquet and smoker were features of the entertainment provided the visitors and all local theatres held open house for them.

Illinois Exhibitors Gather to Honor "Fatty" Arbuckle and Adolph Zukor

Chicago Paper Has Waiting List of Advertisers

Facts Stranger Than Fiction Discovered by Carl H. Pierce, Who Tells of Wonderful Record of Chicago Herald on Basis of "Service" to Exhibitors

A NEWSPAPER with more demand for its advertising space than it can take care of, at seventeen cents per line, and satisfied not to raise the rate, is the marvelous discovery of Carl H. Pierce, representative of the Paramount manufacturers, who is out scouting around for the benefit of all exhibitors in general, and Paramount exhibitors in particular.

We will let Mr. Pierce tell in his own words how this co-operation of service between a newspaper and the millions interested in motion pictures from every angle, caused the Chicago dollars to flow all in one direction. Direct advertising amounting to a full eight-column page every day, with special pages on Sunday and extra occasions and newspaper circulation building such as never before known in newspaper annals tell their own story.

Any one familiar with the newspaper history of Chicago realizes that the Herald, less than three years old, in its remarkable development and growth is in the same magic class as the motion picture industry, which it has fostered and identified itself with since 1915. The frank statements herewith about the benefit the newspaper receives from the support of the motion picture public can well be taken as golden nuggets of wisdom by those newspapers throughout the country to whose editorial and business sanctums the light of progress and the importance of the fifth industry has not yet penetrated:

The Herald started after motion picture advertising in 1915 by engaging the services of an experienced motion picture writer in the person of Mrs. Louella O. Parsons, who had acquired a considerable reputation with the S and A as a scenario writer. Immediately the motion picture department of the Herald began to be read because of the interest in Mrs. Parsons' reviews, which were fearless, analytical and just.

Meanwhile, recognizing that such a department as the Herald now has could not be built over night, but rather was deserving of careful planning and the expenditure of considerable initial investment, the managers of this progressive paper appropriated $27,000 per annum for this specific purpose.

Mrs. Parsons, in addition to her writing for the Herald columns, published a book on "How to Write for the Movies," while the advertising department, taking advantage of the newspaper and book publicity due to Mrs. Parsons' activities, installed several solicitors whose business it was to present to the motion picture houses the advantage of adequate newspaper publicity. A rate was established—to encourage more motion picture advertising, of 17 cents per line on weekdays; 22 cents per line on Sundays. Heretofore advertisers had had to pay 35 cents weekdays and 40 cents Sundays.

Thus encouraged through the decreased rate and inspired by the solicitors, the Chicago exhibitors began to take hold, until now the Herald not only runs a full page of advertising matter each day, but has a score or more of houses on its waiting list—houses that wish to advertise but cannot because of lack of advertising space.

"From a standing start," said Mr. Fitzpatrick of the motion picture advertising department, "we have progressed to where we have seven men in the advertising department; we have two stenographers doing nothing but answering letters of fans; we have one girl who does nothing else during the day but answer the inquiries of fans, exchange men, exhibitors, etc.; we have a service department which tells an exhibitor exactly how pictures have done in different localities, so that the exhibitor can use as a clearing house for information; a fan can find where a picture is to be run or how old or how many times married his or her favorite star is, and in addition, through our columns, the fan can see where his favorite picture is playing at a glance. We have encouraged the exhibitors to advertise their daily programs—so that the public is kept up to the minute on what is going on, and Mrs. Parsons, in her department, is just as much up to the minute, with a staff of reviewers which furnishes about the same service to fans that the trade paper does to the trade in the way of reviews and general information."

From all that can be learned about the Herald idea, the basic thought is one of Service, with a capital S. With the result that the public is responding.

"Do you find it a paying proposition?" was asked of one of the Herald's advertising department, to which he replied, "We do. We wouldn't keep the department up if we didn't, and further—while it is difficult to trace direct circulation to the establishment of this department—we feel that the circulation of the Herald has been definitely augmented by the motion picture news and advertising, and we would not think of discontinuing the service. There are many ideas that we have in mind, which we have not developed yet, by which such a department can extend its activities. We have had—in a measure—to confine ourselves to those which are directly profit bearing; but we feel as time goes on that we can render more and more service to the industry, especially as the exchanges begin to realize the value of our service to them and as they respond in the way of getting appropriations."

Film Industry's Need to Be N. W. Convention Topic

The so-called vital interests of the film industry, those threatened and in need of improvement, will occupy almost the entire attention of the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest, this year. The convention will be held on May 1, 2 and 3 in the West Hotel, Minneapolis.

In conjunction there will be a trade showing by the exchanges and equipment men, but no general exposition for the public. Enough entertainment has also been scheduled to keep away monotony. There will be a banquet, smoker and midnight cabaret featuring the social program. The film and accessory men spent approximately $6,000 last year, but this year they intend to spend but half that amount and get better results, it is believed. The newly formed F.I.L.M. Club, composed of exchange men, will aid in putting the trade show over.

The Gem Sticks to the Coin

Attaching stickers to money, it being advertised that every coin so labelled would entitle holder on presentation to admission to first of a series of pictures is the recent stunt of the Gem theatre, Mt. Carmel, Ill. It is claimed this went over big.

Edith Storey Visit Played Up Big in Oakland

The recent Coast to Coast tour of Edith Storey was taken wonderful advantage of by the new T. and D. theatre at Oakland, when, through the co-operation of Vitagraph, Miss Storey was induced to appear as Cleopatra in the "Ad-Masque" spectacle and ball pulled off by the local newspapers. In addition, of course, Miss Storey also appeared personally in connection with the showing of "Money Magic."

Page after page appeared about the coming big affair, every "story" always mentioning "Storey," and finally culminating in a half-page close up of the "meeting of the two queens, when Mary, regent of the Ad-Masque, greeted Edith Storey, queen of the film play."

Wm. H. Jobelmann, T. and D.'s publicity manager, figured his theatre got in excess of $250 worth of free notices in this way, and, judging from the crowds attending the personal appearance at the theatre, this is but a drop in the bucket of the actual money value of it.

This coupling the personal appearance of a star with a local newspaper "stunt" is a hint for live managers everywhere. The newspapers, like the theatre, thrive on publicity, and the live newspaper will "give and take"—the theatre furnishing the attraction, the shining light of the newspaper's campaign.

Baltimore Troops Welcomed Home with Show

Through the courtesy of Manager Louis De Huff of the New theatre, and President C. E. Whitehurst of the New Theatre company, members of the Fifth Maryland Regiment were entertained at the theatre on Sunday night, February 25. Several novel vaudeville sketches were secured, while a number of appropriate pictures were shown. The entertainment was not confined to the Fifth Regiment only, but the friends of the soldier boys, as well as the general public were admitted.

The Fifth returned on Tuesday, February 20 from El Paso, Texas, where they have been doing guard duty along the Mexican border. The performance Sunday was in the nature of a homecoming celebration.

Just So You Do Something

A fine illustration of the value of keeping alive, just so you do something to attract attention not in a too obtrusive manner, is reported from Sioux City, Iowa.

W. E. Lang of the Scenic theatre in addition to the regular advertising picked out a few busy corners and arranged with the merchants to place in front of their stores several barrels conspicuously marked "Do Not Look in this Barrel."

Broken beer and whiskey bottles, within, labeled "Damaged Goods," met the gaze of those who could not resist the curiosity compelling notice. In addition the ever new old gag of the blind man who would give $500 to be able to see "Damaged Goods" at his theatre, attracted the usual attention. This Mutual re-issue went big as a result of this little extra attention at no cost to speak of.

EXHIBITOR PERSONALS

ARIZONA.—Gehee: S. Bizat, proprietor of the Star theatre, formerly the Lyric, on Brewery Gulch, has made extensive improvements in his house, rendering it one of the coziest in the district.

ILLINOIS.—Edwardsville: James J. Reilly has leased the Princess theatre on Second street from Luer Bros., and will operate same himself.

Springfield: County Clerk Henry Jacobs has succeeded Charles McDaniels as manager of the Tureman Opera house and has placed E. E. Long in charge of the motion picture department.

INDIANA.—Warsaw: Manager Miller of the Colonial theatre has removed the fixtures of this house to Niles, Mich., where he will operate a motion picture house.

Indianapolis: Oscar Day, a motion picture operator here has invented an automatic equipment for a machine which he has patented. The object of the contrivance is to warn the operator when a film is near its end.

Newcastle: Cicero M. Bailey has bought the old Christian church, where he will remodel and convert into a motion picture theatre.

IOWA.—Des Moines: R. J. Clemmer has taken over the Rex theatre at Twentieth and Clark streets and rechristened it the Little theatre. He shows Paramount and Brady-made pictures.

Marion: B. W. Umbright has sold the Garden theater to Joseph Mulherin of Marengo, for $25,000.

KENTUCKY.—Somerset: The Dixie theatre, recently purchased by Garvil Burton, after having been remodeled and thoroughly renovated opened a few days ago to a capacity house.

Carrollton: W. L. Salyers has installed a gasoline engine and dynamo at his opera house, and so renders himself independent of the city lighting plant, both for projection and lighting purposes.

MARYLAND.—Baltimore: Thomas D. Goldberg has purchased the Walbrook theatre at North and Rosedale avenues and will assume personal management in the near future. This theatre has a seating capacity of 1,100 and is attractive throughout. Mr. Goldberg now controls three houses here.

MICHIGAN.—Pontiac: Harry Griffin has been appointed manager of the New Oakland theatre here, and will open same the latter end of March with a combination program of pictures and vaudeville.

Pickford: The Grand theatre, owned by Dr. Cameron, was recently leased by Lee Young, who for the present will operate the theatre Saturday evenings only.

MINNESOTA.—Bemidji: Edward N. Ney has bought the Rex theatre here and personally assumed its management.

MISSOURI.—St. Louis: Mrs. J. W. Cornelius has recently become the proprietor of the Delmar theatre, 4936 Delmar avenue, St. Louis. This makes the fourth theatre in the city to come under her management, to say nothing of the Lyric Skydome, which runs only in the Summer. The other Cornelius theatres are the Lyric and Royal, on Sixth street, in the business district, down town, and the West End Lyric, almost opposite the Delmar. The Delmar is closed temporarily.

MONTANA.—Butte: F. A. Bodecker of the Lyric theatre, Bozeman, and W. J. Hartwig of the Antlers theatre, Helena, were in Butte this week on business.

Helena: The Princess theatre, Helena, has reopened under the management of H. H. Peck, using Mutual service.

Lewistown: J. P. Ritch of the Myrtle theatre, Lewistown, spent two days in Butte recently.

NEBRASKA.—Omaha: A. H. Blank, owner of the Strand theatre, Omaha, has opened a branch of the Triangle Film Company in Des Moines, Ia. Mr. Blank also owns other theatres in Iowa and Nebraska.

Fairbury: C. F. Barnes and F. L. Bonawitz recently bought the Rex theatre here.

NORTH DAKOTA.—Fargo: W. S. Freeman of St. Cloud, Minn., has purchased from Clifford G. Smith, the Bijou theatre, and assumed charge a few days ago.

OHIO.—Cleveland: The lease on the Orpheum theatre, situate on East Ninth street near Euclid avenue, was recently sold for a ten-year period at a rental of $18,000 per annum. Paul Gusdanovic is the lessee and Stanley Havelec the lessor.

Tiffin: William G. Georgiou and Mrs. Sallie Lersch have disposed of the lease of the Grand theatre, and in future road productions will be staged in addition to motion pictures.

PENNSYLVANIA.—Altoona: I. Slutzker, a well-known business man of Altoona, has purchased the Lyric theatre in that town from W. H. Orr, and the new owner is now in charge.

The Lyric theatre is a handsome house of 600 capacity, and has been in operation since last May. The new owner is new to the motion picture business, but will be given every assistance in getting his pictures booked by several of the exhibitors in Pittsburgh.

Pittsburgh: Max Steinberg gave a children's party at his Acropolis theatre last week, the price of admission being two potatoes, and the proceeds were devoted to a charitable organization in the theatre's locality. The show proved a huge success, some of the children bringing even more than the requisite two, and in less than fifteen minutes the manager had two good barrels of potatoes.

Steelton: Harry J. Sellers, manager of the Standard theatre, has leased the Strand theatre at Front and Pine streets for a term of three years. He will operate both houses, showing moving pictures at each.

West Philadelphia: R. C. Kelly has bought from H. E. Shortlidge the new motion picture theatre situated at 405-7 North Sixty-fourth street. The purchaser will open it shortly and maintain a public hall on the second floor.

Philadelphia: Stanley V. Mastbaum, managing director of the Stanley Company and its allied organizations which control or direct so many photoplay and vaudeville theatres in this city, announced an affiliation with Messrs. Sablosky and McGuirk, which will add the control of the Broadway theatre at Broad street and Snyder avenue to their already large list. The Broadway theatre is one of the handsomest in South Philadelphia, and with the resources of the Stanley Company, should become immensely popular.

R. C. Kelly has bought the motion picture theatre located at 405-407 North Sixty-fourth street, Philadelphia, from H. E. Shortlidge. The theatre occupies a plot 25 x 125 feet. The consideration is not stated.

The motion picture house situated at 1905-1909 Columbus avenue, Philadelphia, was recently conveyed by Anna Schekter to William Cohen, subject to a mortgage of $14,500. The theatre stands on a plot 53 x 99 feet, with an assessed value of $25,000.

TENNESSEE.—Chattanooga: The management of the Alcazar theatre are remodeling the house to increase the seating capacity to 1,200.

VIRGINIA.—Newport News: W. R. Koch has sold out his motion picture interests in this city and gone to Cuba where he will again enter the motion picture business. Mr. Koch is well known in the trade in this vicinity and will doubtless introduce some progressive ideas among the Cubans in picture exhibiting.

Richmond: Mrs. A. E. Thorp has opened a new motion picture theatre, which she has named the Bluebird. It is an attractive and up-to-date structure, and well planned to meet the requirements of the business.

WISCONSIN.—Tomah: Roy Smith and Mark Johnson have purchased the Unique theatre from Chris Maxwell and son and took charge a few days ago.

Mauston: Arthur P. Sherwood sold his motion picture theatre at Mauston recently to H. F. Hasse of Rock Rapids, Iowa.

Fond Du Lac: Articles of incorporation for the Henry Boyle Theatre Company, proprietors of the Henry Boyle theatre have been filed with the secretary of state in Madison. The company is capitalized at $35,000, and the incorporators are former District Attorney T. C. Downs, O. F. Beyer, and T. A. Lee, all of this city. Mr. Beyer is the present treasurer of the company and Mr. Lee is the manager of the playhouse. Mr. Downs has been connected with the company for a number of months. He stated recently that the incorporation of the company did not mean a change of policy, but was merely a step necessary in order to place the company on a thoroughly business basis.

Washburn: R. W. Smith has practically closed the deal for the purchase of the Gem theatre and the renting of the building and next week, the latter part, expects to open the place again with a good line of shows. He will make some improvements and expects to give the patrons of that neat show house a fine line of shows.

Stevens Point: J. T. Hardy has taken over the Della theatre from P. J. Bresnahan and will open the place on Wednesday. The theatre has been overhauled.

Wausau: W. O. Troyer, of Grand Forks, N. D., has purchased the Majestic theatre of F. M. Rebfuss, and will open it as soon as he can make satisfactory arrangements for first class film service.

Stevens Point: Horace Hardy, who recently moved here from Steele, N. D., expects to lease the Della theatre from P. J. Bresnahan and reopen the place. He was formerly interested in the motion picture business at Steele, where he also owned the lighting plant.

LIVE WIRE EXHIBITORS

Cleveland Theatre Provides Its Own Censors

Interesting and Unusual Means by Which Management of Alhambra Convinces Patrons of Sincere Desire to Please

THE Alhambra theatre, at Cleveland, Ohio, has devised a way to get in closer touch with patrons that can be adapted to good use by live managers everywhere. Like all other good schemes it means a lot of real work and careful planning to execute properly, but the results, if followed up, will mean incalculable benefit to any theatre.

Criticisms of the pictures shown were invited from all patrons of the Alhambra, and from picturegoers of the city generally. Prizes as high as one hundred dollars were offered to those whose criticisms were found to be practical, sincere, and such that the management could get from them a real judgment on the suitableness and appealing power with its public.

Prominent professional critics and others competent to act as judges awarded the prizes, which included a season pass to the theatre, for the use of which each one of the chosen critics was expected to regularly let the management know what he or she thought of the pictures seen, as a local voluntary Board of Censors.

Two underlying principles will be seen to make this a real benefit to the theatre. Unfair and biased criticism naturally did not win an award of membership in the "Board of Censors," which finally comprised twenty of the most prominent citizens of Cleveland. And those who took the pains to volunteer for this work had more in view than merely winning the prizes. So that not only fair and very valuable, but optimistic and helpful criticisms will be had from this board. It will be made up of persons who enjoy pictures, who are interested in good pictures as entertainment, and who will, therefore, be the biggest possible asset to the house. It is an excellent plan.

We would like to hear from any exhibitor who tries this idea in another city, and learn what his success is in finding an Advisory Board which will stand between him and fanatics, backing him almost as his own house staff.

The personnel of the committee of judges is what will determine the success or failure of the scheme in any city. This being under the house control, the possibilities for good are almost unlimited.

"Fast" Advertising Brings Rush of Patrons

Just as the motion picture gained its position because of its very motion, so movement in advertising keeps the game going. The New Garden theatre, Tennepin avenue and Seventh street, Minneapolis, recently had about two dozen red signs about eighteen inches square, made to advertise a film. The name of the firm or some little phrase about it was painted in white on each sign. Then all the signs were suspended from the ceiling of the lobby and the portico outside by a single string attached to the middle of the top edge.

The effect was that of a hanging garden, and at times the walks were blocked by the crowds that stopped to make out the moving words. The phrases danced and whirled, but the public got them and then they got the public. The garden shows the first runs of the Universal programs and is known as the "comfort theatre."

Big Advertising Booklet on "U" Serial Issued

A complete, compresensive and business-getting advertising campaign book has been issued by Universal for their new serial, "The Voice on the Wire."

Profuse illustrations in color show the posters which are issued for the exhibitor. Prepared press matter is also reproduced, and in other ways the book goes to the utmost to aid the exhibitor in launching the serial and getting results when it is shown.

Novelties in buttons, a miniature telephone instrument, hangers and slides, and other attractive aids are depicted with complete information on prices. Various "stunts" to attract attention are also outlined in full.

Children Say What They Would Do if Picture Stars

"What would you do if you were Baby Marie Osborne?" That is what the Stillman theatre is asking all children under ten years of age. Baby Marie is appearing all this week at the Stillman in "Twin Kiddies." The contest, which is being conducted through the photoplay department of the Cleveland Plain Dealer, invites the children to write, in 150 words, what they would do if they were the popular little star.

There are to be seven prizes awarded to the girls and seven to the boys. The girls' first prize is a large doll dressed just like little Marie in "Twin Kiddies." The second prize is an American-made character doll. Smaller dolls will be given to five girls receiving honorable mention.

The boys' first prize is a Boy Scout's tool chest; a machine set for second prize and guns for honorable mention.

Two Theatres Operated as One

A rather unique plan is being tried out by Arthur B. Price, manager of the Rialto and Mt. Royal theatres at Baltimore. It is the presentation of the same picture program each day at both houses. Saturday will be an exception to this rule when a different program will be arranged for each house. The change has been put in execution, due to the fact that the management wishes to secure seats for all of the patrons of both houses.

The theatres are only about three city squares apart. Each night the Rialto is crowded to the doors, while heretofore the Mt. Royal would have vacant seats. These conditions at times were vice versa. By showing the same pictures at both houses, when one house is filled, the patrons who cannot secure seats will be sent to the other theatre. The combined theatres give a seating capacity of about 1,000 chairs, sufficient for the largest crowds.

The Monster Electric Sign Used by the New American Theatre of Denver

Cut-Out Used As Masks Fantastic Auto Stunt

A RECENT Denver "stunt" which attracted much attention was the riding about town of Bill Hart and Doug Fairbanks in S. Y. Henry's "Racing Model Ford," shown herewith. Of course, Bill and Doug were not there personally, but U. S. Rand, Triangle manager, and J. W. Scott, his assistant, impersonated them very conspicuously with the cut-out heads, which caused everybody to turn and stare and naturally think of pictures. The ball was a big success.

Page with "13" Patria "Ads" New Exhibitor-Aid by Pathe

Mrs. Vernon Castle in thirteen business-compelling "ads" in plate form, available through the Western Newspaper Union, has just been issued by Pathe. The cuts will be appreciated by the large city exhibitor, but the entire series will be especially valuable to the small exhibitor who can dominate the page of his local paper.

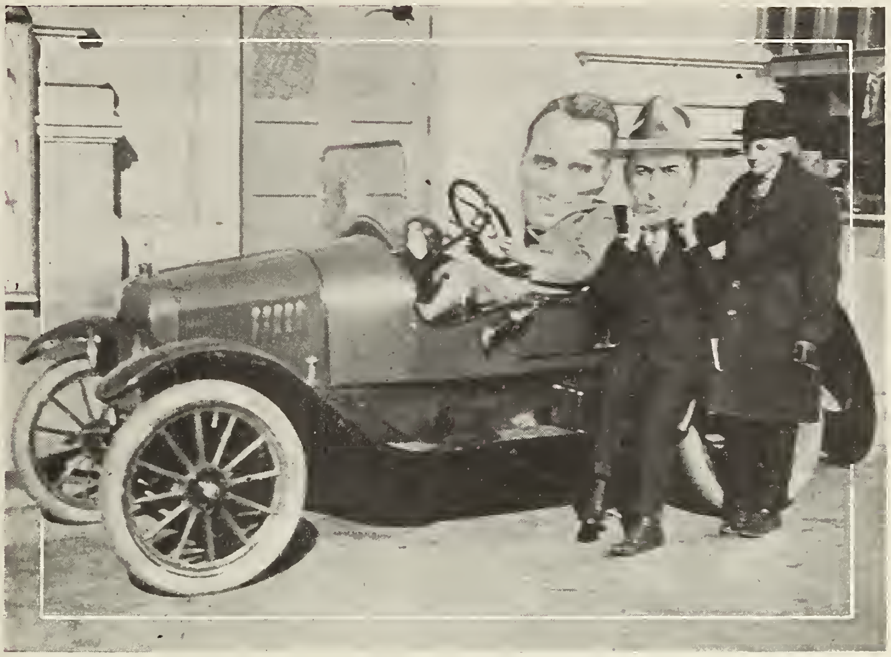
The fact that just thirteen of these are included on the page shows that Pathe has no fear, but that Patria will go over in the small towns as well as it has in the big cities. We will say that the unusual attractiveness of the cuts would overcome any ordinary jinx. The small town theatre needs these helps, especially.

Mutual's New Press Service

For the especial use of its "big stars only" production releases, the Mutual Film Company has instituted a new and special new press sheet from the Mutual publicity press sheet and advertising service. This department includes advertising suggestions drawn up by Walt Bloeser, motion picture advertising expert of the Chicago Tribune; music cues by Joseph O'Sullivan, a composer, and art work by Irwin Henoch, well-known poster artist.

The first of these service sheets has been released on the Marjorie Rambeau production, "The Greater Woman."

Stock One Sheet Issued by Pathe on the New "Lonesome Luke" Two-Reel Comedies



N. S. Rand, Branch Manager of Triangle; J. M. Scott, Assistant, and M. B. Glasser, McClure Representative, advertises the Denver Screen Club Ball in an Unique Manner

Why Does a Mailing List Pay Any Well-Managed Theatre?

THE larger theatres, almost everywhere, issuing elaborate programs and otherwise advertising extensively and expensively have mailing lists. And they consider these mailing lists their most valuable single asset. Why?

Logically, these big houses that do so much advertising could less easily justify the considerable expense of mailing each of their known patrons each week a special notification of what is going on than the more personally operated smaller theatres. Yet few of the smaller theatres can muster the "nerve" to spend all this money for "postage."

What is the right way to look at it?

The big house charges a heavy price of admission. Every patron secured by close attention nets the house a bigger return. They can afford to spend a little extra, you say. Can they? In many cases the bill changes only once a week, so that mailing list means a notice to every patron on the list, a heavy discount of profit from every patron, with only one chance to get it back—a new postage cost with every picture.

The little house can BETTER afford a mailing list than the big house, for many reasons. The little house usually does less other advertising. At least they should do less. They have the location and are right where the people who come out to go to the show will not pass them, if they come out. When they have a good show people talk about it and come from the neighborhood with all the friends and neighbors. They should not spend excessively for newspaper or other general publicity. Every manager of a small theatre knows his people rise up almost seemingly from nowhere whenever he has the picture to draw them.

And the mailing list is the only PERSONAL way you can get them to rise up when you have a good picture until they meet some one else who has seen it.

The mailing list is for the personal friends of the manager, so to speak. It is the answer to the people who are willing to be advised confidentially what you have to tell them. The mailing list counts the most of any kind of advertising for any house, big or little. But it counts only if used in the right way—used as you would have the manager of your favorite theatre use it with you, were you a patron instead of a manager.

We know of a small theatre that gave out twelve thousand passes, good only if used on a given date and if name and address of user was written on them. Two thousand were used. That two thousand represents the friends, the regulars, the people who have faith in that house, and they are ONE IN SIX. But remember those very regulars are doubtless the staff officers of the great army of theatre-goers who always ask somebody else what is the best play to go to. They are the bellwethers, the leaders, the people of that city who are willing and want to be informed. Even a free admission to the theatre could not bribe the other five-sixths of the people who came to see the special feature when the cards were given out, to come back and go on record.

Human nature is a funny thing, but a very valuable thing to control, if that control gives you the key to a dime a week or more from every one you so control. It is worth a good many dollars expended through postage to gain such a control in any community.

That is the value of the mailing list.

That is the answer to the several questions above. We would like to have the opinions of our readers on this, and all possible suggestions about building up and keeping up to date a mailing list. Every first-class house must have one.

THE EASTERN STUDIOS

COSTUMING is such an important item in Mabel Taliaferro's forthcoming Metro-Rolfe production, "A Magdalene of the Hills," that B. A. Rolfe, president of Rolfe Photoplays, Inc., sent the head of the costume department of the Rolfe-Columbia studios, Mrs. Cora Blakeslee, to North Carolina, to study the costumes of the mountaineers. Not content with taking patterns of some of the clothes, Mrs. Blakeslee brought back with her several men's suits and women's dresses for the production, buying them direct from the wearers themselves.

RESIDENTS of Lake Placid, N. Y., were mystified and their provincial curiosity inflamed last Sunday when Paul McAllister, directing a film company for B. S. Moss, appropriated the local station, a D., L. & W. passenger train of five cars, including a full train crew, even to the colored porter, for a series of exterior scenes for his forthcoming release, "One Hour," a sequel to Elinor Glyn's "Three Weeks," and "One Day."

That Mr. McAllister might photograph these scenes with a positive setting, one that would reflect actual motion and physical instead of a painted train, it was necessary for Moss to negotiate with President L. O. Lowell of the D., L. & H. R. R., for the use of the main line of the railroad and a train of cars, including a regulation crew.

The distance of the run in which the film hero and heroine, played by Alan Hale and Zena Keefe, figured was approximately ten miles. The action was obtained by the use of a handcar, fitted up with the photographing staff and propelled on the opposite track.

GEORGE FITZMAURICE, director of the Gold Rooster plays "Via Wireless," "At Bay," "New York," "Arms and the Woman," "Big Jim Garrity," "A Romantic Journey" and "Kick In," is now engaged in making for Pathe "Blind Man's Luck."

Mr. Fitzmaurice has selected for his cast Mollie King, Earle Foxe, William Riley Hatch, Zeffie Tilbury, Helene Chadwick and Francis Byrne.

FOR three days Ethel Grey Terry of Vitagraph fame remained at home recently, nursing a badly contused forehead, and all because a scenario writer insisted that Earl Williams carry her down a fire-escape in course of the production of "Apartment 29."

Near the bottom of the flight of steps Mr. Williams' heel caught, he stumbled, and then, promptly and inelegantly, deposited his pretty burden on the hard pavement. It was half an hour before the little birdies ceased singing to Miss Terry.

AFTER an absence of several years, Florence Turner, famed as a motion picture star, visited the Vitagraph studios in Flatbush last week and renewed her acquaintance with old co-workers who still remain with the Blue Ribbon Company. Miss Turner's debut in pictures was made several years ago with Vitagraph.

She was accompanied by Larry Trimble, now chief of the Florence Turner Company, Ltd., of London, himself a former Vitagraph director. With them was Jean, the famous dog which played many an important role in the Vitagraph productions of days that are gone.

EMMY WEHLEN has gone to St. Augustin, Fla., to begin work on her next Metro-Rolfe production, "Sowers and Reapers," written and directed by George D. Baker. Miss Wehlen has completed the production of "The Duchess of Doubt," by Charles A. Logue and John Clymer, under Mr. Baker's direction, in which she is supported by George Stuart Christie, Frank Currier, Kate Blancke, Peggy Sweeney and Walter Horton.

MABEL TALIAFERRO, Metro star, her director, John W. Noble, and her supporting cast have returned to New York after a trip to Florida and North Carolina that closed with exciting incidents. Among these were the loss by fire of a hotel in the recesses of North Carolina Blue Ridge Mountains and a narrow escape from death by Herbert O. Carleton, cameraman. The trip to the South was made to get the exterior views for Miss Taliaferro's latest Metro wonderplay, "A Magdalene of the Hills," in which William Garwood appears as her leading man.

N. S. WOOD, who starred a generation ago in a series of successful melodramas, has an important part in "Mary Lawson's Secret," a forthcoming Thanhouser release.

Charlotte Walker is starred in the play, written by Lloyd Lonergan, and directed by John B. O'Brien. Mr. Wood has a sympathetic part, that of a poor old shoemaker, the only person to befriend an innocent girl who has been unjustly convicted of a capital crime on purely circumstantial evidence.

THE World Film Corporation states that the name Cyril Fletcher appearing on the titles of "The Dancer's Peril" is an error. Harry Benham appeared in the part of the young artist in the play.

E. H. GRIFFITH, a well-known newspaper man and magazine writer, and for a number of years head of the scenario department of Thomas A. Edison, Inc., has been promoted to a directorship with that company.

The Vitagraph Scenario Department Attempts to Show Earle Williams and Director Paul Scardon How the Big Scene in "The Maelstrom" Should be Acted. Earle and Paul Don't Seem to Like It. (Drawn by Graham Baker of the Scenario Staff)

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

WILLIAM FOX, accompanied by Mrs. Fox and their two children, arrived in Los Angeles Friday afternoon for a stay of several weeks. His coming at this time was arranged so he could be present at the Los Angeles opening of "The Daughter of the Gods," and confer with General Western Representative A. Carlos in the arrangements necessary at the large producing plant for the carrying out of new policies of the Fox Company.

New productions were started by Director Frank Lloyd, with William Farnum supported by Jewel Carmen and others. Billy Foster has been assigned to the photographic work for this company. Another production was commenced by R. A. Walsh, which will be his first since completing "The Honor System," which was begun early last year. Miriam Cooper has been selected as star for this subject. William Bach, who has been in charge of technical work at the Eastern Fox studios, has been transferred to the Coast, and will work with George Grenier, technical director of the Hollywood-Fox studio.

Two important additions were made to the Fox Studio Stock Company this week in the engagement of Francis Burnham, who will play in support of Gladys Brockwell in the subject now being filmed by Richard Stanton, and William Marr is playing in the Otis Turner production supporting George Walsh. Marr was recruited from the legitimate stage rank, and this will be his first work in pictures.

ADOLF ZUKOR gave a dinner Tuesday evening for Miss Mary Pickford at the Alexandria Hotel, Los Angeles. This was of the nature of a reception for Miss Pickford by her many acquaintances here, and a farewell for Mr. Zukor who departed the following day for the East. Among the guests were: Mr. and Mrs. Cecil B. deMille, Mr. and Mrs. William C. deMille, Fannie Ward, Margaret Illington, Mae Murray, Mrs. Beatrice deMille, Marian Selby, Mabel Normand, Olive Thomas, Madame Aldrich, Jeanie McPherson, Blanche Sweet, Dorothy Gish, Jack Dean, Marko Hellman, Carl Page, Jack Pickford, Elliott Dexter, Antonio Moreno, Marshall Neilan, H. B. Rosson, of New York, and others.

THIS was moving week for members of the executive staff of the Lasky studio and directors, as the new administration building with one or two exceptions, has been made ready for occupancy. The change marks the desertion of the original building used when the Lasky Company first began producing, a little more than three years ago, and this in the future will serve for a storehouse. The only portions of the administration building not completed are the suites for Director General Cecil B. deMille and Studio Manager Hoffman.

The directors who have heretofore occupied buildings on Lasky Lane, the dressing-room row, will have private offices in the new building immediately adjoining the suite of Mr. deMille. A new building will be built for the scenario department, and work on this will be commenced shortly. When this is finished, practically all the improvements of the Lasky plant contemplated at this time, will be completed at an expenditure of, approximately, $50,000.

Helen Grantley has been engaged by the Lasky organization to play the lead in the Lasky picture opposite Wallace Reid. According to original plans, this part was to be taken by Myrtle Stedman, but, owing to illness, another lead was engaged.

TWO companies are again at work at the Morosco-Pallas plant on new productions. House Peters is to be starred in a story written especially for him by Addison Lathrop, well-known writer, which is at present known as "The Heir of the Ages." E. J. LeSaint, from the Lasky forces, has been placed in charge of the filming of this, and Nina Byron, who has been seen in Ince productions, has been engaged to play a part opposite this star. Eugene Pallette carries an important role, and the studio employment department has discovered a Chinese actor who unintentionally adds comedy.

The George Beban bear story has been started, and the present title is "The Roadside Impresario." Who all will support Mr. Beban has not been decided upon, the star having been too busy getting acquainted with a bear who is his pal in many scenes. Donald Crisp will be the megaphone artist.

Director Howard Estebrook has completed the filming of all scenes for the Morosco picture, "The Highway of Hope," which has Kathlyn Williams and House Peters as stars, and is now engaged in editing the film, and the players are enjoying a short vacation between pictures.

The winner of the hundred-dollar prize contest for the suggestion for a photodrama, with Geraldine Farrar as star, was announced this week. William Cutler who conducts a gasoline station was awarded the prize, and his story is entitled "The Spirit of Woman."

A NUMBER of stories calling for Mexican border locations have been written for the Monogram Company by Wm. H. Clifford, manager of production, and the company will shortly leave for the international boundary to film exterior scenes needed. This trip will be taken at the same time the producing effects of the company are moved from the Boyle Heights studio to the Pacific Film Laboratories plant which has been leased.

The company has recently completed the eighth and ninth releases for the serial, "Shorty Traps a Lottery King" and "Shorty Trails the Moonshiners." The tenth is "Shorty Bags the Bullion Thieves," and the following list will come, "Shorty Lands a Master Crook" and "Shorty Solves the Wireless Mystery."

General Manager Clyde Slater, of the Monogram Film Company, has leased the

(*Continued on page* 1686)

Director James Kirkwood and Mary Miles Minter Discussing a Scene for "Environment," American-Mutual

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

ABBOTT, MARGUERITA
ADAIR, ROBYN
ADAMS, DORA M.
ADAMS, GEORGE M.
ADAMS, MARION
AGOUST, EMILE
ALEXANDER, HELEN
ALEXANDER, SARA
ALLEN, ESTELLE
ALLEN, HARRY
ALLEN, LILLIAN
ALLEN, RICCA
ALLEN, WINIFRED
ALTMAN, WILLIAM
ANDERSON, GEORGE
ANDERSON, WARNER
ANGEL, R.
ARGOT, LANGE
ASQUITH, MARY
AUBREY, JAMES
AYRES, CLEO
BALFOUR, ELSIE
BALFOUR, SUE
BALL, WALLA
BARBEE, RICHARD
BARING, NANCY
BARTON, GRACE
BAUER, MYRTLE
BEAU, LUCAS V.
BEHRENS, BEN
BELLAMY, GEORGE
BENNETT, T. W.
BERGMAN, NEIL.
BERNARD, LASTER
BINGHAM, EDFRID A.
BLAKE, BEN
BLAKE, THOMAS
BLAKEMORE, HARRY
BLANDICK, CLARA
BLIND, ERIC
BOGEL, CHARLES
BONDI, COSIMO
BONDHILL, G.
BOWERS, JOHN E.
BOYLE, MISS
BRONSTON, D.
BROOKS, INA
BURNHAM, FRANCES
BURTON, NES.
BUTLER, F. J.
CALDEWAY, ANTH'Y W.
CALHOUN, WM.
CAMERON, RUDOLPH
CARR, HARRY
CARROLL, CLAY
CARTER, NAN
CASEY, KENNETH
CECIL, EDWARD
CHAILLES, JOS. T.
CHAMBERS, LYSTER
CHAPIN, FREDERIC
CHAPMAN, C. D.
CHARLES, JOHN
CHERRY, CHARLES
CHRISTIE, BENJAMIN
CLAIR, ROY
CLARK, JACK
CLARKE, GEORGE
CLAFLIN, A.
CLIFTON, WALLACE C.
COATES, FRANKLIN B.
COGHLAN, ROSE
COHN, MARTHA L.
COLLIER, CONSTANCE
COLUCCI, GUIDO
COMPTON, CHARLES
CONNOLLY, WILLIAM
CORWIN, C. E.
COSTELLO, JOHN
CRAIG, CHARLES
CRONJAGER, HENRY
CROWE, ELEANOR
CUMMING, DOROTHY
CURRIER, FRANK
CURTIS, JACK
CURWOOD, J. O.
DALBY, EDMUND
DALE, JACK
DALY, J. L.
DANTLER, MARION
DANTON, E. M.
DAVIDSON, WM. B.
DAVIES, HOWARD
DAVIS, ULYSSES
DAVRIL, LINA
DAY, JOEL
DAYTON, ETHEL M.
DEAN, LOUIS
DEAN, RAYE.
DECKER, JAMES H.
DEELY, BEN
DE FOREST, HAL.
DELANEY, BERT
DE LOPEZ, MME.
DIAMOND, JAMES
DICKEY, BASIL
DICKSON, LYDIA
DOUBLIER, MME.
DWYER, JAMES
EDHER, CHARLES
EDWARDS, CHARLES
ELLIOTT, ROBERT
EMPRESS, MARIE
EVANS, ESTHER
EVANS, FRANK
EVANS, MILLICENT
FAIRBANKS, GLADYS
FANSSETT, JAMES
FARRINGTON, FRANK
FERNANDEZ, E.
FISHER, MAGGIE H.
FLEMING, JOHN
FLETCHER, J.
FLYNN, FLORENCE
FORTESCUE, VIOLA
FOSTER, WM. E.
FRANCE, C. H.
FRANCES, EVA
FRANEK, KATHERINE,
FRASER, HARRY J.
FROST, LORRAINE
FUREY, J. A.
GADEN, BEATRICE
GARNETT, PAUL
GASTON, MAE
GEORGE, A.
GIBSON, J. E.
GILBERT, HENRIETTA.
GILLSTROM, ARVID E.
GOLDIN, SIDNEY M.
GOODRICH, CHARLES
GOODRICH, EDNA
GORDON, LEW
GORDON, MAUDE L.
GORDON, PAUL
GRAN, ALBERT
GRANT, NELLIE
GRATTAN, STEPHEN
GRAVINA, CESARE
GREENE, MARGARET
HALE, ALAN
HALL, E. E.
HALL, GEORGE
HALL, J. A.
HALSEY, FORREST
HANSEN, FRANK
HARRIS, MARCIA
HARRIS, WINIFRED
HARTMAN, GRETCHEN
HARTMAN, J. W.
HASKIN, HARRY
HAYDEN, KATHERINE
HAYNES, MARIE
HEFFROM, T. N.
HENDERSON, GRACE
HERBER, H. E.
HICKS, MAXINE
HILL, GEO. N.
HIRSCH, EDMUND S.
HODGES, RUNA
HOFFMAN, RUBY
HOLDEN, HARRY
HOLLYWOOD, EDWIN L.
HOLMES, LULU
HOLT, EDWIN
HOPPER, E. M.
HOWARD, HAROLD
HOWSON, ALBERT S.
HULSE, VAUGHAN
HUNTER, EDITH
HUNTLEY, F. N.
HUTCHINS, MIRIAM
HUTCHINSON, CHARLES
IVAN, ROSALIND
IVES, CHARLOTTE
JACKSON, FRED
JENSEN, EMIL C.
JOHNSON, ROSWELL, J.
JONES, MORGAN
JORES, E. F.
JOYNER, FRANCIS
KAISER, NORMAN
KECKLEY, JANE
KEELEY, FRANK
KEENE, MATTI
KENNEDY, LO. A.
KENNEY, EDWARD
KERNAN, SARAH
KERNON, HENRY
KINGSLEY, MONA
KINGSTON, ETHEL
KIRK, DUFFY
KLAXTON, KATE
KNOEPFLE, RUDOLPH
LARRIMORE, FRANCINE
LAULLIARD, EDWARD
LAWRENCE, PAUL
LEE, CAREY
LEHMAN, ARTHUR
LEIGH, LISLE
LeNARD, MADELEINE
LENNON, A.
LE ROY, ELIZABETH
LeSOIR, GEORGE
LESLIE, DICK
LE VEIN, ARTHUR
LEWIS, FREDERICK
LORANA, BALEY
LOVETT, JOSEPHINE
LYNCH, JACK
LYTELL, WILLIAM
LYTTON, L. R.
MacKENZIE, JACK
MacMILLIAN, MARY
McCHESNEY, ALICE
McCONNELL, GUY
MACK, HUGHIE
MACK, NILA
MACK, WILLARD
MACK, ED.
MACKLEY, ARTHUR
MACKLIN, JOHN E.
MARTEN, FLORENCE
MARTEN, JACK
MARTINDEL, EDW.
MASON, FRANK
MASON, JACKIE
MASON, LOUIE
MASON, S. L.
MAURELLI, CHARLES
MAURELLI, EDWARD
MAY, NATALIE
MAYFIELD, CHARLINE
MAYNARD, MYRA
MELVILLE, GEO. D.
MENJOU, ALFRED
MERWIN, BANNISTER
MIDDLETON, TOM
MILLER, V. E.
MORGAN, WALTER
MUELLER, CONRAD G.
MUSSAL, HASSAN
NANSEN, BETTY
NEITZ, ALVIN
NESBITT, M. A.
NEVILLE, HARRY
NIBLACK, SAM
NIEMEYER, B.
NORDEN, VIRGINIA
NORMAND, CLAIRE
NORTHROP, HARRY
NYE, OSCAR
OBECK, FERDINAND
ODELL, GEORGE
ODENTHAL, MARIE
O'KEEFE, TOM
O'MADIGAN, ISABEL
ORTIEGO, ARTHUR
OVERBAUGH, ROY
PAGANO, MARIE
PALMER, INDA
PARDEE, MADELINE
PARRETT, M. C.
PEISEY, EILEEN
PERDUE, LEON
PERUGINI, FRANK
PETERS, GEORGE
PETTUS, ZULEME
PHILLIPS, MINA
PIERARD, JEAN P.
PLATZ, MILDRED
POLITO, SOL.
PRENDERGAST, BETTY
QUINN, ARTHUR
RAND, ANTHONY
RANDALL, C. L.
REEVES, BILLIE
REICHART, MARIE
REISNER, CHARLES
RENDEL, ROBERT
REVIER, HARRY
RIPLEY, CHARLES
ROBBUINS, EDWIN
ROCCARDI, ALBERT
RODIN, EMIL
ROGERS, W. L.
RONALDS, STUART C.
ROONEY, V. S.
ROSS, DAVID G.
ROUBERT, MATTY
RUCHTI, J.
RYAN, SAM J.
SALZMAN, AARON
SANFORD, PHIL
SAUNDERS, KATHERINE
SCHOENE, WILLIAM
SCHWEIZER, E. H.
SEARLES, SAM
SEELEY, JAMES
SEIGLE, V. STUART
SEITLER, C. H.
SERRANO, VINCENT
SHAFFNER, LILLIAN
SHEA, CORNELIUS
SIBLEY, LAURA DEANE
SINTZENICH, HAROLD A.
SMITH, CAMERON
SMITH, H. A.
SNELL, ANITA
SORILLE, WM. J.
SPAULDING, N. P.
SPENCER, ELIZABETH
SPURGEON, ROBERT
STANLEY, EDWIN
STANLEY, HENRY
STANTON, FRED R.
STAUNTON, VIRGINIA
STEELE, MARY
STERN, LOUIS
STEWART, GRANT
STUART, AUSTIN
STULL, WM. H.
SULLIVAN, JAMES R.
SUTTON, T. SHELLEY
TAYLOR, MARY
THAYER, OTIS B.
THIRKFIELD, E. E.
THOMAS, H. H.
THOMPSON, FREDERICK
THOMPSON, GARFIELD
THOMPSON, H. M.
THOMSON, F. A.
THORNLEY, ROBERT
THORNTON, RICHARD
THORPE, HENRY
TOURNEUR, MAURICE
TUCKER, LILLIAN
TURNER, ALICE
VALLI VALLI, MISS
VAN ARSDALE, MR.
VANDERBROCK, JOHN
VAN DEUSEN, C. J.
VAUGHN, ARTHUR
VON RAVEN, DOROTHY
WALES, HARRY
WALKER, ANTOINETTE
WALTERS, E. J.
WANGEMAN, RICHARD
WARD, CARRIE CLARK
WARD, LUCILLE
WARRINGTON, GILBERT
WASHINGTON, ELEANOR
WATSON, BILLY
WENTWORTH, MARION E.
WEST, LANGDON
WEST, WILLIAM
WHITE, RUTH
WHITTAKER, CHARLES
WHITWORTH, ROBERT
WICKS, NORBERT
WILLIAMS, WM.
WILLIAMS, ZENAIDE
WILLIS, LLOYD D.
WILSON, BILLY
WILSON, C. J., JR.
WILSON, C. T.
WILSON, JAY
WILSON, OLIVE
WINDSOR, STAFFORD
WINGFIELD, SIDNEY
WRIGHT, GEORGE
WYNARD, EDW.
YEARANCE, WILLIAM
YOUNG, FRED. GRANT

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PUBLISHED *by* MOTION PICTURE NEWS, Inc.
729 SEVENTH AVE., N.Y.

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Studio Directory
TELLS ALL ABOUT THE PEOPLE OF THE SCREEN
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Full Name..

Positions now held (mark an X after the proper classification).

Director...., Assistant Director...., Leading Man...., Juvenile...., Comedian...., Characters...., Leading Woman...., Ingenue...., Comedienne...., Character Woman...., Scenario Writer...., Studio Manager...., Camera Man...., Press Representative...........

Place of Birth..

Motion Picture Companies you have been connected with, giving names of some of your latest pictures and the names of the parts you played in them..

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....

Legitimate stage experience, or previous career before entering motion pictures:

....

....

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....

....

Where educated..

....

Accomplishments—riding, swimming, painting, literary, etc..

....

....

....

Parts you have played in pictures—Western, Society, Character, etc..

....

....

....

....

Other information (kindly fill in as follows):

Height................, Weight................., Complexion................., Color of Hair................, Color of Eyes................., Date of Birth (optional)............

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....

Home address.. Phone................

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We are including a Section of Professional Advertising in the Studio Directory, grouped by Studios. For rates see opposite page or our nearest representative, William Barry, 729 Seventh Avenue, New York, J. C. Jessen, 427 South Figueroa Street, Los Angeles, T. S. Mead, 110 South Dearborn Street, Chicago, or E. T. Hollingsworth, Jr., 9 East Forsyth Street, Jacksonville, Fla.

MOTION PICTURE NEWS, Inc.

Kalem's New Enclosed Studio at Glendale, California

BAD weather put a stop to production at the Horsley studio of the feature company, and work will not be resumed until the management feels sure the California rainy season is over. During the waiting time, scripts for the fifth and sixth releases will be prepared by Crane Wilbur and the Horsley scenario staff.

The Cub Comedy Company is working on its seventy-fourth single reel, this being made possible by the artificial lighting equipment consisting of Cooper Hewitts recently brought to the Coast from the Horsley Bayonne plant.

THE long delayed wreck scenes for "The Railroad Raiders" serial now being made by the Signal Company, will shortly be made as the studio has been notified of the shipment of freight and flat cars from San Francisco, which are to be used in these scenes. The cars have been ordered more than two months, but it was not until this week that the railroad company could make delivery owing to the shortage in rolling stock.

Thieves entered the stables at the Signal plant recently and stole two horses kept there. One is Dixie, the horse presented Helen Holmes by Frank H. Spearman, and the other is Duchess, who will be remembered for her work in "Whispering Smith." All members of the company spent the following day aiding the police force, but no trace to the missing specially trained horses could be found.

Director J. P. McGowan and Company have worked in the rain all week, and so a motto has been adopted by the producing plant which reads: "It is an ill rain that drops nobody good." Many scenes were made with night effects, which will appear in the fourth and fifth episodes of the "Railroad Raiders."

THE Kalem West Coast Companies are now all producing at the rebuilt Glendale studio. The Ham comedy organization and the railroad company making "The Daughter of Daring" series moved to the Glendale plant from Hollywood this week. While the studio is not wholly completed, everything was in readiness for the change which had been planned by the Kalem Company for the past two months.

The Ham organization, headed by Lloyd V. Hamilton and Bud Duncan, under the direction of Al Santell, are at work on an unnamed subject, which gives Ham the role of a millionaire. The players insist that it is not a dream, and that Ham can stand the prosperity for the few days necessary to complete the subject, as the script provides that he loses it all in the last fifty feet.

An interior of the ranch house of Millionaire King, of the American Girl series, has been erected by Technical Director Boyd, and is considered one of the most attractive settings of the kind ever used at this plant.

Announcement was made this week of the engagement of Paul C. Hurst by the Kalem Company, where he will direct and play the role of Howie in the Stingaree series. It will be remembered Hurst created the role for the original Stingaree pictures. For the past year he has been with the Signal Company playing leads and heavies, and a portion of the time serving as co-director to J. P. McGowan when weather conditions required the division of the company in order to keep up with the releases of the serials made.

"CALEB Conover, Railroader," is a seven or eight reel story, to be filmed at the Selig studio, featuring George Fawcett in the name part. This is an adaptation from the Albert Payson Terhune stage play, in which Fawcett created the original name role. Players selected to support are: Eugenia Besserer, Frank Clark, Fritzi Brunette, Tom Santchi, Harry Lonsdale, and others. The subject will be filmed by Colin Campbell.

Twelve working days were all that was necessary for Director Al Green to film the adaptation from the Virginia Brooks's story, "The Little Sister." Bessie Eyton takes the role of the reformer, impersonating the Hoosier maid who cleaned up Hammond, Ind., and Vivian Reed appears in the name part. This subject has been edited, and shipped to the Chicago studio of the company. Mr. Green will probably next film a melodramatic animal story titled "The Lad and the Lion," from scenario by Gilson Willats.

FRED J. BALSHOFER is on his way to New York on a business trip of a week or more, and his last business before departing was the engagement of E. Mason Hopper to direct the next Yorke-Metro subject co-starring Harold Lockwood and May Allison. The director accompanied Balshofer as far East as Salt Lake City. While en route scenario for the production was gone over by the producer and his new lieutenant. The title has not been announced.

An adaptation from the Herman Whitaker novel, "The Planter," which has been in production by the Nevada Company for the past several months, is now being completed at the Pasadena studio originally built by the Crown City Company. Thomas J. Heffron has been engaged as director, and principals of the original company including Tyrone Power as star, supported by Lamar Johnston, Louis Fitzroy, Helen Roane, and others are continuing. A producing company was sent to Central America for many of the exterior scenes described in the book, but the expedition was far from successful owing to many difficulties under which the organization had to work and the misfortunes which befell members of the organization. Scenes taken there have all been remade, settings having been reproduced in the foothills near Pasadena.

THE Static Club will during the coming week, issue invitations for its fourth annual ball to be held Saturday evening, March 31, in the Rose Room of Hotel Alexandria. The event will be strictly invitational, and the cameramen plan to make this the most elaborate ball since their organization.

The Motion Picture Electric and Equipment Corporation's election of officers this week, resulted in Howard Hickman, Ince studio leading man, being retained as president; Henry Otto, vice-president; Richard Willis, secretary and treasurer; Harry D. Brown, general manager, and Gus Inglis, member of the Board of Directors.

E. B. Johnson, secretary of the Turner & Dahnken Theatre Circuit, with home office at San Francisco, is now on a tour of the United States being made for the purpose of investigating theatres with a view of learning of all new features in theatre construction. It is reported the Turner & Dahnken people are planning on extending their circuit of motion picture houses to many other cities along the west coast.

FILM town had a marriage this week when Ruth Ann Baldwin became the bride of her leading man, Leo Pierson. The wedding was solemnized at St. Stevens's Episcopal Church, Hollywood, on the evening of February 17. Members of the parties' families and a few intimate friends were present. Director Lynn Reynolds, of Universal, and Mrs. Ford I. Beebe, being the attendants. Later a wedding dinner was served at the Beverly Hills Hotel. The bride has been connected with Universal west coast studios since shortly after the plant was opened, serving first as scenario writer, later going to London, where she wrote the "Black Box" series, with E. Phillips Oppenheim, toured Europe to investigate film conditions for the Universal, and for more than a year following this served as film critic and editor at Universal City. About six months ago Miss Baldwin expressed a desire to direct production, and has since been engaged in that work. While engaged in producing Mr. Pierson, who for more than three years played leads and juvenile parts for the Selig Company, was cast for her leading man, and has continued in this capacity, serving also as assistant director. News of the wedding came as a very pleasant surprise to their very wide circle of friends, and the couple were the butt of many pranks played upon them by their associates of filmdom.

"INSIDE TREACHERY" the third episode of the Signal railroad serial, has been completed and Director McGowan and the Helen Holmes Company are now working on the fourth, "The Deal in Silk." A number of new lighting effects, differing widely from those used in the second episode have been worked out for the third and fourth episodes. In the latter a great storm serves as an important part in the denouement.

Miss Holmes, who was ill with pneumonia, has now fully recovered, and is at the studio after two weeks in the hospital.

Kathleen Goodrich, who played in a number of episodes of the Signal's "A Lass of the Lumberlands" has been engaged to take the role of Mrs. Morton Webb in the "Railroad Raiders."

If the weather continues as it has been in the past two weeks the Signal Company will go to San Francisco in the next day or two to make the Signal scenes for the fourth episode. If weather conditions are not favorable they will not go North until it is time to make the concluding scenes for the sixth episode.

Pantages theatre in Los Angeles, one of the largest vaudeville houses in the city, honored the Signal Company this week by having "A Lass of the Lumberlands" night. The Signal serial has been shown at this theatre, and Manager Carl Walker acted as host of the Signal Producing Company one evening during the week when the last episode was shown. The past week has been a strenuous one for the company as it was found necessary to keep up action on two occasions for twenty-four hours at a stretch. Scenes were made from 9:30 one morning until almost that time the following day in order to take advantage of the advantageous weather and to get night effects.

CRANE WILBUR, the David Horsley star, entered the ranks of the benedicts February 13, at Reno, Nevada, when Mrs. Florence Williams, became his bride. The newly weds motored to Los Angeles for their honeymoon trip.

Hollywood Hookum

March 17, 1917 NEWS MORE NEWS

LO, THE POOR ACTOR

So many stories of the high cost of production have reached Hookum of late that the entire staff has fallen into the habit of talking in thousands, but with us it is out of the question of referring to dollars. Publishers and printers talk of "ems." And so our freckled face office boy has figured it out, while bailing the paper from the waste basket, that in as much as all publicity men are off of some sheet or other, and while doing devil duty there learned the printer's talk, these stories emanating from the publicity departments are a mixture of print shop gab and the talk of money loaners. In other words when a press agent says an actor receives ten thousand a week he does not mean dollars. Instead Mr. Pub. Writer refers to the size of story or the amount of space he induced the papers to use about said actor. Ten thousand ems is equivalent to about five hundred lines. (To him who has never seen a type louse let it be said that an "Em" is an "m."

Of course you understand this dope from the inside is not for the dear public. Every one of Charley's fans think he should have twenty thousand a week, and the followers of Doug. believe he is entitled to Wall Street and all her banks if he will but stay in screen play. Space in our valuable paper has been devoted to this expose just to call to the attention of the hard working members of the High Order of Press Agentry the sad fact that some of the magnates of the film industry very seldom have time to look over the expense account of their company and therefore come to believe the stories they see in print. Then when the earnings of the company are cut to less than a thousand per cent. right away the magnate decides he is foolish to pay his stars real money. Boys of the Underwoods, the actor is your best friend—when you get over publicity for him—and were it not for the actor you would have nothing to write about. Don't kill the goose, proverbially speaking.

Rain one day in six.

Billie Rhodes, Star, congrats.

P. A. Powers is here and Irish Flags are out at U-City.

And so Julius Singer has found a place in the silent drama,—no, L-Ko comedy.

Vola Vale has rented a portion of the Pacific Ocean for her Summer front lawn.

J. C. Epping, Fine Arts cash-register guard, is not a cripple, he's just been skating.

Bill Keefe has started something by claiming Alma Reuben to be the girl with the perfect profile.

Eddie Dillon is the latest marathon director—36 hours at a stretch—trying to finish the "Daughter of the Poor."

Grace Kingsley, who writes yards and yards of copy for Loce Ahng-hayl-ais Times, has named film play "ocular drama."

M. G. Jones will be writing more poetry some of these days for he has adopted the habit of soft collars and Windsor ties. He still writes pub.

Carlyle Robinson postcards **HOOKUM** from the Garden, New York, claiming he and Bennie met there, not mentioning the other parties' names.

A can't-losem golf ball has been invented by Otto Lederer, creator of Vitagraph make-ups. Otto dips the rubber sphere into aluminum paint.

Ben Wilson was insulted the other day. He permitted a man to ride from U-City to Hollywood and then learned the man thought Ben was the conductor on a Jitney.

N. Y. City should be warned of the coming of Roscoe Arbuckle. He's been in a hospital on half rations for weeks and we fear food stuff may become scarce.

S. Hayakawa (guess we got enough a's) lead a grand march for Denver Screen Club by wire when his train was entombed in a wonderful snow drift 300 miles away.

Ernie Shields, U leading man, has such good clothes that a clothing store clerk put his overcoat on a rack when Ernie laid it down in the wearing apparel emporium.

V(ersatility) Schertzinger, who used to fiddle and compose music for Thomas Ince, directed a baseball game and the yell chorus for scenes this week. V's a director now!

Little Virfginia Corbin is the emotin' kid. She is doing a Fox picture in which she cries real tears in twenty-seven scenes, and no spanking is necessary either. She is only six.

"The trend of the time is toward the risque." Sam Rork, Keystone pub. vouches for this fact, judging from the number of requests from newspapers for pictures of Mack Sennett's diving nymphs.

Bill Russell don't care what he does with his money, his latest extravagance consisting of having his automobile made up with ten coats of paint, and five of enamel—red trimmings, too!

Fred Balshofer papers his bunk in the up-north lumber camp last week with twenty dollar bills, not for the beauty of the currency but because he wanted to dry it out. Fred was real "perkish" but found he was not as sure footed as a monkey when he tried to show Harold Lockwood how to ride a log down stream. The water was cold, too!

Chicago has a Bessie Love Club.

From good authority we learn that Jackie Saunders arises every morning at six o'clock.

A nameless coach dog, deaf since birth, is on the American payroll for five bones a week.

Pinky Lowry celebrated his twenty-third birthday, and his many admirers presented him with a beautiful gold watch.

Clarke Irvine is now writing pages of publicity for the Yorke-Metro, and we acknowledge his announcement signed with his own blood.

Arthur Ford borrowed furnishings from a church for Lois Weber's picture, and Mexicans mobbed him for it, thinking he was robbing their church.

From the standing galley: Rolin General Manager Dwight Whiting has purchased a Packard Twin-Six Sedan. January 1st he bought a yellow and white Mercer race-about.

Rainy weather caused a loss to Mazie Radford. The many colored dress she wore in "Stage Struck," took on the appearance of a pousse cafe after a recent shower.

Dorothy Dalton introduced the ukulele habit at the Ince studio, and Reginald Barker right away engaged an Hawaiian quartette, which action Miss Dalton didn't consider complimentary to her playing.

Fannie Ward is trying Winter surf bathing at LaGuna Beach—not from choice but because the script requires it, and George Melford, the whisperer, is having a hard time being heard over the roar of the wild waves.

Thomas Ince tried to be a hero this week. He passed the studio before the ghostly hour of midnight and saw an automobile in the doorway and a light in the second story window—auto bandit! With gun drawn he advanced to the second story and found the watchman.

Len Reynolds went to extremes again this week in realism. He wanted an atmospheric flash and requisitioned for a squirrel that would eat a nut while perched on a convenient limb, but our city has everything for the movies and a half hour later Mr. Squirrel was there with many nuts looking on.

Harry Caulfield is to be thanked for aiding our thriving village by the organization of a new company that will make featurettes, what ever they are. Some day if Hollywood citizens treat the motion picture people well we can say our town is the capital of the film world, instead of Universal City.

Some anonymous writer sent Bill Hart a poem to print in Glory Hole Nugget, but Bill didn't think it was fit and sends it to Hookum. The compliment is duly appreciated by the entire editorial staff of this here paper, and the poem would be reproduced but for the fact that the lines are too long to fit our columns.

SHREDDED WOOFS

(Being a Biographical Serial in thirteen helpings, served weekly, from original script by a press agent who still lives.)

CHAPTER II

She is the smallest grown up star in the movies, weighing but 85 pounds.

(Continued in our next)

ADVANCE OFFERINGS OF THE PROGRAMS

Dual Roles by Stars Feature of New Bluebirds

Violet Mersereau, Ella Hall and Dorothy Phillips All in Double Character Parts—Announcement of April Releases

BLUEBIRD directors seem to have made a specialty of "doubles" and dual roles in the releases set for March and April, four out of seven features announced as immediately forthcoming having camera trickery, "double exposure" and the impersonation of two characters by the leading player as dominant factors in telling the stories.

In "The Boy Girl," released March 5, Miss Mersereau plays both a girl and a boy, and in "Susan's Gentleman" she impersonates her own mother. Ella Hall also doubles in "Polly Redhead," taking the parts of two girls. Dorothy Phillips is said to do remarkable work in a dual role in "The Girl in the Checkered Coat."

Violet Mersereau will make another Bluebird appearance April 2 in "Susan's Gentleman," a romantic drama based on a story by Kate Jordan, the scenario by John C. Brownell, and the direction by Edwin Stevens. Maud Cooling, Sidney Dean, Beverly Barker and Robert Congston will be prominent in Miss Mersereau's support.

For April 9 the Bluebird attraction will be "The Pulse of Life," a Rex Ingram production, in which Wedgewood Nowell and Gypsy Hart will be featured. E. Magnus Ingleton wrote the story, a tragic tale similar to others Mr. Ingram has specialized in of late. William Dyer, Dorothy Barrett, Nicholas Dunaew and Millard K. Wilson will have important roles in support of the featured players.

Dorothy Phillips will be the star of Bluebird's April 16 feature, "The Girl in the Checkered Coat." This feature will return Miss Phillips to the regular program after her adventures as star of "Hell Morgan's Girl," the "Bluebird Extraordinary," released on March 5 for distribution independent of the program. In "The Girl in the Checkered Coat" the requirements demand that Miss Phillips shall play two roles—sisters of opposite dispositions, and assurance is at hand that in her screen career Miss Phillips has never had an opportunity to so fittingly display her dramatic abilities.

Joseph De Grasse, who also directed "Hell Morgan's Girl," directed "The Girl in the Checkered Coat," from Ida May Park's scenario with E. Magnus Ingleton's story the basis. Lon Chaney and William Stowell will as usual be featured as Miss Phillips' leading support. Nellie Allen, Countess Du Cello, Mrs. Witting and Jane Bermoudy will be among the other players.

K.E.S.E. Handling "Little Lost Sister"

An adaptation from Virginia Brooks "Little Lost Sister," by Selig, is the latest release announced by K-E-S-E service.

Among the players appearing in the production are George Fawcett, Vivian Reed, Bessie Eyton, Eugenie Besserer, Will Machin and Al. W. Filson.

Exchanges report many exhibitors are making inquiries concerning this problem play.

Napoleon's Birthplace Shown in Gaumont Scenic

Pictures ranging in subject from foreign views of historical and geographical interest to topics read about in the better magazines are embodied in the Gaumont single reels for the week of March 25.

"Tours Around the World," No. 21 is issued March 27. Pictures of Ajaccio, Corsica, birthplace of Napoleon Bonaparte, of Funchal, capital of the Madeira Islands and Rostov-on-the-Don, important seaport of Southeastern Russia are shown.

The Mutual Weekly will be issued March 28. April first will bring "Reel Life," No. 48. This contains pictures of the Navajo Indians making blankets, how the pulmotor is operated, the millionaire colony in Florida, and illustrations of Swedish gymnastics.

Selig Comedy and Drama Ready for Release

Two coming Selig releases through the General Film Company are entitled "A Question of Honesty" and "Everybody Was Satisfied." The former is a multiple reel drama, striving once again to prove that honesty is the best policy. The cast is said to be an exceptional one.

"Everybody Was Satisfied" is a one-reel comedy. Funmakers included in the cast are: John Lancaster, Lillian Leighton, Irene Wallace, and William Scott. This is one of a series of farce comedies that the Selig Company has been releasing. The hub around which the comedy revolves in "Everybody Was Satisfied" is an eccentric, millionaire bachelor. He makes a gift of a suit of clothes to a hobo; the latter is mistaken for the millionaire, and here is said to hinge the action.

More Bluebirds Guaranteed to Drive Away the Blues. Left to Right: Ella Hall in "Pawned," Mary McLaren in "The Plow Woman," Franklyn Farnum and Agnes Vernon in "The Clock"

Some Timely Scenes from Current Issue of the Mutual Weekly and Mutual Tours Around the World

Jackie Saunders Coming in Mutual Features

A series of six five-part productions featuring Jackie Saunders will be released by the Mutual Film Corporation, beginning March 26.

This announcement comes from the Chicago offices of the Mutual Film Corporation, where E. D. Horkheimer, the manufacturer controlling the services of Miss Saunders, closed a contract for the distribution of the pictures.

The first release, scheduled for March 26, is entitled "Sunny Jane." Already completed are two others, "The Checkmate" and "The Wild Cat."

These dramas are claimed to be of the lighter type, cheerful, clear, sprightly and snappy—vehicles chosen for their atmosphere in the presentation of the talents of Miss Saunders.

The Jackie Saunders pictures will go out from Mutual with no "self-competition," since the last motion picture featuring Miss Saunders was released about one year ago.

Release Date of "The Painted Lie" Advanced

A change has been made in the release date of "The Painted Lie." It is now scheduled for release on March 19 instead of the week of March 26 as originally announced.

"The Painted Lie" is a five-reel David Horsley production starring Crane Wilbur, and is the first of a series of six features made by Mr. Horsley with Mr. Wilbur as the star to be released. The Mutual is distributing the series.

Gaumont Screens New West Indian Possessions

Early in April the Gaumont Company will release pictures of our new West Indian islands. First to reach the screen, in "Tours Around the World," will be an entire reel of St. Thomas and St. Croix. The pictures have just been received at the Gaumont studios, Flushing, N. Y., from one of its cameramen who was specially detailed to make the trip to the new possessions.

New Executives Announce Art Dramas' Program

Productions Until May 1 Ready and Include Picturization of Novels and Plays—Capable Casts in Each Production

FOLLOWING the election of new executive officers and the closer association of the producing factors of the program, Art Dramas, Inc., has announced its releases for two months, beginning with March 1 and extending to May 1. The announcement states that the company's policy of quality productions, based on unusually interesting and dramatic stories and acted by capable casts, will be strictly adhered to.

The forthcoming productions include the picturizations of two well-known books, a Broadway success of the legitimate stage, and five original stories. Emile Zola, the eminent French author, Ashley Miller, Lawrence McCloskey, Louis Reeves Harrison and other authors of equal note are responsible for the stories that are to be picturized by Art Dramas.

The releases are: March 1, "Pride and the Devil," featuring Alma Hanlon; "The Cloud," featuring Jean Sothern. March 8, "A Man and the Woman," featuring Edith Hallor and Leslie Austin. March 15, "The Law That Failed," featuring Alma Hanlon and Edward Ellis. March 22, "The Dragon Fly," featuring Anna Q. Nilsson. March 29, "Whose Hand?" featuring Alma Hanlon and Edward Ellis. April 5, "The Fraud," featuring Jean Sothern. April 12, "Without the Law," featuring Edith Hallor. April 19, "The Swinging Gates," featuring Anna Q. Nilsson.

"The Cloud" was directed by Will S. Davis, the former Fox director, and will be released by the Van Dyke Film Corporation. Supporting Jean Sothern, the star of the picture, will be seen Ogden Crane, Richard Tucker, Arthur Housman and Franklyn Hanna. The story tells of the sacrifice a woman makes for the sake of her daughter's well-being, and the still greater sacrifice the girl makes for her mother's name.

"A Man and the Woman," the next release, is a picturization of Emile Zola's famous novel, "Nantas," which Madam Blaché adapted for the screen. Madam Blaché is also the director of the production, which features Edith Hallor, a famous beauty and actress, and Leslie Austin. "A Man and the Woman" is a U. S. Amusement Corporation production.

"The Law That Failed," by Louis Reeves Harrison, is an Apollo picture. Edward Ellis, the star from the legitimate stage makes his debut on the screen in this production, sharing the stellar honors with Alma Hanlon. This picture contains a most unusual plot, with a mystery that is sustained until the end, it is said Louis Reeves Harrison is the author of the production.

"The Dragon Fly" will have an all-star cast in support of Miss Nilsson, the leading player. Ashley Miller is the director of the production, which was made at the Erbograph studios. Another mystery photodrama, "Whose Hand?" featuring Alma Hanlon and Edward Ellis, will be next Art Drama. This picture will also be directed by Richard Ridgely, and Pamela Vale will be the leading supporting player. The picture is an Apollo production.

The Van Dyke Film Company makes the next release, "The Fraud," with Jean Sothern in the leading part. Will S. Davis will produce this picture, which will be similar in type to those other Sothern productions which have been so successful in the past—an admixture of light comedy situations and heavier drama. The story is said to be quite different, however, from any previous Sothern vehicle.

The U. S. Amusement Corporation makes the next release, "Without the Law," which is being directed by Madam Blaché. Edith Hallor is featured alone in this picture, which describes the lives of two people who live without the pale of man-made laws. A radical theme is introduced in "Without the Law" that should attract widespread attention. "The Swinging Gates," an Erbograph production, with Anna Q. Nilsson and a strong cast, follows on the Art Dramas program. Ashley Miller will direct the production. Work will commence soon.

Series, Comedy and Serial from Mutual. Left to Right, "Shorty Traps the Lottery King," Shorty Series; "Bogus Boast" with Ben Turpin, an Episode of "Our Girl Reporters," "The Meeting"

Southern Play With William Russell by Mutual

March 12 Program Replete with Entertaining Releases—Ovey Comedy, "Shorty Hamilton," and Topicals as Usual

WILLIAM RUSSELL gets the spot light in the productions of the Mutual Film Corporation, announced for release the week of March 12. "My Fighting Gentleman" is the play in which Mr. Russell is starred. The plot of the story is written around the days of the Reconstruction period of the South, when the impoverished scions of ante-bellum splendor were in conflict with avaricious "carpetbaggers" and the newly enfranchised negroes. William Russell, as the son of the landowner, takes a prominent part in the regeneration of that part of the South which is his home.

The photoplay is said to be replete with amusing side-lines and "atmosphere." Human interest bits are found in the negro characters incidental to the play, while the suggestion of the South of fifty years ago is carried out in full.

Edward Sloman directed the picture. Francelia Billington makes her first appearance under the American banner in "My Fighting Gentleman," playing the leading role opposite Mr. Russell. Jack Vosburgh, Lucille Ward, Clarence Burton, Harry Von Meter, William Carroll and Sid Algier are in the supporting cast.

Number nine of the "Adventures of Shorty Hamilton" series, "Shorty Trails the Moonshiners," will also come to the screen on March 12. The story is laid in the mountains of Kentucky, and Shorty and Anita bring a group of moonshiners to justice.

"Outwitted," the twelfth of the "Girl Reporter" series, released this week, is said to be filled not only with dramatic action, but with humorous situations. Zena Keefe and Earl Metcalfe are featured.

The regular weekly offering of "Mutual Tours Around the World" comes on Tuesday, March 13. A sharp contrast is shown in the scenes depicting Koursk, a Siberian frontier village, and the oasis of Gabes, Tunis, on the edge of the Desert of Sahara.

Wednesday, March 14, brings the Mutual Weekly, in the compilation of which all corners of the world are searched by Mutual-Gaumont cameramen. "See Amerca First" is also ready on this day. This week a trip is made up the Mississippi River from New Orleans to Baton Rouge. On the same reel is a Gaumont Kartoon Komic, "They Say Pigs is Pigs," animated for the screen by Harry Palmer.

The Cub Comedy for Thursday, March 15, is "Jerry's Triple Alliance." This marks the seventy-third Cub Comedy in which George Ovey has appeared. A number of lions and tigers are numbered among the props in this comedy and assist Ovey in producing the big laughs.

On this day also is released "Reel Life," No. 46, which shows the new police club-rifle, a weapon of deadly precision almost instantly contrived from the officer's revolver and a special club. "Making the Cactus Useful," "The Fluid of Life," giving some microscopic studies of the blood, and "Gold Mining in Alaska" are other articles contained in the issue.

The American Company contributes two one-reel dramas, ready Friday, March 16. The first of these is "A Ram-Bunctious Endeavor," starring Wallace Reid and Vivian Rich, and the second is "The Lonesome Mariner," in which Ed Coxen plays the principal role.

The Vogue comedy scheduled for March 17 is "A Matrimonial Shock." In this two-reeler is Lillian Hamilton.

Title of "Nantas" Production Is Changed

"Nantas," the famous novel written by Emile Zola, is being picturized by Madam Blaché, of the U. S. Amusement Corporation, for release on the Art Dramas program, under the name "A Man and the Woman." The change was made because of the prejudice against productions bearing proper names, and also because the original title had no particular meaning except to those who have read the book.

Edith Hallor and Leslie Austin have been engaged to portray the leading characters in the picture.

"The Mortal Sin," a Metro Feature, Ready

Viola Dana will be starred in "The Mortal Sin," a Metro feature release for March 12. It is a five-act play, with a wife's great sacrifice for her husband as the theme, and was written and directed by John H. Collins. Miss Dana's role in this feature drama is said to fit her best capabilities. She is supported by Robert Walker, Augustus Phillips, Harry Leone and Louis B. Foley.

"The Mortal Sin" is a type of dream play with a problem. The problem is presented in the lives of George Anderson, a struggling young author, and his wife. Anderson during his daylight hours is a clerk in a publishing house. At night he labors on a novel to be called, "The Mortal Sin." His story deals with a wife who sacrifices her honor in order to help her husband, a victim of tuberculosis. The truth learned, the husband forgives in face of the sacrifice.

In laboring at the novel, Anderson experiences a nervous breakdown. Fatefully, to provide funds for his treatment his wife, as the wife in the story, sacrifices herself for him. He, however, upon learning of it chokes the wife to death in a fit of rage. The climax shows everything but the threatened sickness to have been Anderson's dream. He puts aside the novel and promises to care for his health in the future.

Timely Episode of "Patria" Ready March 18

"War in the Dooryard" is the title of the tenth episode of "Patria," the International serial of romance, society and preparedness, starring Mrs. Vernon Castle. It is scheduled for release by Pathe exchange the week of March 18, 1917.

The action of this episode is particularly timely. The employees of Channing's great munition works undergo military training.

Huroki tears up a trestle and the train on which Patria is rushing to the scene of the riot is wrecked. She is thrown clear of the debris and her fall is broken by telegraph wires. Donald arrives and rescues her. Together they pursue Huroki, who in desperation deliberately drives his car off a cliff and falls into the water below, where a boat is waiting for him.

Vita Producing Picture Version of "The Maelstrom"

Director Paul Scardon has begun work on "The Maelstrom," a picture version of Frank Froest's book of the same name, at the Brooklyn studios of the Vitagraph Company. Earle Williams and Dorothy Kelly are co-starred in this picture.

"The Maelstrom" was originally intended as the vehicle which should re-introduce Anita Stewart and Earle Williams in their Vitagraph co-starring career. Miss Stewart's illness made this impossible, and Miss Kelly was substituted for her.

In the cast of "The Maelstrom," which is a sociological play, John Robertson, as the chief of detectives, plays the leading male role in Mr. Williams' support. Robert Gaillard, Denton Vane, Bernard Seigel, Daniel Hayes and Templer Saxe are the other Vitagraph actors in the play. Julia Swayne Gordon, as Gwennie Lyne, an international crook, has an effective part in support of Miss Kelly's role of Peggy Greye-Stratton.

Alice Joyce and Harry Morey in "The Third Party"

Alice Joyce and Harry Morey are co-starred in a new drama written and directed by Perry N. Vekroff. "The Third Party" is the title Mr. Vekroff has given this story, now in course of production at the Brooklyn studios of the Vitagraph Company.

Mary Maurice and William Dunne of "The Secret Kingdom" fame, have leading parts in the new production. It is a small-cast picture.

"The Third Party" is Miss Joyce's first picture since her little vacation to Palm Beach, which followed a year of extremely hard work in "Womanhood, the Glory of the Nation," "Within the Law," "Whom the Gods Destroy" and "The Courage of Silence."

"Witching Hour" Breaks Records

"The Witching Hour," which first made its Pennsylvania appearance at the Stanley for the week of Feb. 12, broke all records at this house in spite of unfavorable weather conditions. The Philadelphia papers gave favorable criticism without exception.

Fairbanks With Arline Pretty Opposite Starts Work Again

Arline Pretty (Fairbanks-Artcraft)

AFTER eight weeks of absence from the studio, Douglas Fairbanks early last week commenced activities on his initial photoplay to be released by the Artcraft Photoplay Corporation under the agreement recently signed.

The Gene Gauntier studios on West Fifty-fourth street, New York City, have been taken over by the Fairbanks company, and quite a few scenes have already been "shot." This plant offers every facility for modern photoplay production, and will be used until such time as the company leaves New York for other locales.

Arline Pretty, star of numerous Vitagraph productions, has been selected as Mr. Fairbanks' leading lady. Her work during the four years she has been before the camera in such productions as "The Man from Home," "Green Stockings," "Beverly of Graustark," and pictures of similar prominence, has given her a wide following.

The scenario by Anita Loos, the youthful authoress of various Fairbanks screen hits, who immediately became part of his new organization upon its formation recently, is responsible for "In and Out," as the working script is titled. The story presents a satire on life in peaceful New Jersey.

The matter of the temporary injunction restraining John Emerson from acting as director for Mr. Fairbanks under the new arrangements with Artcraft, has been settled out of court, and Mr. Emerson is now again at the helm of the Fairbanks producing staff.

Paramount Presents "Sapho" with Pauline Frederick

THE long heralded Paramount production of "Sapho" with Pauline Frederick in the title role, will be presented on that company's program for the week of March 12. The production was made by the Famous Players.

The other feature to be released the same week will be "The Prison Without Walls" in which Wallace Reid and Myrtle Stedman co-star.

The story of " Sapho is so well-known as to need no treatise. Miss Frederick is said to have given her greatest character interpretation in the part, and Director Hugh Ford has carefully avoided the darker side of the tale, which is from the well-known work of the French author Alphonse Daudet.

In support of Miss Frederick will appear Frank Losee, John Sainpolis, Pedro de Cordoba and Thomas Meighan.

E. Mason Hopper directed "The Prison Without Walls" adapted from the story by Robert E. MacAlarney. Supporting the stars will be William Conklin, James Neill, Billy Elmer, Camille Ankerwich, and other well-known players.

Three short reel subjects surround the Paramount program for the week, including the fifty-seventh edition of the Paramount-Bray Pictographs, in which there are four unique subjects the fifty-eighth of the series of "Weekly Trips Around the World" personally conducted by Burton Holmes in which journey is made to the Great Glacier in Canada, and a Klever Komedy entitled "Flivvering" in which Victor Moore is starred.

The Vitagraph Blue Ribbon Entitled "Intrigue," Starring Marc MacDermott

Dramatic Moments from "The Mortal Sin," a Metro-Columbia with Viola Dana, Supported by Bob Walker

Pathe Mar. 18 List Brings "Pots and Pans Peggy"

First Episode of "Double Cross" Serial and Initial Two-Reel "Lonesome Luke" Comedy Are Other Features

THE Pathe program for the week of March 18, 1917, is planned by officials of that company to be one of the best that the company has ever released, including as it does "Pots and Pans Peggy," a Gladys Hulette feature by Agnes C. Johnston; the first episode of "Mystery of the Double Cross," the initial two-reel, "Lonesome Luke" comedy, and the first combitone scenic.

"Pot and Pans Peggy" is said to excel Gladys Hulette's other Pathe Gold Rooster plays, "The Shine Girl," "Prudence the Pirate," and "Her New York." Like them, it was written by Agnes C. Johnston. The cast supporting Gladys Hulette, includes Wayne Arey, George Marlo, and Kathryn Adams. The picture was produced by the Thanhouser Film Corporation, under the direction of Eugene Moore.

"The Lady in No. 7" is the title of the first episode of "Mystery of the Double Cross." It is stated that it is the best mystery story produced by Pathe, and that the character of the Masked Stranger is the best serial character ever created.

The Astra Film Corporation is the producer of the serial which was made under the direction of William Parke, with Molly King as the star, supported by Leon Bary.

The tenth chapter of "Patria," featuring Mrs. Vernon Castle, is entitled "War in the Dooryard."

"Lonesome Luke's Lively Life" is the title of the first two-reel Luke comedy on which there are one, three, and six sheets and a stock cut out of Lonesome Luke. This picture is hailed as a knockout, but is only one of five such comedies already produced and accepted for release. In "Lonesome Luke's Lively Life," Harold Lloyd is coat boy in a White Light Cafe, with Beebe Daniels, Harry Pollard, and Bud Jamison supporting him, there is a laugh in every foot.

The twenty-third release of the Florence Rose Fashions is entitled "Early Styles," and shows thirteen beautiful advanced styles, which are, nevertheless, in the reach of every American woman.

In "Nomads of the North Lapland," released on the same reel with the fashion picture, there are intimate views of the natives of Lapland.

"Know America, the Land We Love," is the title of the combitone scenic picture released in one reel.

Growing List of Middle West Houses Show World

During the past month Dale P. Hill, World representative in Oklahoma territory, has placed World pictures in forty-five theatres.

Twenty Kansas City houses are now showing World pictures where a short time ago but eight exhibited them.

Boston Co. Get State Rights for "Joan the Woman"

The New England rights for "Joan the Woman" has been secured by the Boston Photoplay Company. The Colonial theatre has been obtained for the Boston showing, which is to begin late in March and continue, it is expected, for six weeks. John C. Flynn, in charge of the Lasky publicity, went to Boston from New York to aid the local exhibitors in exploiting the picture.

The Famous Players Company of New England, formally opened its new quarters at No. 8 Shawnut street, Boston. A banquet and reception, attended by several hundred guests marked the opening. The plant is one of the most complete in the new Boston motion picture center.

"Satan's Private Door" Next Essanay Offering

AN Essanay feature, "Satan's Private Door," to be released March 19, shows in its theme the curse of wealth when improperly used. This feature was previously announced under the title of "Truth Triumphant." The necessity of alterations in the original scenario, however, prompted the change in titles. It is to be released through the K. E. S. E. service.

Mary Charleson, for the first time under the Essanay banner, will be featured in this subject. Miss Charleson has more recently won praise in an emotional role in "The Truant Soul." In "Satan's Private Door" she has another such characterization. The pictured story is said to be a novel one.

Thomas Chatterton has overindulged his children, Joseph and Anne, in the bounty of his riches. The boy becomes a profligate; the sister a social butterfly. Miss Charleson, as Edith Conway, comes as a visitor to the Chatterton home. Her quiet tastes and studious attitude are misinterpreted by the younger Chattertons. They accuse her of having designs upon the wealth of their father. There is a violent scene in the household. Edith steps in, and from that point on exerts a redeeming influence among the Chattertons.

Joseph falls beneath its influence. He rights his life and goes to work. Anne, likewise, is brought to see the error of her way just at the point of taking a dangerous step, an elopement with a designing society man. She turns back in her steps to her home and her baby's cradle. The house of Chatterton, once divided against itself, is again united—Edith marrying Joseph.

Webster Campbell, the most recent addition to the Essanay stars, portrays the role of the boy.

Cherie Coleman in "Crime and Punishment" (Arrow-Pathe)

HOW PICTURES ARE BOOKING

Northwest Houses Repeating on "Witching Hour"

The "Witching Hour" gives promise of establishing records for bookings in the Northwest. Many exhibitors are booking two widely separated engagements before they have even tried the picture. They are doing it on the records the film has made in other places. Other repeaters are the Max Linder comedies. Then too "The Spoilers" refuses to subside in the smaller centers and there is an excellent demand.

In the serial line the "Purple Mask" promises to set new high-water marks. There is little doubt but the serial enabled Grace Cunnard to win first place in the voting contest conducted by the Minneapolis Journal.

Repeat Booking Attests Vogue of Kalem Series

C. D. Haug, manager of the Majestic and Rex theatres, at Knoxville, Tennessee, recently called upon the General Film Exchange, in Atlanta, for a rebooking of Kalem's series, "The Girl from 'Frisco." This action, he stated, was prompted by popular demand of the Majestic's patrons for these series pictures. His audiences, he also added, were pleased with "The Hazards of Helen," which he had been showing for more than a year.

His letter concluded with a voluntary testimonial for the "Grant, the Police Reporter" series. "They are money-getters," Mr. Haug stated.

First Showing of New Pickford Film at Strand

Mary Pickford's newest Artcraft picture, "A Poor Little Rich Girl" is billed at the Strand this week for its first run.

Advance showings indicate that this story affords Miss Pickford one of the best subjects she has had. The story is from the novel by Eleanor Gates, and scored a hit when dramatized and played on the stage.

The second instalment of the Prizma pictures in natural colors, "Uncle Sam's Troops on the Mexican Border," is also on the week's Strand bill.

Governor at Missouri Opening of "Intolerance"

With D. W. Griffith on hand in person, the St. Louis engagement of "Intolerance" opened auspiciously last week at the Garrick theatre to a crowded house seconded by a heavy advance sale. Governor Gardner of Missouri, was one of the many notables present.

In May the Griffith feature will be shown in Buenos Aires, Argentine. The second Australian organization opened its engagement at the Theatre Royal, Melbourne, ten days ago.

Fritzi Brunette (Selig)

Long Runs Arranged for "Vitas" in Minnesota

W. H. Strauss, assistant manager of Greater Vitagraph, of Minneapolis, visited Rochester, Minn., recently and arranged with William Peirce, manager of the Metropolitan theatre, for a seven days run of Vitagraph features for three and four days respectively. This will be in connection with the usual vaudeville show at increased prices.

On a trip taken recently in South Dakota which included 43 towns, Mr. Strauss closed contracts for 41 towns, the large majority for yearly contracts.

Big Houses Play Pathe's Russian Subject

Pathe's "Crime and Punishment," produced by Arrow, from Fedor Dostoieffsky's novel, is booking heavily in big houses throughout the country.

Among the theatres playing this picture are the Rialto, Birmingham; Parkway, Chicago; Boston, Chicago; La Salle, Chicago; Pageant, St. Louis; Strand, Syracuse; Proctor's 4th street, Troy; Bank, Akron; Empress, Omaha; Palace, Cedar Rapids, and Paramount, Newark.

Derwent Hall Caine is the star. The supporting cast includes Marguerite Courtot, Cherie Coleman and Sidney Bracy.

South Likes "The Crisis"

Warm praise was accorded by the newspapers of Jackson, Miss., on the occasion of the recent opening of "The Crisis," produced by Selig. The reviewers declared the picture one of the best film dramas ever produced.

Strong Demand Reported for New "Luke" Series

Reports from Pathe's branches throughout the country forecast big business on the forthcoming two-reel "Lonesome Luke" comedies.

As they are produced in response to demand on the part of exhibitors it was expected that the announcement of the first, with others said to be even better to follow every month, would cause enthusiastic comment in all territories.

Bookings are pouring in all offices, and exhibitors are said to be hurrying to get first run at the advanced price.

Anticipating a large demand for advertising matter on these pictures, the Pathe Poster Department has made special efforts in this regard. Special one, three and six-sheets will be issued for each release, and in addition there will be a stock one-sheet, announcing "Lonesome Luke."

"Lonesome Luke in Tincan Alley," "Lonesome Luke's Honeymoon," "Lonesome Luke's Plumbing Mishaps" and "Stop! Luke! Listen!" are the titles of the other two-reel Luke comedies which will follow the first release, March 18, of "Lonesome Luke's Lively Life."

Chicago Takes to Linder Film; Loew to Exploit It

Coincidental with reports from Chicago of record-breaking business on the first Essanay-Max Linder comedy, "Max Comes Across," announcement was made that the Loew Circuit, New York, is preparing to launch an extensive advertising campaign on the picture, having booked it for more than sixty days.

In Chicago four of the largest daily newspapers were used as advertising mediums, with the result that the theatres showing the comedy were packed every day. It is reported by Manager Jenner, of the Chicago K-E-S-E branch, that but few local theatres will not have shown the subject within the next twelve months.

"Easy Street" Brings Rosy Reports

Exhibitors are booking Charlie Chaplin in "Easy Street" for week runs now, according to the Mutual Film Company. Those who took the comedy for less than two days are said to be regretting it now. The management of the Lyric theatre, Springfield, Ill., is among those having expressed regrets. "Never in the history of the theatre have we played to such houses," is remarked in a letter from there.

Harry Miller, of the Rose theatre, Chicago, reported that "Easy Street" broke all records at his house. M. J. Weil, manager of the Lake Shore theatre, Chicago; the management of the Phœnix theatre, La Porte, Ind., and others have attested to the popularity of the Chaplin film.

BLUEBIRDS HAVE ARRIVED

BLUEBIRD

Photoplays (Inc.)

We have told millions of people of the really delightful entertainment in every BLUEBIRD play. We have told them that BLUEBIRDS champion "The Play" first, last and all the time, and that "IF IT'S A BLUEBIRD IT'S GOT TO BE GOOD." Hundreds of Exhibitors are reaping the growing rewards of the exhibition of BLUEBIRDS. Are you? BLUEBIRD photo plays are today the first choice of the Nation. BLUEBIRDS HAVE ARRIVED and are coming faster and faster. If you can see the handwriting on the wall, you'll negotiate immediately for BLUEBIRDS in your territory. Book releases shown here thru your nearest BLUEBIRD Exchange or BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York City.

CURRENT RELEASE

RUPERT JULIAN

in

"THE GIFT GIRL"

with

LOUISE LOVELY & EMORY JOHNSTON

A Drama of Parisian Life

Directed by
Rupert Julian

"HELL MORGAN'S GIRL"

Purchased Outright by BLUEBIRD Photoplays (Inc.)

"Hell Morgan's Girl" was intended for a State Rights picture. It was advertised as such and much territory was sold. Then the BLUEBIRD executives saw it and purchased it outright. All State Rights money was returned and further negotiations were called off.

That is how "Hell Morgan's Girl" stands in the estimation of BLUEBIRD. It is the sort of a picture that will pack your house for more than a single day's run. If you want to get in on the real money this picture is making write today for booking.

"EAGLE'S WINGS"

A BLUEBIRD Extraordinary

The greatest patriotic picture on the market. The picture that will enable you to take advantage of the wave of patriotism that is sweeping over the country. The picture that is as far ahead of the flag-waving, sham battle "feature" you have been accustomed to that there is no comparison. "Eagle's Wings" is one of the sensations of the year. We cannot do it justice in this space. Write for descriptive booklet. This is a rare opportunity.

BLUEBIRD PHOTOPLAYS inc.
Present
VIOLET MERSEREAU
in
"THE BOYGIRL"

The Romantic Life
Story of a Tomboy
By JOHN C. BROWNELL

DIRECTED
by
EDWIN
STEVENS

Read these Pages Every Week for Your Own Benefit and Profit

Universal

VOL. 1 UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

"The Voice on the Wire"

Thrilling Universal Serial of Mystery Now Ready for Release

BEN WILSON

THERE is something new under the sun. It is an idea and a story for a serial photoplay that is so different, so unique, and so original that it is going to take the country by storm. The action of the Universal's latest and greatest super-serial, "The Voice on the Wire," centers about a series of mysterious crimes—each preceded by a warning to the intended victim. The warning comes through the medium of a mysterious "voice on the wire." To John Shirley, criminal investigator, comes the task of solving the double mystery—that of the motive and perpetrator of the crimes and also the identity of the weird, uncanny "voice" of the ghostly warnings. Based on the popular novel of the same name by Eustace Hale Ball, "The Voice on the Wire" will immediately jump into popular favor. Ben Wilson, the well known Universal star, plays the part of John Shirley, and gives the most notable portrayal of his vigorous career. He is supported by beautiful Neva Gerber, the charming Universal Feature star, and a big company. The direction is notable and is in the hands of Stuart Paton, who directed that stupendous production, Jules Verne's "20,000 Leagues Under the Sea." Advance bookings are pouring in at all of the Universal's 73 Exchanges, and with the release date at hand these are sure to be greatly increased.

"The Perils of the Secret Service"

Each Episode Complete in Itself in the Universal's New Eight Part Dramatic Series

KINGSLEY BENEDICT

A MOST unusual series is presented in the filming of the celebrated "Yorke Norroy" stories by the famous novelist, George Bronson Howard. Having been read by millions of fans this filmization will be eagerly received—a ready appreciation will be extended. The series is called "The Perils of the Secret Service," and consists of eight two-reel dramas, each bearing a different title and each constituting a complete story in itself That handsome and energetic Universal feature star, Kingsley Benedict, plays the lead throughout, but is supported by a different woman star in each of the eight parts. The entire series, directed by the author, Mr. Howard, in person, is marked by strong situations, and convincing realism. To the Exhibitor who does not care to run serials this remarkable series affords an opportunity for eight weeks of continuous business—an opportunity already grasped by hundreds of shrewd managers. Bookings or reservations may be made through any Universal Exchange, or through the home office.

UNIVERSAL COMEDIES

Nestor L-KO and Joker Companies Setting a World Pace

HIGHEST IN PUBLIC FAVOR

THERE are real reasons for the rapid rise in public esteem accorded, via the box office, to Universal Comedies. They are funny without being vulgar; they can and do present slap-stick stuff (so-called), that is new and refreshing—never silly, never anything that could offend—just clean, wholesome fun of the unexpected kind that brings the spontaneous and hearty laughter from audiences everywhere. These are the reasons why Nestors, L-KO'S and Jokers, taken from the regular Universal Program, are selected by such great houses as the Strand and the Rialto, the biggest moving picture houses on Broadway, New York. These theatres, located in the theatre section of Greater New York, cater to the most blase and critical audiences in the world. You can get Universal Comedies on the regular Universal Program or you can book them separately through any Universal Exchange.

From the Joker Comedy "Mule Mates"

For further details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK No. 1

The Universal Program

Gives Exhibitors Complete Program of 29 Reels a Week or—Their Choice of the Greatest Specialties Ever Filmed

TWO LISTS BELOW COMPRISE COMPLETE "U" PROGRAM

SPECIALS ON THE UNIVERSAL PROGRAM

include such features as seem best adapted to the theatres which show an open program. Whether you are running short subjects, or a feature house, you will find that from the list given below you can make selections that will strengthen your performance—in many instances put over what, without that Universal selection would be a weak show. Released at a slight advance to cover the cost of individual bookings.

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 26th, 1917

RED FEATHER—"THE FIGHTING GRINGO" (Five Reels)—Harry Carey and Claire De Bray.
NESTOR—"SHOT IN THE WEST" (Comedy)—Eddie Lyons, Edith Roberts and Lee Moran.
GOLD SEAL—"A STARTLING CLIMAX" (Three-Reel Drama)—Val Paul, Gertrude Aster, Fred Church.
L-KO—"DIPPY DAN'S DOINGS" (Two-Reel Comedy)—Dan Russell.
POWERS—"THE GRAND CANYON OF ARIZONA" (One-Reel Scenic—Educational).
IMP—"THE PERILS OF THE SECRET SERVICE"—No. 4, "THE CRIMSON BLADE" (Two Reels)—Kingsley Benedict.
UNIVERSAL SCREEN MAGAZINE—Issue No. 13.
BISON—"STEEL HEARTS" (Two-Reel Railroad Drama)—Marie Walcamp and Lee Hill.
JOKER—"WHAT THE ——?" (One-Reel Comedy)—Gale Henry and Wm. Franey.
POWERS—"INBAD, THE SAILOR" (Comedy Cartoon, and Educational—Split Reel).

REGULAR RELEASES on the UNIVERSAL PROGRAM

are those sterling subjects which are constantly making the short subject program the most popular with Exhibitors because most popular with the fans. Here you have real human stories, dramatically presented. 'Stars of real magnitude; lavish sets, and the finest supporting casts in the world. These too, may be booked separately, through any Universal Exchange.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 26th, 1917

VICTOR—"NEVER TOO OLD TO WOO" (One-Reel Comedy)—Marjorie Ellison and Jack Nelson.
LAEMMLE—"IS MONEY ALL?" (Onc-Reel Drama)—Irene Hunt.
UNIVERSAL ANIMATED WEEKLY—No. 65.
IMP—"DAVID'S IDOL DREAM" (Two-Reel Drama)—Jay Belasco and Madge Kirby.
BIG U—"THE MASK OF LOVE" (One-Reel Drama)—Pauline Bush and Lon Chaney.
VICTOR—"PRODIGAL PAPA" (One-Reel Comedy)—Jane Gail.
REX—"SNOW WHITE" (Three-Reel Drama)—Elsie Alberts.

The two lists above comprise the complete Universal Program of 29 reels—the regular weekly program that has led thousands of Exhibitors to undreamed-of success. For full particulars, write your nearest Universal Exchange, or the Home Office.

FIRST ON THE SCREEN

Universal Animated Weekly Beats 'Em All—First in the Hearts of the Fans

JUST because the fans are discriminating; just because they know new news from old; just because they know that they are entitled to the best; just because thousands of Exhibitors have come to realize that the fans do know—the Universal Animated Weekly is the most successful of all the news weeklies now on the market. Week after week the Universal Animated Weekly is first on the screen with the world's most timely and interesting news events. With the mighty Universal organization behind them, Universal Animated Weekly cameramen enjoy unusual opportunities for getting real news pictures. U. A. W. cameramen to the number of hundreds are stationed in every part of the civilized globe. If you have a dull day in the week, book the U. A. W. for that day and watch business pick up. You can book through any Universal Exchange, or from the Universal Animated Weekly, 1600 Broadway.

Uncle Sam Prepares for War. Universal Animated Weekly

UNIVERSAL SCREEN MAGAZINE

The One Reel Feature That Became Popular Overnight

NOW RELEASED EVERY WEEK

Cooking Lesson from U. Screen Magazine

POPULAR demand has compelled the production and release of this great one-reel feature every week. An instantaneous hit—immediately after the first showing, the Universal Exchanges were besieged with letters of suggestion and of demand, not only from Exhibitors, but from patrons as well—"We want the Universal Screen Magazine every week." Covering every variety of subject—something to please every man, woman and child — the Universal Screen Magazine is the greatest one-reel crowd-getter obtainable anywhere today. Get full particulars from your nearest Universal Exchange, or from the Universal Screen Magazine, 1600 Broadway, New York.

If you are not on the mailing list of the Moving Picture Weekly—GET ON!

How can an advertiser continue advertising? By giving YOU value.

IN THE STATE RIGHTS FIELD

"State Rights Pictures Must Be Different"

Benjamin Friedman, of Friedman Enterprises, Inc., Says Film for Open Market must Have Elements Differentiating It from Program Pictures

ACCORDING to film men who have had success with films in the open market, a picture intended for state rights sale must contain some feature or element to differentiate it from the program five reeler. "Joan the Woman," "Twenty Thousand Leagues Under the Sea" and "A Daughter of the Gods" are cases in point.

Benjamin Friedman, president and general manager of Friedman Enterprises, believes that his film, "A Mormon Maid," contains this unique appeal.

"Mormonism," said Mr. Friedman to a MOTION PICTURE NEWS representative, "has the same relation to 'The Mormon Maid' as the color question has to 'The Birth of a Nation.' The question of Mormonism has stirred the men and women of America on many occasions. Recent activities of the Mormon church have caused the question to catch fire again.

"Agitation has been ripe for some time. The Mormons profess to have stopped the practice of polygamy. Miss Helen Murphy, secretary of the Anti-Mormon League and a militant crusader and lecturer, is stirring up the coals, organizing league branches to stamp out the Mormon growth and using her powers as a speaker to spread disfavor for Mormonism.

"The Anti-Mormon agitation is active in all states. It has always been alive in the West, and the recent Mormon attempts to establish churches in Boston, Brooklyn and Chicago have wakened interest in the East."

Mr. Friedman has had unusual success in the picture field. Starting three years ago as an exhibitor in St. Paul, he became a state rights buyer. Recently he formed Friedman Enterprises, Inc., securing "A Mormon Maid" and capitalizing his venture at $250,000.

"The Curse of Eve" Will Be Ready April 1

Corona Cinema Company's Film to Be Sold on State Rights Plan—Enid Markey and Other Stars Take Part—Frank Beal Is Director

"THE Curse of Eve," the first release of the Corona Cinema Company, is now in production and will be ready for buyers on about the 1st of April.

"The Curse of Eve," according to its producers, may be expected to create a sensation. It contains two parts, one of which is supposed to be laid at the time of Adam and Eve in the Garden of Eden. The second part is a modern story, in which a moral issue is thrashed out. The first part contains nudes.

The author, Wycliffe A. Hill, has taken for the foundation of his story the 16th verse of the 3rd chapter of Genesis, wherein the curse is placed upon the first woman for her disobedience in the Garden of Eden. The prologue shows the creation of the world with all of its spectacular volcanic eruptions, earthquakes, landslides, upheavals, etc., as is popularly supposed to have happened during this period.

The creation effects are followed by the showing of the first man and woman as well as the Avenging Angel and the serpent in the Garden of Eden. The story as told in the film follows as closely as possible that outlined in the first three chapters of Genesis, up to the time that Adam and Eve are expelled from the Garden of Eden for their disobedience.

There is a unique connection between the prologue and the modern story; out of Eve is dissolved the girl Eva Stanley in the modern story; out of Adam, John Gilbert, the hero; out of the serpent, Leo Spencer, the villain; and the Avenging Angel is reincarnated in the minister, who plays a strong part. With the exception of the Avenging Angel a different cast is used in the modern story.

Enid Markey, Edward Coxen, Clarissa Selwynne, Jack Standing, Grace Thompson, Elsie Greeson, Wm. Quinn and Arthur Allardt are the principals in the modern story. Frank Beal, whose work is well known to the trade, is directing the production.

Enid Markey in "Curse of Eve" (Corona)

Territory Being Snapped Up on "The Deemster"

"The Deemster" bids fair to prove one of the best and quickest action state rights propositions. Dr. Shallenberger, president of the Arrow Film Corporation, the producer, states that he is very much gratified over the interest shown in the picture. Important territory has been taken, which will be shortly announced. New York state has been purchased by Lewis J. Selznick.

Dr. Shallenberger's plan to help exhibitors in the local exploitation of the picture by placing his publicity department at their command for co-operative work is attracting not a little attention among territorial magnates and exhibitors.

On the evening of Washington's Birthday "The Deemster" was presented at Sing Sing Prison in Ossining. Over 1,700 convicts witnessed the run, made under the direction of E. J. O'Donnell, business manager of Arrow.

Eight Months Were Spent in Making "The Whip"

According to the records of the Paragon studio, more than eight months were consumed in the actual taking of the picture. Special sets were built that used the entire floor space of the Paragon. Many sets were so large that the balconies at the studio had to be used to make room for the various camera men who were to shoot at the sets. For the mob scenes, thousands of extras were called in.

Special permission had to be secured from various authorities, as, for example, the rights to take the big wreck scenes on one of the branches of the Pennsylvania Railroad.

Due to the influence of Mr. Brady, permission was secured from the president of the Saratoga Race Track to have the big race scenes taken during the famous race meet held last summer.

Lesser Buys Undersea Picture for Western States

In the face of spirited competition, Sol Lesser, president of the All Star Features Distributors, Inc., closed with Universal for "Twenty Thousand Leagues Under the Sea." Eight independent buyers, it is said, were in active competition to secure the film. Mr. Lesser is reported to have paid one of the highest prices ever paid for the territorial rights to California, Arizona and Nevada on a picture. Mr. Lesser has rights for his territory to "Civilization," "The Garden of Allah," "War Brides," The Clara K. Young Productions and all Selznick releases.

Mr. Lesser is probably the best known state rights' buyer in the California territory.

Scenes Taken from the Big Ten Reel Frohman Amusement Production, "God's Man," Taken from George Bronson-Howard's Novel and Featuring H. B. Warner

Catholic Pictures for State Rights Distribution

Norman W. McLeod, president of the Unique Film Corporation, 1042 Broadway, is authority for the announcement that his concern is starting productions of a series to be called the "Catholic Truth Films" immediately upon the arrival of Signor J. Camiller, the chief director, who has just sailed for this country.

The first production will be called "A Dream of Empire," based on happenings between the Emperor Napoleon and Pope Pius VII.

The second production will be an eight-reeler, to be called "Christianity." The author is the Right Reverend Monsignor Francis C. Kelley, D.D., LL.D., president of the Catholic Church Extension Society of the United States of America, and editor of "Extension Magazine," which has half a million Catholic readers.

The distribution of the films will be in connection with Catholic Churches in each diocese, and the larger territories will be handled directly by the corporation as will some of the foreign countries. When states rights are sold, the various church arrangements entered into for exhibition will be turned over as part of the rights buyer's contract.

All subsequent films, during production, will in addition to the prelate authors' assistance, be directly supervised by an officially appointed censor, under the control of the Archdiocese of New York. Approval of the plan for the Catholic Truth Films, and official censoring arrangements, were made with His Lordship, Bishop Hayes, auxiliary to His Eminence John, Cardinal Farley, and the Very Reverend Monsignor Dunn, Chancellor of the Archdiocese of New York and head of the Society for the Propagation of Faith, through the good offices of Monsignor Kelley of the Chicago Archdiocese.

"Ramona" on Fox Circuit

Wm. H. Clune's production, "Ramona," cut down to 8,000 feet, is now being shown on the Wm. Fox circuit. E. F. Lampman, seventh floor, 126-128 West Forty-sixth street, New York, is representing Clune Film Producing Company of Los Angeles here.

Selznick Buys "20,000 Leagues" for New York

Universal Production Bought Outright by Lewis J. Selznick—Sol. Berman, Exchange Manager, Engages Special Staff

THE New York state rights to the Universal production, "20,000 Leagues Under the Sea," were bought outright last week by Lewis J. Selznick. The disposal of this film was immediately placed in the hands of the Selznick New York Exchange, in the Godfrey Building, 729 Seventh Avenue.

Sol J. Berman, manager of the exchange, at once engaged a special sales staff to handle the production in Greater New York and up-state. Houses desiring to play the picture for one week or longer will be dealt with first.

"20,000 Leagues Under the Sea" has just closed a nine weeks' engagement at the Broadway theatre, New York, where, at prices of 25 cents to $1, it played to $75,000 gross. In an eight weeks' run in Chicago the gross was $51,000, at lower prices than at the Broadway, while in three weeks in Detroit the picture drew in an even $20,000. These figures have been attested.

In speaking of the deal for "Twenty Thousand Leagues," Mr. Selznick said:

"I bought the New York rights to this production because I became convinced, during the run at the Broadway, that it was a gold mine for the exhibitor. Any picture that can clean up, week after week, on Broadway, at advanced prices, will make big money for any exhibitor anywhere, and it is only by making money for the exhibitor that I can make money for myself, which fact has been thoroughly amplified heretofore.

"The great thing about '20,000 Leagues' is its timeliness. There is nothing in modern times that has seized the public imagination so powerfully as the submarine. And anything relating to the operations of a submarine above or below the sea is of red-hot interest to the people. The immediate war situation has intensified this interest and in the event of actual war with Germany there would be an even greater demand to see the wonders unfolded in '20,000 Leagues Under the Sea.'"

"The Unwritten Law" Popular in Middle West

"The Unwritten Law" continues to be a good drawing card in Iowa, says Manager La Marquand, of the Fontelle Feature Film Company, state rights dealers who is handling it. "The publicity sheet idea, where a big sheet with illustrations for advertisements, readers, stories, and other advertising schemes, proved very successful with this picture," he said. "Upon booking the picture, we would give one of these big sheets to the exhibitor, and he would utilize the various plans for advertising."

"Masque of Life" Sold in Southern States

Rights to the Signet Film, "The Masque of Life," have been sold to Marcus Notes, owner of the Imperial Film Exchange, Washington, D. C., for Alabama, Georgia, Tennessee, Florida, Mississippi, North and South Carolina and Louisiana. The price paid by Mr. Notes is said to have been $12,500.

Negro Comedies a Film Innovation

The Ebony Film Corporation, of Chicago, claims credit for a distinct novelty on film comedies. This innovation is the using of genuine negroes in the casts of the pictures. The Ebony Corporation contends that colored people are naturally possessed of more innate humor and sense of pantomime than any other race. These qualities are essential in screen comedies, and since the colored race is pre-eminent in them, officials of the Ebony concern think that their productions will make a hit with any type of audience, seeing that minstrel shows always command a following.

Several Ebony one-reel comedies have already been produced, and others are now being filmed. Officials of the Ebony Film Corporation are: John A. Eck, president; Louis A. Boening, vice-president; J. W. Swatek, vice-president; Edward P. Flint, treasurer; Charles E. Carpenter, secretary; George English and George Philip are attorneys for the firm.

Lewis' Aversion To Stars Is Not Personal

Director of "The Barrier" Explains That His Dislike for High Salaried Players Is Based on Principle, Not Personality

EDGAR LEWIS, the capable young man who guided "The Barrier" over its high dramatic hurdles, wants it to be understood that his abhorrence of high salaried stars is not because he dislikes them.

Not at all.

He simply believes that the star principle is wrong. In an interview he gave out to a reporter from the NEWS just before he caught a train for the turpentine country, where he and his cast are now at work on another piece, he recounted at some length his pleasant associations with many well-known stars.

"There seems to be a general idea that I am antagonistic to the 'star' system as far as pictures are concerned," said Lewis: "Right here I want to say that some of the most pleasant recollections of my picture experience are of such celebrities as Will Farnum, Orrin Johnson and Nance O'Neil. Mr. Farnum, with whom I made six or seven pictures, is the essence of everything that is decent and wholesome and big—not only personally, but artistically. Orrin Johnson has one of the kindliest natures I have ever come in contact with, and is not only a gentleman to his finger tips, but is absolutely indefatigable, and as unaffected and unspoiled as a child. This despite the fact that he has been starred and featured for years by the biggest theatrical producers in the world." As to Nance O'Neil, an actress whom many have called Bernhardt's successor, a sister could not be more gentle and patient with the less successful actress, who, perhaps has not the great talent that Miss O'Neil possesses, but nevertheless is working like a Trojan to obtain recognition; no amateur could be more anxious to please her oftime irritable and irritating director; no frightened extra is more ready or prompt in the morning or more willing to remain until the wee small hours of the following morning if necessary.

"These three are among the very foremost stage and screen stars of the world. It has been my good fortune to work with them, and the results which we jointly have been able to attain have been no greater than the great good fellowship and splendid camaraderie which, at all times, existed between us. So, you see, it is no personal reason, or that they are not all the world implies, that causes me to believe that better pictures must necessarily be the elimination of the 'star' system.

"The reason why I am making pictures without starring anyone is, I think, a very simple and common-sense one. In my humble opinion no story is benefited by building it up to fit the requirements, demands, personal pecularities, or defects of any single person, while the other parts, which are not played by 'stars' must be changed, altered or deteriorated in order that the one person may have all the glory which, to say the least is detrimental to the industry."

State Rights Field Expanded Remarkably, Says Friedman

Benjamin Friedman, producer of "A Mormon Maid," makes some interesting comparisons of conditions in the state rights field as they exist now and as they existed some months ago.

The expansion amounts to a growth of five times what it was in 1915, says Mr. Friedman.

The Southern territory he has found is at present ripe for the state rights exploits. The Mormon picture from this section, including Georgia, Florida, Alabama, Mississippi, North Carolina, South Carolina, Louisiana, and Tennessee, elicited a surprising number of interested inquiries.

In Colorado, Utah, Arizona, and Wyoming buyers have responded in proportions equal to that of the South, according to the Hiller and Wilk files.

The increase of speculators in New York state alone amounts to one thousand per cent., as against the number of independent buyers who were active two years ago. This increase in the New York section is attributed to the war money and war interest now current.

The Northwest section, including Minnesota, North and South Dakota, and Wisconsin show an increase of three hundred per cent., against the number of buyers active in 1915.

Delaware, Maryland, Virginia, and the District of Columbia alone seem to show no increase in bidders. But all the others besides those named, help toward the approximate estimate of a five hundred per cent. increase throughout the whole United States.

"Ignorance" Sold in Indiana

The Interstate Historical Picture Corporation has secured "Ignorance" for the state of Indiana. Arrangements were made through Herman J. Garfield, who is personal representative for the Private Feature Film Company.

The Interstate Historical Picture Corporation is now arranging for bookings on this production and will open "Ignorance" for a first-run showing at English's theatre, Indianapolis, this spring.

Contracts have been received from Mr. Harry Rosenberg, western representative for The Private Feature Film Company, who has disposed of the Minnesota, North and South Dakota rights on "Ignorance" to W. A. Steffes, Minneapolis, Minn.

"Black Stork" Helps Eugenic Legislation in Illinois

As a result of the campaign conducted by Dr. Harry J. Haiselden, star in the eugenic photoplay "The Black Stork," the judiciary committee of the Illinois Senate has reported favorably the most drastic eugenic marriage measure ever proposed in this country.

The bill, as reported, absolutely forbids the marriage of persons with tuberculosis, persons subject to epilepsy and of persons "suffering from any communicable disease."

Dr. Haiselden appeared before the legislative committee and recited his experiences in assisting in bringing into the world deformed babies that would be a menace to the community in after years. He was questioned by members of the committee regarding the ethics involved when he agreed to appear as the star in a photoplay made for the purpose of spreading the propaganda he was advocating.

Mark M. Leichter, President, Affiliated Film Companies, Inc.

Spokane Exchange Handling State Rights Films Planned

C. E. Stilwell, of the Stilwell Theatres Company, operating the Class A, Casino, Rex and other Spokane picture houses, has announced plans for establishing a new exchange service for the northwest, to have its headquarters in Spokane.

Some lines of regular program not now handled in this territory will be assumed, and state rights pictures will be distributed. One of the new services to be taken up is the Unicorn, releasing reissues of former Biograph successes.

Washington, Oregon and Idaho rights for several big independent productions will also be bought, Mr. Stilwell announces. Salesmen handling the films will travel out of the Spokane office.

"The Witching Hour" Goes Well in Iowa

"The Witching Hour" is going good in the territory of Omaha, Neb., where it is handled by the Fontenelle Feature Film Company, state rights buyers. It began in Iowa at the Majestic in Des Moines on February 25, where Manager Franel, of the theatre, booked it for one week. It was next shown at the Plaza in Sioux City, Ia., and at the Plaza in Waterloo, Ia. Following that, it is well booked throughout the state. In Nebraska the first showing will be at the Muse theatre in Omaha on March 2. Some special novelty advertising accompanies the picture.

LIVE NEWS FROM THE PRODUCERS

"Call of Her People" Is First Metro Special

Ethel Barrymore has returned from her vacation at Palm Beach, where she went following the completion of her work in "The Call of Her People," a seven-act screen version of Edward Sheldon's play, "Egypt." This production is to be the first of great size to be put out by the Metro Company during the year as special releases.

Miss Barrymore's role in "The Call of Her People," it is believed, will be one of the greatest of her career. Egypt, the gypsy heroine, is the title of Miss Barrymore's characterization here. After the interiors of the production had been made in New York, Miss Barrymore and her entire company went to Florida, where the exteriors were made. The gypsy caravan and camp were produced under Southern environment, with all the gypsy ceremonies and traditions transferred to the screen, most realistically.

William B. Davidson has the part of Nicholas Van Kleet in the production. William Mandeville, who plays Gordon Lindsay, has been seen in several Metro productions. Frank Montgomery is the gypsy chief in "The Call of Her People." Helen Arnold as Mary Van Kleet, Mrs. Allan Walker as the gypsy crone, and Hugh Joffrey as the sheriff are among the players in support of Miss Barrymore.

Geo. Cohan Finishes Work on "Broadway Jones"

With the staging of several exteriors in and about Times Square last week, George M. Cohan finished his activities in connection with the initial Cohan photoplay to be released by the Artcraft Pictures Corporation. The work of cutting and assembling the film is now being supervised by Director Joe Kaufman, and it is expected that the entire production will be complete and ready for exhibition in a week, although it will not be released until March 25, following Mary Pickford in "A Poor Little Rich Girl," which will be publicly shown commencing March 5.

Contest to Discover Twelve Stars Inaugurated

Picture-Play Magazine, in conjunction with the Frank Powell Producing Corporation, has inaugurated a contest whereby twelve people who have never appeared in pictures, will be given an opportunity to become stars. The competition is open to both sexes.

Already thousands of letters and photographs have been received by the magazine, which is published by Street and Smith. The contest closes at noon, May 20, 1917. Mr. Powell will decide the winners, and each will be cast for a real part in a feature play.

K. E. S. E. Announce Weekly Feature Releases

Twelve Additional Super-Features to Be Made Each Year—Regular Service Prices Will Prevail, Says George Kleine

THE releasing of twelve additional features each year, beginning April 2, is the latest announcement that comes from the K-E-S-E service. From that date, henceforth there will be a feature release every week. Heretofore the releases numbered forty a year, with an occasional super-feature. This organization announces that contracts on the new basis will be sought immediately. The increase was in large part due to requests from exhibitors now using the service.

George Kleine, in discussing this departure of his organization, dwelt particularly on the object of the production of these twelve extra features. "Our aim," said Mr. Kleine, "is to offer to the exhibitor a service that will strive to assure him of being able to present money-earning pictures every day in the year without a break. Under this new plan an exhibitor may sign for a year's production, and it is our hope that his worry, at least so far as booking features is concerned, will be at an end for that time.

"We have decided to put twelve super-features at the disposal of the exhibitors at the regular service prices. There will be nothing under five reels, but if to properly produce a picture there is found a necessity to increase the footage, this additional expense will be borne by our manufacturers. We aim to make quality and consistency the dominant factors in K-E-S-E service."

Seven Weeks Los Angeles Run of Clune Spectacle

Owing to engagements made early last fall the Clune Film Producing Company run of "The Eyes of the World," was closed at the Auditorium theatre, Los Angeles, Saturday, February 17, after a very successful run of seven weeks. The premier of the picture was given on New Years day and the business during the entire engagement was very satisfactory. The first week's business was reported to be the greatest in the history of the three thousand-seat house since it became the home of photoplay premiers of Los Angeles.

A week of grand opera is booked at the theatre and following this the Fox spectacle, "The Daughter of the Gods," will begin an indefinite run.

Lillian Walker (Vitagraph)

Kitty Gordon's First Brady Film

"Forget-Me-Not," the first of the World Brady-made series starring Kitty Gordon, enjoyed a remarkable career as a speaking drama. It was first acted in America with Genevieve Ward in the role assigned to Miss Gordon for the screen version. Subsequently Rose Coghlan personated Stephanie in this drama.

The part provided for Miss Gordon in the motion picture adaptation is said to be one that will work for the exploitation of her ability.

Second Edition of "Vampires" Newspaper Ordered

The popularity of "The Vampires," despite the fact that it has been for a number of weeks on the screen, has exhausted the edition of 1,000,000 copies of the tabloid newspaper which exhibitors have been using in place of the customary herald. This tabloid has a space for the exhibitor's imprint, and is devoted to introductions to the various chapters of the photo-novel.

A second edition is now off the press and Mutual branches are being rapidly supplied. Many exhibitors have re-ordered, finding that the newspapers were valuable in creating interest even after the first few chapters have been shown.

Three Prominent Players Added to Fox Forces

William Fox continues to add prominent photoplayers to his management. His acquisitions during the week include Jimmy Cruze, star of the big serial "The Million Dollar Mystery"; Bertram Grassby, a well-known figure in stock and on the legitimate stage before he entered filmdom, and Beatrice Burnham, who has just come from Yorke-Metro.

All will work in the West Coast studios at Hollywood in the new Gladys Brockwell picture now in course of preparation.

A Group of Pathe Stars. Left to Right: Little Mary Sunshine, Pearl White, Florence La Badie and Mollie King

"Box Office Stars" Only New Pathe Program Rule

Vice-President Berst Announces That Several Important Additions Will Be Made to Star List—New Serial Ready

ONLY those who have been established as "box-office stars" will be featured in the future on Pathe's Gold Rooster and Serial programs. In line with this policy J. A. Berst, vice-president and general manager, has confirmed the announcement that several important additions will be made to the permanent list of stars soon.

The stars appearing at present on the Pathe programs are: Pearl White, Molly King, Gladys Hulette, Florence LaBadie, Baby Marie Osborne, Frederick Warde, Harold Lloyd and Creighton Hale, the latest addition. Pearl White has obtained the greater portion of her access to the public through six serials in which she appeared. She has just renewed her contract with Pathe for a long term and started work on a new serial.

Mollie King, one of the younger stars, will go before the motion picture millions in the new serial, "The Mystery of the Double Cross," the first episode of which is booked for release March 18. Creighton Hale will be featured with her.

Gladys Hulette has had a quick rise to stardom in pictures. She was practically unknown to motion picture audiences when Pathe released "The Shine Girl." Her success was immediate, and there is an eager demand on the part of both the exhibitors and public for all of the Thanhouser pictures in which she appears.

Florence LaBadie's career as a star dates back to "The Million-Dollar Mystery" serial. The number of her admirers has constantly increased, and today she is at the height of her popularity. There has also been steady improvement in her work and the critics have pronounced her one of the most finished actresses on the screen.

To Baby Marie Osborne rightfully belongs the title of the youngest leading lady in the pictures. She is considered one of the best, if not the best, child actresses that has ever appeared in pictures.

"Joan" in Sixth Week on the West Coast

The Cecil B. deMille Geraldine Farrar production, "Joan the Woman," is proving far more popular with Los Angeles theatre goers than the makers expected. The West Coast premier was given at the Majestic theatre, Los Angeles, January 13, and the theatre engaged at that time for four weeks. The run is now in its sixth week, and attendance has been so good throughout the engagement that it is expected the picture will continue at this house for two or four weeks more, and possibly longer.

Myers-Theby Produce in South

Harry C. Myers and Rosemary Theby, former Vitagraph and Vim stars, have returned to Jacksonville from New York City, and have taken charge of the old Vim studio, where they will produce their pictures in the future. Mr. Myers will direct and star in the productions supported by Miss Theby. Herman O'Brock is chief cinematographer for the company.

Brady Re-engages Montagu Love

Montagu Love has been re-engaged by William A. Brady and will be featured by the World Film Corporation for another year.

Love has played in an unusual variety of roles since coming to the World forces a few months ago. In "Bought and Paid For," cast as the multimillionaire Stafford became a factor as World-Brady leading man. In the current release, "The Dancer's Peril," with Alice Brady as its star, Mr. Love is also appearing in an important role.

Interest Strong in Late "Girl Reporters" Episode

In "The Meeting," the eleventh episode of the Mutual-Niagara series, "The Perils of Our Girl Reporters," Zena Keefe, as a newspaper woman, portrays a type quite familiar to the business world. It is that of a woman who finds her marriage a failure and attempts to support herself and regain her self-respect and happiness.

Empire-Mutual Acquires Glendale Studios

The Empire All Star Corporation, recently organized by President John R. Freuler of the Mutual Film Corporation and Alf Hayman, representative of the Charles Frohman Company interests, to produce the stage successes of Charles Frohman, with, in so far as possible, the original casts, for release through the Mutual, has acquired studios at Glendale, Long Island, and has installed a technical staff of men of wide experience both in the theatre and in the motion picture field.

Frank Beresford has been engaged as studio manager and technical director. Arthur Englander has been appointed scenic artist, Frank Peck chief carpenter, and Harry Redmond chief electrician.

Floor space will accommodate twelve companies at one time. Every technical device for efficient and speedy production has been installed.

"Jimmy Dale" Leads Experienced

The leads in the "Jimmy Dale, Alias the Grey Seal" series to be released by the Mutual Company beginning March 23, are taken by E. K. Lincoln, Edna Hunter, Paul Panzer and Doris Mitchell. All of these have had a thorough speaking stage experience, augmenting their wide motion picture work.

E. K. Lincoln began his stage work in stock and later was cast for important parts in productions. His screen career included work for Lubin, Vitagraph, World and Monmouth. Edna Hunter started her theatrical life in musical comedy. She was with Fox, Red Feather and Vitagraph before coming to Monmouth. Paul Panzer also made his start in musical comedy. Doris Mitchell has been on the stage since she was nine years old. Her first screen appearance was made in the "Jimmy Dale" series.

Next Victor Moore Picture

Victor Moore, Klever Pictures star, is at work on his latest picture entitled "Some Professor," written by Edward McWade. D. L. Don, former Lubin star and Harry Foy, well-known vaudeville actor, are supporting Mr. Moore.

Millions Reached in Pathe Ad Campaign on Serial

It is estimated by Pathe that the comprehensive advertising campaign in connection with "Mystery of the Double Cross," the feature serial of love, thrills and perils, will reach thirty-two millions of the American public. This campaign has been underway for the past month in all of the leading cities of the country.

The national advertising campaign which is being arranged by the International will include sixty of the leading newspapers of the country, including the Hearst dailies in New York, Boston, Chicago, Atlanta, San Francisco, Los Angeles. This campaign will be supplemented by special advertising in the way of pictures and feature stories in the Cosmopolitan, Harper's Bazar, Good Housekeeping and Hearst. On the Sunday before the release of the pictures, the Hearst newspaper magazines will carry a special feature page on "Mystery of the Double Cross."

The complete line of exhibitor's helps includes novelties, a series of advance slides, tack cards for the first four episodes, Pathe art-portrait of Mollie King, posters, heralds, banners, campaign books, a plate of theatre ads, the story in plate form, cuts of scenes and stars, lobby displays for each episode.

Actor, Author, Director—Work of Nigh in "Blue Streak"

William Nigh's first Fox production, "The Blue Streak," in which Director Nigh himself plays the picturesque title role, will be released for the week of March 19. Besides making this Western feature and co-starring with Violet Palmer, the new Fox find, Mr. Nigh wrote the story for it.

The company spent eight weeks in Chattanooga, Tenn., on locations for the drama, and is now in the Tennessee city once more, snapping the final scenes.

In support of Mr. Nigh and Miss Palmer there will be Ruth Thorp, Martin Faust, Ned Finley, Edward Roseman, Tom Cameron, Danny Sullivan, Ed. Kennedy, Bert Gudgeon and Marc Robbins.

McClure's Seventh Sin Seven Reel Production

Size Necessitates Change from Five-Part Length Which Has Obtained in Previous "Sins"—Seven Prominent Players Seen

A LENGTHENING of the last of the Seven Deadly Sins, "The Seventh Sin," from five to seven reels is announced by McClure Pictures. This is made necessary, the producers explain, because of the strength of the story, and the fact that so many stars are seen.

Ann Murdock, Holbrook Blinn, Nance O'Neil, Charlotte Walker, Shirley Mason, H. B. Warner and George Le Guere are presented in this photo-spectacle, which tells a complete story of a young girl's life, from girlhood to motherhood.

The story of "The Seventh Sin" is a mystery, and the secret will be kept until the first showing of the drama. McClure Pictures state only that it is the biggest of all Seven Deadly Sins, a production of drama and power.

The sin which is the theme of "The Seventh Sin" is the one described by Dante as the greatest of all sins, the one upon which all others feed. Through her six battles with the other sins Shirley Mason is strengthened for her victory over this greatest one of all.

McClure Pictures promised exhibitors that each of Seven Deadly Sins would be better than the one before, and feel it is carrying out this promise in "The Seventh Sin," presenting seven stars in seven reels.

Storm Effects Lay Power Up

Tyrone Power, one of the best known of the screens' dramatic actors, was reported last week as hovering on the verge of pneumonia at his home in Santa Monica, Cal., as the result of two days' work in storm scenes in the production of the Nevada Motion Picture Corporation's twelve-reel feature "The Planter." Two physicians were said to be in constant attendance.

The storm scenes were among the first to be taken after the recent return of the company from Guatemala. A downpour of rain was obtained by the building of a series of wide sluice boxes with special apparatus, and the company worked for two days in a continual deluge of water.

Clara Kimball Young Plays Contrasting Roles

"The Easiest Way," Clara Kimball Young's next photodrama for Selznick-Pictures is said to be a perfect companion play to the one just released, "The Price She Paid." The next Clara Kimball Young picture is an antithesis for the one just released.

The "way" in question in both pictures is the solution of the problems facing a woman obliged to make her own way in the world. In the David Graham Phillips' story, "The Price She Paid," turns her back on luxury and ease bought at the cost of honor. In "The Easiest Way" she she takes the easiest of the paths until the end of the story.

The contrasts continue very much the same throughout the unwinding of the threads of both the stories. The production of "The Easiest Way" is under the direction of Albert Capellani. The picture has been completed and will be ready for release in a few weeks.

Big Results Expected from "Girl from Rector's"

Screen popularity of "The Girl from Rector's," released by the Mutual Film Corporation on March 5, is apparently forecasted by the success of the production on the speaking stage.

The stage presentation ran for one hundred weeks in New York, and established records in Australia and New Zealand. Numerous road companies in the United States were out for several seasons. Paul M. Potter, the author, received in royalties for five years close to half a million dollars for this country and Canada alone.

Clara Kimball Young in the Selznick Picturization of Eugene Walter's Drama, "The Easiest Way"

Plan $100,000 Cast and Crew for "Transgressor"

Big Warren Company Moves from Brenon Studio to the South to Finish Feature Picture—Cost May Go to $200,000

THE Edward Warren Productions will move from the Herbert Brenon studios to the South early in March, to finish up the making of their new production to be known as "The Transgressor." This move will bring the production cost to more than $200,000 it is said. The Warren Productions boast of a $100,000 cast and working crew.

In the cast are such names as Sheldon Lewis, formerly featured with Pearl White in the "Perils of Pauline" and "Iron Claw" serials; Edward Warren, producer and director; Marie Shotwell, featured in several previous screen plays; Theodore Friebus, of the Fox Stock Company; Charlotte Ives, a Morosco star; Walter Hampden, now in "The Wanderer" cast; Harry Hadfield and Mary Moore, sister of Tom and Owen Moore. The camera men and the technical staff in charge of "The Transgressor" picture are all of wide experience in feature productions. The business management is under the supervision of H. Z. Levine, formerly of Triangle. George Fitch, the technical director, was formerly with Herbert Brenon and is responsible for the management of "The Daughter of the Gods"; "Neptune's Daughter"; "War Brides," and a dozen other features released chiefly by Fox and Selznick.

Upon the arrival of the company in the South there will be a number of spectacular and elaborate scenes taken. Mr. Warren stated that it was one of the most carefully selected casts he had ever assembled for a single picture.

"Law of Compensation" Norma Talmadge's Next

Norma Talmadge's next Selznick picture, "The Law of Compensation," which will be ready in a fortnight is a drama of American life and its social conditions. The story was written especially for Miss Talmadge by Wilson Mizner. The circumstances are said to be those that come before the public eye daily in the newspapers and from the divorce courts records.

In her new picture Miss Talmadge appears in the characterization of the wife of a business man, much her senior. She becomes infatuated with her husband's young business associate. The husband learns the truth and demands that she make a choice between them. Then there is a divorce and a fading of the new romance. She turns to her first husband when neglected and he reaches her side just before she dies. The first husband seeks out the other husband and kills him and is acquitted by the court.

Two Broadway Houses Show K.E.S.E. Pictures

The Kleine-Edison-Selig-Essanay Service enjoyed the distinction of furnishing the featured entertainment for two of the largest theatres on Broadway, week of February 19, when Max Linder in "Max Comes Across," the first American-made Linder comedy, disported at the Strand; and "Skinner's Dress Suit," with Bryant Washburn and Hazel Daly, was the attraction at the Rialto. The two productions were received with great enthusiasm.

Russian Story Next for Clara Kimball Young

The fifth Clara Kimball Young production for Selznick-Pictures will be a Russian story, adapted from the novel by a famous author, whose name is temporarily withheld. Some of Miss Young's greatest previous successes were Russian pictures, but Director Charles Giblyn hopes to make this forthcoming production eclipse all its predecessors.

Mary Pickford Back on Coast

Mary Pickford, the Artcraft star, has arrived in Los Angeles from her trip East. She was accompanied by her mother and sister Lottie. Arrangements are being made for the filming of her next vehicle, "Rebecca of Sunnybrook Farm."

Gladys Leslie to Be Starred in New Thanhouser

Gladys Leslie is shortly to be seen in the leading role of a new five-act feature by the Thanhouser Film Company. The name has not yet been announced. Miss Leslie did such excellent work in the "Vicar of Wakefield" release that it was decided by the Thanhouser company that she was worthy of leading roles

The new star's first appearance on any screen was with the Edison Studio. She left there to come to Thanhouser, where she has since appeared in a number of features. Further announcement will soon be made regarding her coming screen vehicle.

Gladys Leslie (Thanhouser)

Metro Companies Return from Southern Studio

The winter studios of Metro Pictures Corporation at Jacksonville, Fla., have been closed for the present season, and the companies under the management of Rolfe Photoplays, Inc., and Columbia Pictures Corporation are on their way to New York. B. A. Rolfe, president of Rolfe Photoplays, Inc., returned in advance of the various companies, having superintended their activities at Jacksonville for the last two months.

The Metro-Rolfe and Metro-Columbia companies have completed exteriors of six photoplays during their sojourn at the winter studios. These are "The Call of Her People" with Ethel Barrymore; "The Dutchess of Doubt," starring Emmy Wehlen; "Sowers and Reapers" with the same star; "God's Law and Man's," featuring Viola Dana; "Lady Barnacle," also with Miss Dana in the lead; and a "Magdalene of the Hills" with Mabel Taliaferro as star.

All companies will resume work at once in the Rolfe-Columbia studios, New York.

Ann Murdock in First Empire, "The Outcast"

"The Outcast" has been chosen as the first vehicle for Ann Murdock under her contract with the Empire All Star Corporation, the purpose of which is to produce Charles Frohman stage successes with Frohman casts into motion pictures for release through the Mutual Film Corporation.

Miss Murdock, who was the first Frohman star to have been signed by the Empire All Star Corporation and by President John R. Freuler of the Mutual, has already started work on this production at the recently acquired Empire-Mutual studios at Glendale, Long Island. Dell Henderson will direct.

Virile Story of Terhune's to Be Filmed by Selig

William N. Selig has secured the rights for the picturization of the stage play and novel by Albert Payson Terhune, "Caleb Conover." Production will be started immediately at the Selig studios, Los Angeles.

George Fawcett, who originated the title role and starred for a number of seasons in the stage version, will again be seen as the iron-willed Caleb, whose rise from a poor boy to the owner of a huge railroad system and the arbiter of the fortunes of so many of his fellow creatures, is graphically related in the story. The film drama, to be directed by Colin Campbell, will follow closely that of the play and of novel.

Others in the cast are: Tom Santschi, Fritzi Brunette, Eugenie Besserer and Harry Lonsdale.

Chaplin's Next, "The Cure"

A change in the title of Charlie Chaplin's next production from "The Health Resort" to "The Cure" is announced by Mutual. This is the tenth of the series Chaplin is producing for that corporation.

Margaret Landis on Left, Vola Vale on Right and a Scene from "The Inspirations of Harry Larrabee," in Center (General Film-Fortune Photoplays)

"The Dummy," with Jack Pickford, Ready March 15

The stage success, "The Dummy," has been adapted for the screen by the Famous Players, with Jack Pickford in the title-role, and is scheduled for release on March 15, by Paramount. The play marks the first appearance of Jack Pickford as a Famous Players-Paramount star in his own right, young Pickford having previously co-starred with Louise Huff in "Great Expectations" and "Seventeen."

Among those who appear in support of Jack Pickford in the production are Frank Losee, Helen Green, Edwin Stanley, Ruby Hoffman, and little Ethelmary Oakland.

South to West Move of Kalem

Confirmation of the deal reported several weeks ago, whereby the Black Diamond Company were to acquire Kalem's Jacksonville, Fla., studio, was given last week in the shape of an announcement that Kalem was preparing to move to Glendale, Cal., with Black Diamond going into the Southern studio.

B. A. Rolfe Played a Cornet to Success

With a Boyhood Ambition to Be a Laundry Owner and a Passion for Cornet Playing, Rolfe Became a Film Producer

WHEN the history of the motion picture industry is written some remarkable business careers will be unraveled. One of the most absorbing of these will be the contrast drawn between the business life of B. A. Rolfe as he intended to lead it and as he has led it.

B. A. Rolfe's boyhood ambition was to operate a steam laundry. His notion of a good time is to personally conduct a brass band on tour. How Mr. Rolfe came to change his mind about the laundry and to take up motion pictures instead is an interesting story.

Mr. Rolfe was born at Brasher Falls, St. Lawrence County, N. Y. He was always fond of music, and as a boy learned to play the cornet with proficiency. He joined a traveling circus and remained with it for three years. On his return home he was taken to Europe and billed as a boy prodigy. He played in all the large European cities.

After the European trip came a tour of the United States in his father's theatrical company, in which he played boy parts and did his specialty with the cornet. His parents then determined to make him rest for a while, fearing overstrain. He was allowed to select a business calling, and elected to establish a steam laundry in Lowell, N. Y. He soon had a number of laundry plants in northern New York, and remained in the business for three years.

During his spare time he formed a brass band in Lowell, equipped it himself and took it on tours through the northern part of the state. He was then reckoned a most successful young man.

But again the call of the stage brought him to New York, where he and Mrs. Rolfe organized a vaudeville act. His wife is an accomplished musician, and together they toured the country. Rolfe decided to become a producing manager. He at once brought out a vaudeville act known as "Ye Colonial Septette."

Then came other big acts, until some seasons Mr. Rolfe would have under his control as many as nine and ten acts.

About two years ago he was offered the management of the Strand theatre and accepted it, chiefly because, as he says: "I found I would have a symphony orchestra to play with, and music is my passion." It was then that he met Max Karger, superintendent of the Metro-Rolfe studios, who saw ahead the great future for motion pictures, and he approached Mr. Rolfe on the matter. The latter was quick to see the motion picture industry from this new viewpoint, and the Rolfe Photo Plays, Inc., was formed. As in the case of steam laundries, band leadership, cornet virtuoso and vaudeville, Mr. Rolfe vigorously applied himself to the making of pictures.

Wide Publicity Campaign on General's "Fortune Photoplays"

IN connection with the issuance of "The Inspirations of Harry Larrabee," the initial offering of the General Film Company's new Fortune Photoplays, a comprehensive advertising campaign through the medium of magazines will be inaugurated with an aggressive and widely conducted newspaper propaganda.

The General Film Company has secured the screen rights past, present and future to all of the stories published in Street & Smith's famous magazines. Each one of the Street & Smith publications will carry weekly or monthly, as the case may be, a page devoted to the Fortune Photoplays.

Each play of four reels. One production will be issued weekly.

The General Film Company feels that inasmuch as the Street & Smith output reaches every grade of society, readers of every age and condition of being, there could not be found a more powerful aid to show-men than the advertising arranged for in conjunction with the general campaign. Among the publications carrying this weekly page are Ainslee's, Smith's, The Popular, People's, Top Notch, Detective Stories and Picture Play Magazines. According to the publishers their output reaches more than 15,000,000 people a month, the actual circulation figures reaching above 3,000,000 copies, after all returns and others are discounted.

Following the first release, "The Inspirations of Harry Larrabee" by Howard Fielding, and which features such well-known screen names as Clifford Gray, Margaret Landis, Winifred Greenwood, Frank Brownlee, William Ehfe, Charles Blaisdell, Tom Morgan and others, will come "Mentioned in Confidence," "The Clean Gun," "The Best Man," "The Mainspring" and a long succession of other subjects.

The pictures are being made at the Balboa studios at Long Beach, Cal., and heading the staff of directors are Bertram Bracken, Edgar Jones, Harry Harvey and Henry King.

Selig at Work on Comedies

The Selig Polyscope Company has in the making a number of one-reel comedies to be released through the General Film Company. The companies producing them are at work at the Chicago studios.

Maxine Elliott and Henry Clive, Her Leading Man, in the First Elliott-Goldwyn Production

"Vicar" Scores at Rialto—Warm Greeting by Press

PRAISE from critics and audience was accorded the week's showing of "The Vicar of Wakefield" at the Rialto theatre, New York. The Thanhouser production with Frederick Warde was the principal attraction on the bill.

Managing Director S. L. Rothapfel of the Rialto, paid the feature this compliment:

"It proved a splendid investment, paying big dividends in pleased patrons as evidenced by the congratulatory letters I have received. It is a clean, beautiful production for which Pathe and Thanhouser deserve great credit."

The New York newspapers in reviewing the feature were a unit in commendatory phrases.

The New York Tribune said: "After lying for more than a century between the covers of a book, the characters in Oliver Goldsmith's 'The Vicar of Wakefield' came to life yesterday at the Rialto. It is no exaggeration to say that they came to life, for Ernest Warde, who directed the picture, seemed to have lifted them bodily from the story and put the breath of life into them."

The New York Herald says: "Interest in 'The Vicar of Wakefield' presented in motion pictures at the Rialto theatre, was amply rewarded, the Pathe-Thanhouser production proving to be an offering of sterling merit."

The New York Times said: "This film had the honor of being the first one to win the stamp of approval of the recently formed Photoplay League.

"A careful selection of backgrounds has helped give an old English flavor to the picture. More than to any other one factor, however, it owes its success to the acting of Frederick Warde."

The New York Evening Mail: "Oliver Goldsmith's 'The Vicar of Wakefield' is the chief motion picture feature at the Rialto theatre this week. The adaptation of this popular classic to the screen is an admirable piece of work, and in its new form it should have a wide appeal.

Another "Musty Suffer" Series of Ten Subjects Ready

A THIRD series of "The Mishaps of Musty Suffer," consisting of ten one-reel pictures, is announced by K.E.S.E., to start March 24. Harry Watson, Jr., is featured in the comedies. Since the presentation of the first series, two years ago, by George Kleine, they have been in great demand. One picture will be released each week.

The entertainment in "The Mishaps of Musty Suffer" lies chiefly in the fact that Watson has an original film mannerism and is of a character that provides amusement for adults as well as juveniles.

The first series of "The Mishaps of Musty Suffer" found instant favor with exhibitors, and Mr. Kleine had no hesitancy in producing a second series of the same number of pictures. This series, too, achieved such success that Mr. Kleine determined to offer the series which is to begin March 24. Five of the pictures in this series were made at the George Kleine studio and five at the Essanay studio in Chicago. Mr. Watson himself says that his work in them represents the climax of his career before the camera.

Mr. Watson is supported by Della Connor, H. H. McCollum, Maxfield Moree, Dan Crimmins and Wm. Thomas, Jr.

Debut of Joan Sawyer in Fox Photoplay March 12

Joan Sawyer, the dancer, makes her debut as a photoplay star on March 12 in the Fox subject "Love's Law," a romantic tale of gypsy life. Stuart Holmes is featured in the coming production with Miss Sawyer.

Other principals in the play include Olga Gray, Leo Delaney, Frank Goldsmith and Richard Neill. Mary Murillo wrote the script.

Miss Sawyer is seen as a girl who forsakes a career certain to bring her fame and fortune to rejoin her gypsy lover in the wilderness. Stuart Holmes has his first sympathetic role in a score of photoplays as Andre, the gypsy leader.

Essanay Series, "Do Children Count?" in April

"Where Is My Mother?" the query of a child awaking in its cheerless, empty nursery, has been chosen as the title of the first unit of Essanay's new dramatic series, "Do Children Count?" The answer —separated parents—is the keynote and problem basis of the picture.

There will be twelve units in this series. Each one will present some complication in the home arising out of the advent of the stork. This will be adapted to the screen from everyday life. Some of them are said to be taken from the records of the Juvenile Court. Others have been culled from newspaper reports of destroyed homes.

"The Little White Girl" will be the second of the series. The titles of the remaining units are as follows:

"Steps to Somewhere," "The Yellow Umbrella," "A Place in the Sun," "The Wonderful Event," "The Guiding Hand," "When Sorrow Weeps," "The Uneven Road," "The Season of Childhood," "The Bride of Fancy" and "The Kingdom of Hope."

This series will be inaugurated early in April, following the conclusion of the "Is Marriage Sacred?" cycle. One unit will be released each week.

Charles Mortimer Peck, author of the "Is Marriage Sacred?" dramas, is preparing the forthcoming series for the screen. Baby Mary McAllister will be featured.

Posters on Ditmars Pictures

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, announces an innovation in advertising matter for educational pictures in a statement on the Ditmars animal pictures to the effect that all of these releases will have four colored posters.

Heretofore the limit in advertising for an educational film has been photographic enlargements, and most educational reels are issued without even that. Generally a printed synopsis is all the advertising that is put out.

Four Ince Productions in March Triangle Schedule

The Thomas H. Ince contribution to the Triangle program for March will consist of a very wide variety of photoplays. The first Kay-Bee of the month will have Dorothy Dalton as star, and released under the title of "Back of the Man." The subject differs from previous releases of this popular actress, in that her role is not of a vampire type. She takes the part of a stenographer in an office where a country boy secures a position because of the acquaintance of his father with the owner. Recognizing the good in the unsophisticated youth, she becomes his sweetheart even though jeered by all others of the office. The romance has several unique features which will make the first release of the month a most desirable one.

The second release of the month is "The Little Brother," in which Mr. Ince for the second time presents Enid Bennett as star. She appears first as a girl of the slums, who disguises as a boy that she may earn a livelihood to support herself and small brother. Her battle for success, and a romance with a benefactor, gives the subject unusual story.

The week of March 18 will offer "Blood Will Tell," with William Desmond, the wayward son of a city financier, who is instrumental in saving the father's fortune by his knowledge of safe opening.

William S. Hart will be presented in the fourth Kay-Bee release of the month, "The Square Deal Man." Hart takes the part of a gambler who is reformed.

McClure Head Starts for Coast; Plans New Series

Frederick L. Collins, president of the McClure Pictures, producing "Seven Deadly Sins," left New York last week for Los Angeles, where he plans to investigate motion picture conditions. His itinerary will include stops at many cities to discuss motion picture conditions with exhibitors. Mr. Collins is rapidly completing plans for the next McClure series of five-reel features to follow "Seven Deadly Sins." If conditions are favorable, Mr. Collins announces that he will probably open a studio in Los Angeles for making at least three of this next feature series there.

Upon his return to New York the McClure head is hoping to bring with him contracts with several big stars there. The new McClure series of features will be ready for release as soon as "Seven Deadly Sins" completes its run.

"In the Hands of the Law" Is Ready for Release

"In the Hands of the Law," which B. S. Moss presents as a story of circumstantial evidence, is now complete in five reels, with Lois Meredith as one of the stars, and ready for release on state rights.

"In the Hands of the Law" will present Lois Meredith for the first time as a Moss star, after her successes in Pathe, Mutual and Metro productions, and she will be supported by Eugene Strong, Lucille Dorrington, Arthur Morrison, George Moss, Baby Lorna Volare and Henry King.

Fifteen Brady-Made Subjects Ready for Release

Advance Production Insures Prompt Service to Exhibitors, Which Is Aim of World Corporation, States William A. Brady

THE World Film Corporation now has fifteen Brady-Made motion pictures completed and ready for release. In the regular line the last of these photoplays will not reach the public until June 11, nearly four months hence.

The list includes "The Dancer's Peril," with Alice Brady as its star, and Alexis Kosloff's Russian Corps de Ballet as a feature; "The Social Leper," of which Carlyle Blackwell is the star, while June Elvidge, Evelyn Greeley, and Arthur Ashley are seen in the other important roles; "As Man Made Her," with Gail Kane starred and Edward Langford, Frank Mills, and Gerda Holmes supporting; "The House Cat," starring Ethel Clayton and featuring Rockcliffe Fellowes; "Forget-Me-Not," with Kitty Gordon as star and Montagu Love as featured player; "Maternity," with Alice Brady; "The Page Mystery," with Carlyle Blackwell as lead; June Elvidge and Arthur Ashley in support.

"The Family Honor," starring Robert Warwick and providing strong roles for June Elvidge and Henry Hull; "The Wit of a Woman," with Muriel Ostriche, assisted by Arthur Ashley, Johnny Hines, and Alec Francis; Alice Brady in "Darkest Russia"; Carlyle Blackwell, associated with June Elvidge in "The Pride of Pride"; Robert Warwick and Gail Kane in "The Moral Code," and Ethel Clayton and Montagu Love in "Pretty Polly Pollard."

The names of several of these pictures will be changed before final release, in accord with Mr. Brady's frequently exercised practice of making substitutions of title when he feels that such a course will be of benefit.

This is one of the reasons why Director General William A. Brady some months ago began pushing the resources of the World Film's Peerless studio in Fort Lee to their utmost, at one time having as many as five productions simultaneously under way.

"We will do our hurrying at the start," said Mr. Brady in explaining the drive to some of his surprised associates. "This will enable us to take our time in putting on the finishing touches—and that is the spot for deliberation of movement.

"One of the first points that struck me upon entering the motion picture business was the general tendency to provide a time for marketing a production before making sure that the production itself would or could be ready for the public on the given date. This often resulted in a wild rush at the final moment, and, of course, the evidences of haste frequently manifested themselves in the picture to the injury of its chances.

"I attribute a very considerable portion of the confidence which has been inspired in World Pictures, on the part of exhibitors and the public, to the fact that they are made sufficiently far ahead to permit us to add essential retouching before release—even to sidetrack a play if it is not quite ready when its date of issue comes in sight, and slip another picture into its place for the time being.

William A. Sheer (President, W. A. Sheer, Inc.)

Sheer Going Ahead as Cast Director

William A. Sheer, for years connected with the picture industry in various capacities, is meeting success in his business venture as casting director and players' representative, with offices at 130 West 46th street, New York.

Previous to his vaudeville and picture experiences, extending over many years, Mr. Sheer was one of the foremost jockeys in the country.

His first picture engagement was with Balboa, where he played juvenile lead in the "Who Pays" series. Later he played character parts with the Keystone company, and more recently appeared under the Fox banner in "The Regeneration."

The Equitable Motion Picture Corporation was next the scene of his activities. He played in several of their productions, and acted in the capacity of casting director in addition. His present business venture followed in course.

Four Metro Comedies in March

Four one-act comedies will be released by Metro Pictures Corporation in March. Three of these will star Mr. and Mrs. Sidney Drew. The fourth is a Metro-Rolma playlet, with Max Figman and Lolita Robertson.

Of the Drew pictures, "Handy Henry" is released March 5; "The High Cost of Living," on March 12, and "The Awakening of Helena Minor," on March 26.

The Metro-Rolma comedy, "A Modern Romance," will be shown for the first time on March 19.

On the Left is the Morosco-Paramount "As Men Love," with House Peters and Myrtle Stedman. Jack Pickford (Center) is Seen as Star of "The Dummy," a Famous, While on the Right is Marie Doro in Lasky's "Castles for Two"

Jack Pickford Starred Alone by Paramount for First Time

JACK PICKFORD, third and youngest member of the Pickford family, is to come into his own as a star. When the Famous Players' adaptation of the celebrated play "The Dummy" is released by Paramount on March 19, he will be seen in the stellar characterization. Though one of the well-known figures on the screen for a long time, Jack Pickford has never been a sole star for Paramount until this release.

Up to this time the nearest he has come to stellar activities has been his co-star parts with Louise Huff in the Famous Players' adaptations of Dickens' "Great Expectations" and Booth Tarkington's "Seventeen." Next to this was his work in support of his sister Mary in various Famous Players productions. In support of Jack Pickford in "The Dummy" are Frank Losee. Edwin Stanley, Helen Greene, Ethelmary Oakland and Ruby Hoffman.

This initial starring picture for Pickford will be directed by Francis Grandin, and marks his first production for Famous Players. Immediately upon finishing "The Dummy" the younger Pickford departed for the West, and is now co-starring with Vivian Martin at the Lasky studio in "The Girl at Home."

In the Famous Players-Paramount production "The Long Trail," with Lou Tellegen and Mary Fuller, there is a Siberian wolf. His actions and appearance were so ferocious during the making of the picture that he attracted more than usual attention about the studio.

The danger to Lou Tellegen in working with the wolf several times is said to have been so great that for a time it was considered to omit the scenes. The other members of the cast supporting Tellegen and Miss Fuller are Winifred Allen, Frank Woodruff, Frank Farrington, Mrs. Brundidge, F. Tidmarsh, Sidney Bracy and Walter Gifford.

Sanger Studio Complete in Detail—Open for Work in Month

FORMAL opening of the Sanger Picture Plays Corporation studio at Park avenue and 134th street, and a start in actual producing work, is announced to take place within a month.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, together with Brown Rolston, the vice-president, and Frederic Leake, the secretary and treasurer of the firm are said to have spared nothing that could lend in any possible way to the perfection of the studio.

The offices of the business staff occupy the front of the building on the Park avenue side, and are up-to-date and perfectly appointed in every way. Steel furniture is used throughout.

The big arena will be used entirely for the staging of scenes. One only will be taken at a time.

Under the balcony on either side has been built a big property room and carpenter shop, also a developing room. The balconies themselves, which are of unusual width, have been converted into dressing rooms and shower baths—on the one side, those for the stars and principals, on the other, those for the extra people. The space, also a wide one, between the dressing rooms and the balcony railing, is given over to the green rooms, as in the case of the dressing rooms, the left side for the principals, the right for the extras, and furnished with comfortable chairs, and the little tables holding magazines and newspapers or for the serving of luncheons.

The projection room is downstairs. Extra dressing rooms have also been provided below stairs, as also are the store rooms, and the vault for the films.

Proctor Houses Run "The Crisis"

"The Crisis" the film version of Winston Churchill's American novel which scored a success at the Park theatre, New York City has been booked for the week of March 4 at Proctor's Griswold theatre, Troy, N. Y., and for the week of March 12 at Proctor's Leland theatre, Albany, N. Y.

Role Contest for Farrar Brings 6,000 Answers

Six thousand suggestions were received in answer to the contest asking for the best suggestion for the next role to be played by Geraldine Farrar in a production to be filmed by Cecile DeMille. The contest was conducted by the Lasky Company and the Los Angeles *Times* and a prize of one hundred dollars was offered for the accepted suggestion. One was secured that will probably be used.

It came from a man who conducts a gasoline supply station in a Los Angeles suburb. Answers came from people of all vocations. The contest brought out a contradiction of the belief that costume plays are not popular. Three-fourths of the suggestions were for roles requiring costume productions.

Government Subjects Filmed

The Government and its machinery, that part of it generally little known in its workings to the general public, has been made the subject of a motion picture series by the Universal Screen Magazine. In its current issue they are being offered.

The compilation results in the showing of departments of the Government service to which reference is seldom made in action. The Weather Bureau is one of these. Its inner and intricate machinery, wind and rainfall gauges, etc., have been filmed separately and their significance fully depicted and explained.

In addition, there is a picture of Coast Guard life savers in action. There is also a caricature in clay by Willie Hopkins, a cooking lesson, and a study of the armadillo.

The Universal Animated Weekly has made perfect arrangements to picturize the inaugural ceremonies of President Wilson. There will be five cameramen stationed for the filming of the inaugural. The picture will be developed and printed immediately.

Mutual Release Postponed

The fourth of the Margarita Fischer series of Mutual Star Productions, "The Devil's Assistant," scheduled for release on March 5, has been postponed until April 2.

CHICAGO NEWS AND COMMENT

Fatty Arbuckle Drops Off His Special

A specially constructed steel parlor-car brought Fatty Arbuckle's avoirdupois to Chicago on Tuesday, February 27. He was accompanied by a party numbering eight or ten, including Adolph Zukor, president of Paramount, Mrs. Arbuckle, William Jefferson and Lou Angers.

The purpose of Roscoe's visit was to enable him to meet local exhibitors and press representatives. This mission was most agreeably fulfilled at a banquet held in the Louis Sixteenth Room of the Hotel Sherman on the evening of the 27th.

Due to the careful advance work done by the local Paramount exchange, plus the comedian's popularity, 175 prominent film people were present at the elaborate banquet. Joseph Hopp, president of the Exhibitors' League, Chicago Local, was toastmaster.

Fatty talked entertainingly, saying among other things that he will start studio work in a fortnight, and will produce one comedy a month.

Other speakers were Adolph Zukor, Frank Rutledge, manager of the Famous Players Film Service; C. E. Elliot, sales manager Famous Players Film Service; James Steele; Mrs. Alfred Hamburger; William Jefferson; Mr. Siegfried, the prominent Decatur exhibitor; Oma Lawrence of the Post; Louella Parsons of the Herald; Bob McKnight of the Examiner; W. K. Hollander of the News; Adolph Linick, representing the German papers; and Miss Oettinger of the Photoplay Magazine.

Frank Petition Denied Pending Executive Committee Action

When Louis Frank was deposed as manager of the next Exhibitors' League exposition he and Sam Trigger petitioned for an injunction restraining Louis Schindler from pursuing the duties of the office.

The hearing came before Judge Baldwin of the Circuit Court on Monday, February 26. Frank's attorney pleaded that his client's removal was illegal, since the directors' meeting authorizing it was convened contrary to the by-laws of the League. Schindler's counsel pointed out that a new meeting of the executive committee has been called for March 9, when the members will have an opportunity to ratify Frank's removal.

Since this is the case, Judge Baldwin denied the petition for an injunction, pending the action of the executive committee. If the committee ratifies its former appointment of Schindler, it seems probable that Frank will withdraw his legal action.

It is expected that there will be a full attendance of the Executive Committee for the Friday meeting at which some doings are promised by adherents of both sides.

Do You Know That—

E. E. Fulton of the E. E. Fulton Co.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, is elated over his contract with Mrs. Vernon Castle. If the star is successful in eluding U-boats, she will be in this country early in March to start work on a Commonwealth picture.

We believe it quite a journalistic achievement to be able to present a likeness of E. E. Fulton to our avid readers this week. His modesty makes photographs of E. E. a rarity.

The opening of the Milford theatre, Milwaukee and Crawford avenues, which took place on February 24, put the fourteenth Ascher Brothers' house into operation.

Members of the local Paramount office will hold an informal dance at the Humboldt Park Refectory on March 3.

When Harry Sherman was in town last week he announced that "The Crisis" will have its Chicago premiere at the Fine Arts theatre about May 1.

Ed Trinz is in Inceville, Cal., where he is combining business with pleasure.

Unity Photoplays has purchased the Illinois, Indiana, Wisconsin and Kentucky rights for the Sheriott feature "The Black Stork." This is the eugenic photoplay featuring Dr. Haiselden of "Baby Bollinger" fame.

Trade showings of Greater Vitagraph productions are now held on Friday of each week at 11 A.M. The Wednesday exhibitions have been discontinued.

The Alfred Hamburger circuit of picture houses is issuing a handy book of admission coupons. By purchasing one of these books the fan effects a twenty per cent. reduction in admission price, and the coupons are good in any Hamburger theatre.

Important negotiations have just been completed between Alfred Hamburger and F. M. Brockell of the local Selznick office. Every theatre in the Hamburger chain will show all the past and future pictures released by the Selznick office. These include all the Clara Kimball Young films, Norma Talmadge in "Panthea" and all succeeding Talmadge productions, "Idle Wives," "The Masque of Life," and the Robert Warwick films, beginning with "The Argyle Case."

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, is now at Hot Springs, Ark., where he went for a two weeks' rest.

Echo of Censor Criticism by Judge David Heard

Judge David's arraignment of censorship, detailed in this department last week, has started a lively battle. Several women's organizations have asked Major M. L. C. Funkhauser of the censor board to appeal to the Supreme Court. Judge David overruled the ban placed by the local censor authorities on a vice exposé film called "The Sins of the Sons."

Judge David's action won him some warm friends, however. The Rev. M. P. Boynton preached a red-hot sermon at the Woodlawn Baptist Church last Sunday, in which he flayed censorship methods in general and Major Funkhauser in particular. Dr. Boynton said that a number of clergymen, clubwomen and other prominent citizens had asked the Major to pass the film, but were coldly turned down.

"We retired from the presence of this 'high authority' in morals," said Dr. Boynton, "amazed at the stupidity, discouraged by the arbitrariness, and disgusted by the bombast."

Samuel I. Levin, who has been general manager of the Jones, Linick and Schaefer theatrical enterprises, has been promoted to the positions of assistant treasurer and assistant secretary of the J., L. & S. chain of houses.

A general shake-up in the personnel of Jones, Linick and Schaefer theatre staffs has been announced. Benjamin Anderson, who has been assistant manager of McVicker's, is now assistant manager of the LaSalle. Chester X. Amberg leaves his position as assistant manager of the Studebaker to succeed Mr. Anderson at McVicker's. Mike Simons relinquishes his duties at the LaSalle to become assistant manager of the Studebaker.

James Young is now directing the Essanay production of "On Trial" at the Argyle street studios. The court-room scenes will doubtless be realistic.

It doesn't seem just right for L. Rogers Lytton to be lecturing in favor of compulsory military training as he did last week at a luncheon of the National Security League and a dinner of the Association of Commerce. Mr. Lytton will be remembered as the foreign spy in "The Battle Cry of Peace" who betrayed this country to the enemy.

At the annual Board of Directors meeting of the Rothacker Film Manufacturing Company, held Thursday, February 8, the following officers were elected for the coming year: Watterson R. Rothacker, president; N. J. Baumer, vice-president; H. J. Aldous, secretary and treasurer; E. H. Philippi, assistant treasurer; and J. G. Hahn, assistant secretary. At this meeting a dividend of ten per cent. on the common stock and seven per cent. on the preferred stock was declared and authorized paid.

AMONG THE EXCHANGES

San Francisco Exchanges' Varied Activities

Greater Vitagraph Takes Over Its New Quarters—Lesser Buys Rights to Undersea Features—Peerless Manager Busy

GREATER VITAGRAPH has moved into its new quarters on the fifth floor of the Musical building, 985 Market street, San Francisco, across the street from its former abode. The move was made because of lack of room in the old quarters.

The Golden Gate Film Exchange and All-Star Feature Distributors, now located on Eddy street, San Francisco, will remove within a short time to Golden Gate avenue and Leavenworth street, where new quarters have been leased. Both firms plan to be in their new quarters sometime during March, when a joint opening celebration is to be held.

The local offices of the Mutual Film Company were recently visited by J. S. Woody, who has charge of the Northwest offices of the concern, and who is now on his way East. In his Northwestern field Mr. Woody stated that the outlook for this year is unusually promising.

E. H. Emmick, head of the Peerless Film Service, is now dividing his time about evenly between the San Francisco and Los Angeles offices. Mr. Solmson attends the business of the 'Frisco office, while Mr. Emmick is in other territory.

Sol. Lesser has purchased the exclusive rights to "Twenty Thousand Leagues Under the Sea" for California, Arizona and Nevada. The production will be given its California premiere in the Cort theatre; then will move to the Savoy for an indefinite run.

Marion H. Kohn of the Consolidated Film Exchange is expected to return soon from Los Angeles. He has been supervising the opening of a new office there.

New Canadian Film Exchange

Toronto, Canada, has a new film Exchange, which is called Super Features Limited. It has opened offices at 59 Victoria street, with Charles Stevens, formerly with the George Kleine Company and Universal, as manager. Mr. Stevens has just returned to Canada from New York where he secured the rights for "The Whip."

He has announced his intention of securing other five-reel features, so that the regular release list will be maintained.

Pathe's Omaha Head Resigns

J. E. Kirk, manager of the Pathe exchange in Omaha, Neb., has resigned and has been succeeded by C. E. Holah, formerly representative of Pathe in Cincinnati. Mr. Holah is a brother of H. C. Holah, manager of the motion picture department of the Chicago Herald, whose articles in MOTION PICTURE NEWS have been attracting such favorable attention throughout the country.

New Philadelphia Exchange

The Special Attraction Company, a branch of 145 West Forty-fifth street, New York, has established a Philadelphia office at 1339 Vine. Michael Hoffman, formerly of the Exclusive Feature Film Company, is manager. The exchange will handle reissues of Mary Pickford, Blanche Sweet and Wm. S. Hart pictures for Pennsylvania, Maryland, New Jersey and Virginia.

Owing to large increase of business the Philadelphia Metro Exchange is forced to seek new quarters. About March 1 Metro will move to 1321 Vine street, now the home of the Famous Players' Exchange. The latter will go to the new Jarvis Building at 1219 Vine street.

Phila. Peerless Has New Head

Harold Rodner, formerly head salesman for the Metro exchange, has been appointed as the new manager of the Peerless Exchange. Fifty new accounts were secured during the first week of Rodner's incumbency.

Miss Ida Rudolpher is assisting Mr. Rodner. Peerless has acquired the Coronet Scenics for eastern Pennsylvania and southern New Jersey territory.

Marcus and Newman, representing the A. G. Fontana's "Civilization," have moved from 1227 to 1325 Vine street, Philadelphia.

Mammoth Appoints Bugie New Jersey Head

H. A. Bugie, for three years with George Kleine, handling New Jersey, and the Cincinnati and Philadelphia branches, has severed his connections with the K-E-S-E exchange to take charge of the state of New Jersey for the Mammoth Film Corporation.

Rife New Mutual Memphis Manager

E. L. Rife, formerly representative of the Mutual Film Corporation, at Memphis, Tenn., has been promoted to the position of manager of the Memphis branch office, and has already taken a firm hold on the reins.

Theda Entertains Southerners

In connection with the exhibition of "The Tiger Woman," a Fox Film masterpicture, Theda Bara, star of Fox Films appeared in person at the Duval theatre, Jacksonville, a short time ago, and was greeted by over fifteen hundred citizens of Jacksonville. Miss Bara and company are now producing an Hawaiian picture at St. Augustine, a short distance from Jacksonville, and motored up during the day for the occasion.

Paramount Salesman Transferred

H. C. Remington, who had covered the North and South Dakota territory for Paramount's Minneapolis exchange, has been transferred to the Milwaukee office and will cover Wisconsin and the surrounding territory, succeeding Leo Eckstein. Mr. Remington's position in the former territory has been taken over by F. W. Bauer.

Singer on Country Tour

Julius Singer, who has been on the Coast for the past several weeks to get in close touch with conditions and productions of the L-Ko and Stern Companies, departed this week for a tour of the country in the interest of comedies and "The Purple Mask" serial. On this trip he will visit all the principal exchange cities.

Grant Forman and Marguerite Clayton in "The Extravagant Bride" on the Left, and Webster Campbell and Anna Mae Walthall in "The Five Dollar Bill" on the Right (Essanay)

JUST FOR FUN

By LONGACRE

AS a reviewer we received a venomous letter the other day from a scenario writer who, take it from himself, was "irreparably wronged" in a criticism. "Who are you," says he, "to rip the work of a scenarioist down the back, when you've never written a picture yourself?" Disregarding the fact that we have *written* more than we can count without loss of time, some well-known authority, perhaps it was William Winter, once said, apropos of the same subject: "A man doesn't have to perform the functions of a hen to detect the character of an egg." Which is partially vindicating to our abused self at least.

AND while we're on the subject, a scenario editor, one of the best in the business, complained not so long ago that two of his pictures were treated unfairly in review. The reviewer was inclined to wax laconic at the improbability of the pictures' main situations. The editor wrote in that these situations were founded on fact and that the reviewer shouldn't have doubted them. Which we don't doubt in the least, but those facts are rather isolated. And we think the everyday occurrence of real life makes a more realistic impression on the screen than the isolated one.

Which may account for the large number of murders and death scenes in pictures.

AGAIN do we find just cause to complain over the assertions of our noted contemporary, George T. Pardy. Fritz Tidden's wanderings in the suburbs of New York have at last resulted in the book entitled "Ballads of the Bronx." Our contemporary selects "My Haunted Life" as being indicative of the fine quality of the collection, but we believe that "Visions Unveiled" has it backed off the map, so to speak. You will note in the lines quoted below two fine words you may not have heard or read before—"graluous" and "degurgently." They were strangers to us also until the first reading of the heart-rending and limpid notes of "Visions Unveiled." Here is the piece which so reflects the Tidden personality that further comment is unnecessary.

From her cold eyes a fire like death leaps forth
I shriek, I swoon within that graluous flame,
While viperish voices whisper, hiss and snarl,
Yet I, undaunted, creep degurgently
Through ghostly paths and stretch my arms and weep;
Ah, rabid torment 'neath the mocking moon!
Writhing, I check my tears, and smiling, bark
In hollow chords of vacant, idiot mirth,
And now, I laugh, ye gods, I laugh aloud,
Cursing the Silent Drama in my rage,
Waking the wild Bronx echoes far and near!

"A MOTION picture stands or falls by the measure of its interior scenes."—New York Times. Thus, at last, is the keynote of a successful picture brought to light!

THE wonder of the age has been achieved. Illusions are shattered. H. H. Van Loan has been requested to lead the grand march at the Brooklyn Motion Picture Mutual Aid Society's Ball at the Labor Lyceum, Brooklyn, on Sunday night, April 8. Violet Mersereau is to be his partner, but such an affair is nothing new to Violet. H. H. is modest and refuses to talk about himself, which trait is characteristic of all press agents of the business. We glean though from inside information that he was requested to lead the march because of his large following. Where that following is we are as yet unable to state, although we have already filed inquiries at the headquarters of the British Consulate in America, and with the New York police force.

CORRECTIONS are in order for last week's column. We printed an item regarding a Metro expense slip which charged up the services of two barbers. The makeup man goes and leaves off our wildly humorous head, "Cut Rates!" (See last week's issue for the point of this.) And the same fellow quotes us as quoting Eddie O'Donnell as inferring that "'The Decanter' is the greatest state rights picture ever produced." We meant "The Deemster," of course, but at that "The Decanter" isn't so bad.

NEWS ITEM: The fact that Miriam Cooper is a vegetarian has nothing to do with the fact that George Walsh has cut his hair.

WE wonder whether the producers of the O. Henry stories will be restrained by the National Board from picturizing "The Gentle Grafter" series on the grounds that it makes capital of crime.

IN "Pots and Pans Peggy" children make free with potatoes and onions. No wonder the cost of picture production is so high!

NOW that Mr. Thanhouser has had the moral courage to picturize Oliver Goldsmith's "Vicar of Wakefield." why doesn't he go a step further and do one of Bernard Shaw's prefaces?

THINK of all the exhibitors on the verge of ruin owing to the discontinuance of the Motion Picture Mail.

The Longacre Lampoon

All the News That Fits, We Print   Longacre Square, N. Y.,   March 17, 1917

EDITORIAL

The double exposure has arrived at a stage where its novelty is a thing of the past and where it ought to be mechanically perfect before being allowed to pass in the finished picture. But so many double exposures are poor ones that it seems a debatable question whether or not they should be employed so extensively. We refer particularly to the kind which shows a player in the same scene twice. Of course, the illusion is utterly spoiled when the two halves of the film appear to run as if disconnected and dance a jig or so. But the mechanical process of making a scene of this kind is so burdensome to the player that in those scenes he is more of an automaton than an actor. The fact that his field of activity is so depleted, and that he can't touch himself are additional points in the disfavor of the practice. And after all even if the mechanics of it are perfect the fact remains that two persons are seldom found to be exactly alike. Two different persons rarely, if ever, live the same lives, either, and they tell us that the manner of living bears largely on appearances. It seems it's a mechanical affair from first to last. We once saw a picture with the star player in a dual role and he was never in the same scene with himself.

LOCAL NEWS

—Mary Moore's new picture entitled "The Poverty Stricken Small Wealthy Child" or something like that was given a trade show last wk. and much appreciated by all. The work of M. Tourneur and F. Marion in the respective capacities of dir. and scen. wrtr. was much appreciated also.

—Rex Beach's show "The Barrier" opened at the B'way last wk. to unusual applause.

—Winst. Churchill's show "The Crisis" opened at the P'k last wk. to unusual applause.

—Ollie Goldsmith's show "The. Vicar of Wakefield" opened at the R'to last wk. to unusual applause.

—There R no more holidays for quite some time now. Sad news.

—Jim Stiles' picture "Hell Hath No Fury—" is coming along soon now according to the latest reports from Jim Stiles.

—P. A. Parsons's lunch turned out to be a very large success.

—A Redfeather was shown in the. Bluebird projecting room last wk. thereby causing ground for more merger rumors.

—Both F. Tidden and T. Kennedy appreciated the fact that ye ed. spoke at a banquet some time ago and made notes about it for which we thank them both.

—There was another picture affair at the Elks club 1 night last wk.

—Nick Power's forces gave a ball Sat. last, about which we are unable to report as yet.

—Balls seem to be the order of the day at this writing, the Elks and Nick Power's affair being the latest on the calendar.

—Ben Zeidman and Pete Schmid have moved up to the fifteenth (15th) floor of the Godfrey Bldg. along with others of the Artcraft co.

—Dick Travers is still around town.

—Bob Harron and Lloyd Ingraham were in our busy midst last wk.

—R. Arbuckle, a comedian, has come to our busy midst.

—Doug Fairbanks has started work in our busy midst.

—Jack Noble is working for the Vitagraph now.

—The 1st month of spring is in our busy midst. (adv.)

—News are plentiful this wk.

NEWSY REPORTS FROM ALL SECTIONS

Films and Admissions Higher in Vancouver

The recent raise in price of film rental put into effect by the Famous Players Film Service, Limited, distributors in British Columbia of the Paramount program, has resulted in two suburban houses in Vancouver, raising their price from ten to fifteen cents admission.

Jacobs Improves Houston House

More than $15,000 is being spent in renovations and additions to the equipment of the Liberty theatre, Houston, Texas, which has just been placed under the management of Jesse Jacobs.

A photoplayer, valued at $15,000, is being installed as well as a typhoon cooling system at a cost of $5,000, which will render it one of the coolest houses in the city.

IN AND OUT OF TOWN

Fred Balshoffer, of the York Film Company, arrived in New York last week.

Roth Roland is in town.

Robert Harron and Director Lloyd Ingraham, of Fine Arts, were in New York last week doing exteriors for a forthcoming release.

R. F. McKay, of the Kriterion Company of Boston, was in the city last week to close for the B. S. Moss pictures in New England.

W. G. Maxcy, president of the Bartola Company, and Charles O. Pyle, general sales agent, made the trip from Chicago to New York last week.

Roscoe Arbuckle is due in New York the early part of the week.

New Jersey Exhibitors Welcome Press as Ally

In Fight Against Local Censors in Newark and Northern New Jersey, Editors Range Alongside the Exhibitors

In their fight against local censorship, the exhibitors of Newark and northern New Jersey are welcoming the co-operation of the press, which they have found a valuable ally. The complaint of the exhibitors upon the local censorship is, that it is unsound and impractical. One of the comments from the Newark Star Eagle in a recent issue shows the strength of the stand the newspapers are taking. In part they said:

"There is a mania just at present for soaking the movies. When the professional politician desires to make himself particularly solid with the moral element of the community he attacks the photoplay.

"If the public exchequer feels the strain of legislative extravagance a bill appears for taxing pictures. Everyone, with an axe to grind, a moral reputation to make or a dollar to get, takes a fall out of the cinema men. There is no such animus shown to the speaking stage, opera or circus. And it's all an unsolvable mystery to the movie man! Some pictures are crude, to be sure. Once in a while there is one whose tendency is bad. But as a whole the cinema is a gigantic power for good in the community. To single it out for special taxation or a censorship, that is imposed on no other form of amusement or education, is as unjust as it is short-sighted."

Mayor of Jersey Town Refuses to Stop "Purity"

After successful runs of a week in Newark and Elizabeth, "Purity" met its first New Jersey opposition in Washington, a suburb of Newark. The opposition came from Rev. George Fountain, a Methodist clergyman, and was admittedly based on what he had heard and read about the American-Mutual feature.

As soon as the management of the Broad Street theatre, Washington's principal motion picture playhouse, advertised "Purity" as a coming attraction, the Rev. Fountain asked Mayor Harry Christine to prevent its exhibition. Mayor Christine refused to interfere until he had seen something objectionable, but later agreed that if citizens who saw "Purity" at the local theatre described it as objectionable he would take steps to investigate with the idea of suppressing it, if the reports were found to be true. The Rev. Fountain refused to accept the mayor's invitation to witness the local exhibition, and as no further objections were received by Washington's chief executive, "Purity" was permitted to run according to schedule.

Unlike many municipal executives, Mayor Christine has refused to appoint or countenance local censorship.

News of San Francisco Houses

After having been closed for a brief time, following the five weeks' engagement of "A Daughter of the Gods," the Savoy theatre has been opened again with the Clune production, "The Eyes of the World." This house is now being conducted by Louis R. Lurie, under the direction of W. Sheehan.

The Theatre St. Francis, on Geary street, San Francisco, is now being conducted by the St. Francis Theatre Company, headed by G. A. Metcalfe, under the personal management of W. Latimer. It has been in the hands of creditors for some time, and this change of management having been made augurs well for the business future of the house.

Bits from the William Fox Production of Dickens' "A Tale of Two Cities" with Joan Sawyer in the Center

SCREEN EXAMINATIONS

"A Poor Little Rich Girl"

(Artcraft—Six Reels)

REVIEWED BY PETER MILNE

TO term a current Mary Pickford picture "the best yet" is to defy superlatives of the past. Yet "A Poor Little Rich Girl" leads one to that conclusion, with no exceptions, buts or howevers. From first to last it is excellent, not only in point of allowing Miss Pickford the required number of chances which her popularity and ability demand, but in presenting a story throbbing with drama, with reality, and with pathos of the purest ray. One could become pitifully sentimental in attempting to describe the lessons of "A Poor Little Rich Girl" and in attempting to enumerate the scenes that tug at the strings of the heart. But one must needs be another Eleanor Gates to do full justice to those passages. Suffice that they are there.

But there is much else beside the lesson and the tears to the picture. In its first two or three reels it offers comedy of the most genuine kind. Frances Marion put a number of touches in this half of the subject which Miss Gates could not allow on the stage. Miss Pickford and a small army of boys indulge in a delightful mud-flinging contest that puts all pie-heaving encounters to rout. When she places a plate of soft chocolate cakes on the identical spot where the little girl who has "a richer father and a richer mother" than her's is about to sit, and when that little girl sits, there is a hearty laugh. Her experience with the plumber and the organ-grinder are delightful.

It is gratifying to see the fine results of Maurice Tourneur's direction. To handle allegory is in nowise a task suited to other than a true master of pictorial technique. The allegories of "A Poor Little Rich Girl" are some of the most beautiful pictures ever cast on the screen. The manner in which they are joined to the real story is indeed a tribute to both Mr. Tourneur and Miss Marion. And the allegories themselves, presenting as they do the child's dream, are both dreamy and childish to a perfect degree. They are framed in an arch and contain wonderful camera work besides.

The production and the story have counted well in making the picture an unusual one. Miss Pickford does the rest. She plays a little girl, ten or eleven years old, and there is never a false move or expression on her part to indicate advanced years. As the much neglected Gwen of a far too fashionable household, she immediately catches the sympathy and holds it until the end, when she is done with the reformation of her parents. There is a smile, a tear, a laugh or a pang of pity for her every move. Gwen is the greatest acting part of her career.

The supporting cast is capable in every respect. Charles Wellesley and Madeline Traverse as the parents, Gladys Fairbanks as the horrible nurse, and Frank McGlynn as the plumber create realistic characters, and the rest of the players are entirely competent, not forgetting Maxine Hicks as Susie May, the girl who sits on the cakes.

"A Poor Little Rich Girl" is a striking argument for longer runs, for higher prices—for more better pictures. In advertising it the exhibitor has his Mary Pickford to display in the usual capitals, and in addition he has the title of the play, its author, and its Broadway run to boost to the skies. It ranks a hundred per cent in artistic value and another hundred in commercial value, which at least makes it a release of twofold worth.

THE STORY AND PLAYERS

Gwendolyn (Miss Pickford) is neglected by her parents (Mr. Wellesley and Miss Traverse), who are in pursuit of social and financial laurels. Gwen is left to the care of the servants, and they give her no care at all. When Jane (Miss Fairbanks) desires an evening off she gives Gwen an overdose of a sleeping potion, and as a result the child is taken dangerously ill. In her dreams she sees her father and mother, the servants and her few friends as they really are, and her revelations she unconsciously communicates to her parents as they lean over her bedside. Through the long night they watch, and it is only with the morning that Gwen regains consciousness. Her parents come to the realization that their life has been void of pleasure, and following out the doctor's prescription, they decide to enter upon a new existence.

Emile LaCroix, Marcia Harris, Charles Craig, Frank Andrews, Herbert Prior and George Gernon are others in the cast.

"The Mystery of the Double Cross"

(Pathe—First Episode—Two Reels)

REVIEWED BY PETER MILNE

AT the end of the first episode of "The Mystery of the Double Cross" you'll feel like camping out in front of your theatre and waiting for the next shipment from the exchange. There are the beginnings of romance, the very essence of mystery and the most startling of adventures in the short space of the two reels of "The Girl in Number 7." And as no serial would be worthy the name without romance, mystery and adventure, "The Mystery of the Double Cross" has a good start at least. What the succeeding numbers will unfold, whether they will keep up the good

Three Pictures Give Five Delightful Views of Mary Pickford in "A Poor Little Rich Girl" work of the first or not, are matters that a mere reviewer cannot forecast. The nearest that those hankering after such intelligence can get to it is to remember Pathe's past records.

To approach the personnel of the cast there is Mollie King, there is Leon Bary, there is Gladden James, yet to put in an appearance, and there is the Masked Stranger—????? Masked Strangers seem to make for the success of serials these days. Witness the Silent Menace of "Pearl of the Army" and the no less celebrated Shielding Shadow of "The Shielding Shadow." There were more of them, too, back in other Pathe serials, and so the Masked Stranger—????? of the present picture is not to be regarded lightly. He deserves to be featured along with Miss King and Mr. Bary. Miss King is delightful and Mr. Bary has completely shed his recently acquired villainous tactics for the more congenial role of hero.

William Parke is directing the serial from a story by Gilson Willets. Mr. Parke has good material to work with, and has made an excellent showing with it. His light effects are fine and the manner in which he has handled the submarine scare aboard ship is realistic to the extreme. Although a director hasn't the opportunity to show the originality in a serial that he has in a five-reel feaure, it seems that one of his big tests arrives in the production of the fifteen-episode-keep-'em-coming affair. It must have the fastest of action, but it is so easy to clutter it up with a superfluity of ludicrous sensationalism that when such stuff is absent all credit goes to the director.

THE STORY AND PLAYERS

Peter Hale (Leon Bary), a gentleman of leisure, while returning to America is baffled, together with others on the ship, by Phillipa Brewster (Mollie King), who has the room opposite his, but whose identity remains a thing of mystery to all the passengers. Peter receives a wireless telling him to watch for The Double Cross, and if he has not received this sign by the time his voyage is over to make haste to the Astra Hotel on his arrival in New York. Returning to his room one evening, Peter discovers the mysterious lady searching his belongings. She escapes from him. When a submarine scare sends all passengers to the lifeboats Peter discovers that the girl bears the mark of the Double Cross on her arm. Arriving at the hotel, Peter meets his lawyer to arrange matters pertaining to his fortune, when he sees the face of Phillipa peering through the door leading to the adjoining room. He makes another effort to gain her presence, but is unsuccessful.

The Submarine Scare

"Burning the Candle"

(Essanay-K-E-S-E—Five Reels)

REVIEWED BY F. G. SPENCER

ANNOUNCEMENT is made on the screen that the producers of "Burning the Candle" do not claim any moral to be pointed by the film, but the moral is there standing out in bold relief any statement to the contrary notwithstanding. A young man from a bone-dry state is thrown among men in the great metropolis of New York, men who habitually take their appetizers, and then their morning bracers, and are still able to perform their respective duties; but not so our subject. His newly wedded wife too has acquired the knack of compounding cocktails, so when he eventually falls with an awful crash, she wires papa at Baton Rouge to come and get her. There surely appears material enough in that to point a full fledged, robust moral.

Maxwell Interferes When Mammy Gets Angry

The introduction of the Salvation Army has absolutely no bearing on the picture and might well be eliminated as far as its relationship goes.

But, apart from all this it's a prettily patched old blanket, the photography is uniformly good, the love story, with the disappointed lover remaining disappointed to the end is set to beautiful surroundings, and with the exception of a few too prominent delineations of a thoroughly inebriated young man, it will prove an acceptable offering.

THE STORY AND PLAYERS

James Maxwell (Henry B. Walthall) marries Molly Carrington (Mary Charleson) in the South and comes East to a good position. He installs his wife in a good home, and matters are runnng along smoothly, until he is persuaded by some of his office mates to partake of the seductive cocktail. He falls, goes from bad to worse, and although Molly is forced to leave him she still remains constant, and visits New York again in an earnest endeavor to find and reclaim him. All this eventually works out right and he regains his position and Molly.

"Those Without Sin"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE name, "Those Without Sin," covers up one of the best productions recently put out by Lasky. Exhibitors will feel keenly disappointed that a more suitable name was not found. They will be apt to think, also, that the Lasky photographic staff wanted to show off, all in one picture, how many different kinds of artistic night effects they have devised to date.

This is carried to the point of serious detriment to the satisfactory projection of the picture, although a marvelous exhibition of photographic technique.

This picture is a fitting successor to "The Warrens of Virginia," admittedly one of Miss Sweet's greatest plays. It is a most remarkable turning back of the pages of history to the days of the Confederacy and the evacuation of Richmond in expectation of attack. As the daughter of a southern aristocrat, who is a government clerk, Melanie is widely admired for her beauty and grace of manner. This role Miss Sweet carries with distinction, and in the scenes that follow, where she is insulted by the northern official, and later where she offers herself to this northern colonel, to save her people and enable the dispatches to reach the Confederate soldiers, she reaches great heights of dramatic expression. The rapidity with which she registers the various emotions, and the tremendously real manner in which she expresses the horror and suffering of her perdicament, makes her work here deserving of the highest possible praise.

The masked night riders who apply tar and feathers to the villainous Yankee furnish an impressive and not overdone scene. Other night scenes were almost startling in their impressiveness—only there were too many of them for one production—and the reproduction of the southern homes and streets of Richmond was most remarkable. The costuming, and the execution of the many details necessary to be carried out to the point of absolute perfection, in order to make a play of this period ring true, showed the exercise of consummate skill.

Bob Hears Melon's Insult

George Beranger, as Chester Wallace, brother of Melanie's sweetheart, shares the honors for the heroic role with Tom Forman. The entire supporting cast is remarkably effective. This is a far better than ordinary production.

THE STORY AND PLAYERS

Melanie Landry (Blanche Sweet), beautiful daughter of the South, seeking to save her father from disgrace at the hands of a northern official who has been sent to examine his government accounts, meets insult at his hands, which is avenged in quick reprisal by night riders, headed by Chester Wallace (George Beranger), brother of Bob Wallace (Tom Forman), recently graduated from West Point, and in love with Melanie. Henry Melon (Guy Oliver) is tarred and feathered.

At the outbreak of the Civil War, Richmond is evacuated. Melanie and her father (C. H. Geldert), with the Wallaces, son, father (James Neill), and daughter (Mabel Van Buren), Grace (Dot Abril), and the Dackins children (Edna Wilson and Billy Jacobs), leave with dispatches from Colonel Dackins (Charles Ogle), and are captured by Colonel Melon, who has not forgotten his humiliation at the hands of Chester and his masked companions. In order that the dispatches may reach the Confederate lines, however, Melanie gives herself up to Melon, and only by blinding Colonel Melon with red pepper is enabled to withstand a personal assault by him, until help arrives, and all are united and Melon killed.

"Blood Will Tell"

(Triangle-Ince-Kay Bee—Five Parts)

REVIEWED BY WILLIAM J. McGRATH

THE ancient and threadbare story of wealthy Wall street father, cast-off son, and the latter's regeneration and restoration to paternal favor is to be found in "Blood Will Tell." There is little new in it to hold the picture above the ordinary, other than the photography and care taken in making the sets. William Desmond, handling the leading role as the son, does his best with the opportunities allowed him, and Enid Markey, as the "brown mouse" type of chorus girl whom he marries, and who causes his disinheritance, fits well into her assigned role.

There is a hope and a hint of something new in one situation of the picture, where, while out trying to make his own way in the world, the son's sensitive fingers are aided by a telephonic headset and a transmitter in opening a safe with a lost combination. On this peculiar safe opening hinges the chief action at the climax. Much of the novelty is taken away from this original bit, however, when the telephonic means of previous use is rejected for sandpaper and "Alias Jimmy Valentine" methods.

THE STORY AND PLAYERS

Samson Oakley III (William Desmond) is the only son of Samson Oakley II (David M. Hartford), descendant of a house of famous Wall street financiers. Expelled from college for another's misdoings, the father sends the son away with a weekly allowance. Later the son becomes enamored of a chorus girl, whom he marries. The father, hearing the news, casts him off entirely, after first making an unsuccessful attempt to buy off the new bride. Striving to support himself as a machinist, the son finds it hard work.

Wall street intriguers in the meantime induce Samson Oakley II to take a cruise on his yacht to better his health. While on the cruise the plotters plan to raid the stock market by spreading a false report of the elder Oakley's death. The son, hearing of it, comes to the father's office and saves the day and the family fortune by using his "Jimmy Valentine" power to open a safety vault wherein are the securities necessary to meet the plotters' raid on the market. The father returns and decides the son has proved his caliber, and reinstates him and his chorus girl wife into his home and favor once again. Howard Hickman, Margaret Thompson, Charles Gunn and J. Frank Burke made up the supporting cast.

"The Money Mill"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

DOROTHY KELLY and Evart Overton, co-star in this fast moving plot of varying fortunes and love versus wealth. Sudden riches through a gold strike, poor boy in love with a rich girl, but feeling a gulf between them because of her different station, and the loss of her money just long enough to establish the real love between the two, are the sure-fire sympathy-getting elements combined into a quite enjoyable story, new mostly because these particular stars and players have never essayed these particular roles.

As Helen Ogden, daughter of the miner, in their rough log cabin, Dorothy Kelly is thoroughly at home; later as heiress of a rich gold mine, working among the poor in the big city, she seems equally well cast; finally as the girl who appeals through her sweetness to the clean cut young man she has helped into self respecting success as a newspaper reporter, Miss Kelly again seems to fill the bill. And if you saw her in the Secret Kingdom and know what a villainous villainess she can make, you will have to decide that this star has real talent. We would predict an excellent reception for "The Money Mill," as fully up to Vitagraph standard. That it is not considerably above average can be laid wholly to the triteness of the elements making up the story, which however is well told, moving easily from scene to scene. The villain robbing Helen of her title and the uncovering of the get-rich-quick swindlers to get the money back

The Lucky Strike

to the heroine were well handled incidents that added melodramatic thrills to the romantic side of the story.

THE STORY AND PLAYERS

Thomas Ogden (Logan Paul) buys out Gregory Drake's interest in the mine they are working together, just as rich ore is found. Gregory (Edward Elkas) thinks he has been duped, and blows up the mine, killing Ogden. Helen (Dorothy Kelly) inherits the mine, and going East becomes interested in the work of Dr. Granger (Charles Kent) in uplifting the poor. She also starts Jack Burton (Evart Overton) on the road to success as a newspaper reporter. Richard Drake (Gordon Gray), unscrupulous get-rich-quick promoter, forges a bill of sale from Helen's father to his father (Gregory Drake), and claims Helen's property. Jack, in love with Helen, after he has shown up Drake's chicanery, and recovered Helen's property, gets courage to tell Helen of his love for her.

"Melting Millions"

(Fox—Five Reels)

REVIEWED BY PETER MILNE

YOU can look for logic in "Melting Millions" with a fine-tooth comb and the comb will come out unsullied by the merest speck of such a commonplace element. But you don't expect it and you have no desire to look for it when George Walsh leaps chairs and nimbly flits around on the side of a house with all the agility of a Fairbanks. His role is distinctly a Fairbanks one. However, we aren't here to draw comparisons. Mr. Walsh is an athlete, every inch, and he can do anything in the line of applied gymnastics that the ordinary mortal would hesitate and think twice about. Therein lies his power to fashion for himself a pedestal of unusual height.

"Melting Millions" has much to appease the public appetite for thrills. For instance, there is a prize fight which the pugilistic Mr. Walsh concludes by flooring the referee for the count and thereafter fleeing the police all over the city with his two companions and ending up by throwing confusion into a bal masque in his leaps over balconies and railings. There is a night holdup of a train, and there is a bit of last fall's Harvard-Yale football game sandwiched and spliced in to realistic effect. In reality "Melting Millions" is a rapid succession of dare-devil stunts. It should be advertised as such up to the limit and the results stand a 100 to 1 shot of being lucrative, remunerative, profitable and what not.

The Butler Senses Trouble

Velma Whitman, Anna Luther, Charles Gerrard and several other capable players appear in support. Otis Turner's direction is good and the cutter has made sure that never a dull scene should reach the screen.

THE STORY AND PLAYERS

Walsh appears as a college youth with a fortune and no guardian but a young widow, whom he is supposed to marry after he has made good. He is at last given a chance by a man of wealth who has a pretty daughter and he accepts both chances with gusto. He hates to think of disappointing the young widow, but discovers in the end that she has married the man of wealth and so he takes the pretty daughter with a clear conscience.

"The Dancer's Peril"

(World Films—Five Reels)

REVIEWED BY PETER MILNE

EMBODYING the fundamental elements of a strong dramatic picture, with the added spectacular attraction of Alexis Kosloff and members of the Russian Imperial Ballet, "The Dancer's Peril," featuring Alice Brady, makes a strong bid for popularity. Miss Brady has the dual role of Lola Cortez and Vasta Mascova, her daughter, and defines each character with precision. Sophistication on the one hand and innocence on the other she has contrasted the two parts with a sharpness that never fails to impress.

The Artist Interferes

The presence of the Russian Imperial Ballet adds value to the picture in that this aggregation of dancers is widely known throughout the country. A number of ballets are given, each one of which is executed with a skill that far eclipses any other dancing we have ever seen in pictures. Miss Brady herself appears as the partner of Kosloff and dances with the same sincerity that marks her performances in the straight scenes.

The story is by Harriet Morris, and the direction was in charge of Travers Vail, who has succeeded in turning out a convincing and well-balanced picture.

THE STORY AND PLAYERS

Lola Cortez (Miss Brady) is morganatically married to the Grand Duke Alexis (Philip Hahn). When he is called to the service of the court he leaves Lola. She goes to Paris, and to drown her sorrow enters upon a life of revelry. Years later Vasta (Miss Brady), the daughter of the Duke and Lola, is a student in the ballet school and unaware of her parentage. Michael Pavloff (Montagu Love) learns of her relationship to the Grand Duke, and with motives none too heroic places Vasta in the Imperial Ballet as premier danseuse. She meets Richard Moraino (Cecil Fletcher), an artist, who grows to love her. Pavloff kidnaps Vasta and imprisons her in his apartment. Lola, learning the identity of Vasta, rescues her and is forced to kill Pavloff in defense of her daughter. The arrival of the Grand Duke precipitates a happy ending, with the reunion of Lola and her husband and the marriage of Vasta and Moraino.

"The Gift Girl"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

LOUISE LOVELY is given ample room in this picture to shake her curls, to pout and to behave in a fashion generally befitting her name. It is a comedy-melodrama with the accent almost wholly on the comedy, with the melodrama merely forced in as a resort to create a measure of suspense. Therefore at the end there is the kidnapping of the girl and her rescue by the marcelled hero, but it is not a serious climax—even the players seem to be taking it all in good fun.

In fact "The Gift Girl" is never stirring. Its main excuse for existence is Lovely Louise and its power to entertain seems to depend entirely upon her. The action travels with a halt and a limp, and the start would assist it along with innumerable close-ups and the inevitable canary bird. E. J. Clawson based his scenario on a play by H. R. Durant, and Rupert Julian has endowed it with a production that is satisfactory in most respects. The Paris scenes, however, fail to carry anything of a Parisian atmosphere.

THE STORY AND PLAYERS

Rokaia (Miss Lovely), an orphan girl, has been brought up among the Mohammedans. Disliking their marriage code, she flees to Paris. The Marquis De Tonquin (Wadsworth Harris), an old roue, shelters her in his home for a time and then sends her to his son, Marcel (Emory Johnson), who is at college. Rokaia proceeds to reform Marcel, who is a wild young man and then comes the usual love. The climax is brought on by the arrival of Malea (Rupert Julian), who wants to take her back to her childhood home, but Marcel and his fellow students prevent after a lively fight. Rex Roselli, Winter Hall and Frederick Montague are others.

To the Rescue

"The Vicar of Wakefield"

(Thanhouser-Pathe—Six Reels)

REVIEWED BY PETER MILNE

"THE VICAR OF WAKEFIELD," by Oliver Goldsmith. That line of itself is sufficient to rank the production as a strictly "class" picture. Goldsmith's book was widely read, we are told. Three editions came in less than a year, and Scott and Irving and Goethe praised it to the skies. They found its subtleties a joy, its characterizations a marvel and its moral of great value. But Goldsmith was never meant for the pictures. The subtle humor which the book contains could not be transmitted to the screen. Goldsmith would take at least a page to draw even a faint curling of the corners of the mouth from the reader. The picture takes at least five hundred feet to accomplish the same thing. And so many of the human incidents, colored by the style of the author, had to be left out.

So the picture "The Vicar of Wakefield" is stripped of its fine English and narrowed down to bare plot. Goldsmith would never be writing for the picture today. He'd go hungry so long that he'd have to take a reviewing job. His plot, if it may be called such, is grossly episodic and wanders with the Vicar all over the English countryside, depicting one of the old gentlemen's experiences after another. Mr. Sustained Interest didn't have anything to do with the production. The Vicar, to be sure, is a genial old fellow, and once in a while you condescend to be amused by him. Frederick Warde stamps him as a gentleman full of ultra-Shakespearian gesticulations, and although he forgets he is acting for the camera and not on the stage, he immediately brings the troubled Vicar to life.

Ernest Warde in the production of "The Vicar of Wakefield" has achieved a wonderful atmosphere, realistic to the period, the mid-eighteenth century, and presenting some charming pictures of rural life. His direction, though, is very much like the elder Warde's performance: smacking so heartily of the speaking stage that it is unrealistic. The characters are lined up in front of the camera in all the larger scenes, and all of them know that Frederick Warde is the star, and conveniently keep a respectful distance away.

The supporting cast, which includes Thomas Curran, Kathryn Adams, Gladys Leslie, Boyd Marshall and Robert Vaughn in parts of prominence, is equal to any situation that presents itself. But there are very few of them.

Naturally, "The Vicar of Wakefield" carries its biggest appeal to those who have read the book. And so its appeal is limited. Those unacquainted with Goldsmith's work will be inclined to wish for something more dramatic. It bears the maiden approval of the Photoplay League, and if this organization is perfected to a sufficient extent to fulfill its ideal, to create audiences for the "better" pictures, it will certainly be a fine thing for this offering.

THE STORY AND PLAYERS

The Vicar (Frederick Warde) suffers financial reverses and is forced to move into a smaller house. His son (Boyd Marshall) goes to the city to look for work and falls in with fast company. A certain squire (Robert Vaughn) passes himself off as a nobleman and succeeds in winning one of the Vicar's daughters, Olivia (Kathryn Adams). Believing that he has entered into a mock marriage with the girl, he soon deserts her. The Vicar travels all over the countryside looking for Olivia, and after innumerable trials finds her. The villain is brought to give an account of himself by the appearance of a certain Mr. Burchell, who proves to be of superior rank to the squire. And so with Burchell's marriage to his other daughter and his son's return, the Vicar is at last at peace.

"Castles for Two"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE wealthy American heiress who discovers a lord incog., and the girl who makes herself adorable as a kitchen maid, are not new characters in literature, but the picturing of the fairies about her, as she enjoys the green woods of the Emerald Isle, give "Castles for Two" a touch that places it in the exceptional class. It should prove a good box-office picture.

The First Meeting

Elliott Dexter certainly makes the most mournful Irishman ever seen by the writer, either in real life or stage character, but Marie Doro makes up in liveliness what his part at least in the early scenes lacks, and the production can be said to quite come up to standard.

We do not wish to be understood as objecting to the hero's manner, except as we have learned to expect more blithesome cheerfulness in an Irishman. The meek manner in which he accepted his orders to marry the (as he supposed) unattractive American heiress lacked the Irish spirit of independence, too. But forgetting the untrueness to type, Lord Brian O'Neil was in splendid contrast to Patricia's bubbling warmth of temperament, and in the scenes where he was called on to rescue Patricia from the dangerous cow, he seemed to enjoy his part thoroughly. We imagine after the happy marriage he felt better. We sympathized with his hard luck and the unfortunate position he was placed in, and we enjoyed the way he was getting fooled and led along by Patricia until his manhood asserted itself and he declared his love for the girl of his heart.

"Castles for Two" is a good picture, and Marie Doro puts a life and zest into her work all the way through that will make audiences like it very much.

THE STORY AND PLAYERS

Brian O'Neal (Elliott Dexter), a poor Irish Lord, needs a wife with money. Patricia Calhoun (Marie Doro), bored to death with society emptiness seeks diversion by visiting the country of her ancestors, incognito, with her old nurse (Marie Mills). There she finds her fairies, and a real Lord, and when she has made him love her even as a kitchen maid, real happiness is theirs. Brian's mother (Julia Jackson) has never really wished the marriage for money alone that his sisters demanded of him, and the sudden transformation of the girl she even accepted as a kitchen maid, into a brilliantly gowned heiress, is a fitting climax to her loyalty to her son, which adds to their mutual happiness.

Pathe's Lonesome Luke Two-Reelers

("Lonesome Luke's Lively Life"—"Lonesome Luke in Tincan Alley"—"Lonesome Luke's Honeymoon")

REVIEWED BY PETER MILNE

THE extension of the Rolin comedies to two reels was in answer to exhibitors' demands. That they will be satisfied seems certain, for a gathering of hard-boiled reviewers laughed very heartily during the run-off of the first three. Director Hal Roach and his staff have furnished the company with enough clever gags to easily fill out each two thousand feet. The extended comedies are not one-reel subjects stretched and distorted into two reels, which is so often the case.

Luke and his wonderful supporting cast, including Snub Pollard, Bebe Daniels, Harry Todd and Margaret Joslin, "stand and deliver" in all three of these comedies. Happily, they have refrained from introducing the vulgar, and happily they have instituted new tricks to amuse and amaze the observer.

"Lonesome Luke's Lively Life" shows the inimitable Double L as hat check boy in a Broadway cafe. He burlesques the grasping race of hat check boys to an uproarious degree. A gentleman arrives with a hat, coat, cane, muffler and gloves, and Luke makes him check each article separately. Snub arrives, much the worse for wear, and proceeds to create varieties of pandemonium in the cafe. Later in the picture he is pressed into service in the kitchen, and here the whole company proceeds to show itself off as an expert juggling aggregation. One speaks of "riots" guardedly, but this picture can frankly be so termed.

A Scene from "Lonesome Luke's Honeymoon"

The featuer of "Lonesome Luke in Tincan Alley" is a prize fight, and this is duly burlesqued. A tall white hope is biffed from one side of the ring to the other with a regularity that becomes unusually funny as the fight proceeds. Luke, in his role of the terror of the alley cavorting about the place, cuts his customary laughable figure.

"Lonesome Luke's Honeymoon" presents more of a story than the preceding two, introducing Luke as an ice man who is pressed into service to marry Bebe Daniels, who wants to get rid of a titled suitor. Their experiences with the bell hops in the hotel and the manner in which the whole tangle is finally straightened out and the irate father appeased form two reels of superlative comedy.

All in all, the new Rolins are in that small class of preferred comedies.

"Pots and Pans Peggy"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"POTS AND PANS PEGGY" is another offering presenting Gladys Hulette in a vehicle written by Agnes Johnston. In its humor, the originality of its incident and the delightful manner in which everyday happenings are incorporated in it, it is a worthy successor to the other Hulette-Johnston pictures. It seems destined to amuse and thrill the great variety of picture-goers as a whole. It has melodrama, too, and the roof-raising chase at the end is well in evidence. There is subtlety and simplicity in the subtitles. There is humor in them and in the scenes of the picture. The very human notes struck by Miss Johnston so many times in her story seem to offset its somewhat self-evident character. It doesn't take an unusual amount of perspicacity to call the turn on the progress of the plot. During the building of each episode you know what it is being built for and you sight the ending while you're almost half a mile away from it. Clear sailing it is all the way through, but we for one enjoy a voyage of this sort every bit as well as the stormy and rocky affairs that don't afford you anywhere near the pleasant company of "Pots and Pans Peggy."

Off for the Job

Miss Hulette as the Peggy with the kitchen utensils as descriptive of her trade cuts an appealing and winning figure. The work of George Marlo as Arthur and Kathryn Adams as Marian is thoroughly enjoyable, and Wayne Arey as Barney is pleasant and thus unconventional as a taxi driver. W. Eugene Moore directed, and has given the story an adequate and realistic setting. The ever-delighting Badgley children, Helen and Gerald, contribute some juvenile humor of an excellent sort.

THE STORY AND PLAYERS

Peggy (Miss Hulette) secures a position as maid of all work in a household where the daughter, Marian (Kathryn Adams), is unhappy because her mother wants to marry her off to a rich man, and where the son Arthur (George Marlo) is very much of an inebriate. Arthur takes an interest in her, and it is because of her scorn of idlers that he secures a position in the War Department through the services of the rich man (Arthur Bauer). It is then that he discovers the rich man to be a thief, and with the assistance of Peggy and Barney (Wayne Arey), with Peggy doing the lion's share of the heroics, he is captured and unmasked as a traitor to his country. Arthur proposes to Peggy, but it's Barney, the taxi driver, for her.

"Wrath"

(Sixth of the "Seven Deadly Sins" Series—McClure-Triangle—Five Reels)

REVIEWED BY PETER MILNE

H. B. WARNER is perhaps the most popular of all the stars heretofore presented in this series. In his dual role of the wrathy Grand Duke and his heroic son, Feodor, he moves in the midst of a tale that is seldom less than exciting. Mr. Warner is a hero whose personality immediately asserts itself and whose various deeds of daring earn him great favor. As the Grand Duke he fares less prominently in a bearded character role, but carries the part impressively.

The action of "Wrath" is rapid enough and differs greatly from the preceding numbers of the series in that Adam and Eve are conspicuous by their absence from the first part of the picture. Much of the plot is enacted in Russia, and here an atmosphere of average realism prevails. Incidentally, Eve, the heroine, is revealed as the daughter of Feodor, the Russian nobleman.

All Wrath Appeased

THE STORY AND PLAYERS

Feodor (H. B. Warner) disregards the wishes of the Grand Duke (H. B. Warner), his father, and marries an American girl (Edith Hallar) in preference to Olga (Thea Talbott). In a rage, the Grand Duke separates them, and the girl goes to America. Seventeen years later Feodor is sent to America to purchase munitions for the Russian government, but Eve Leslie, owner of a large plant, refuses to fill the war order. Feodor's wife, now in a convent, recognizes a picture of Feodor, and once again joining her husband, they institute a search for their daughter, who was left in an orphan asylum in her babyhood. Eve turns out to be the daughter, and together they return to Russia for a happy reunion.

"A Trip Through China"

(Supreme Feature Films, Inc.—Ten Reels)

REVIEWED BY F. G. SPENCER

THIS film is so vastly different from the general run of tour films that is stands in a class by itself; it is comprehensive and treats with every conceivable feature of Chinese life—her customs, fashions and beliefs. It is at once geographical, historical and scenic, hence very interesting.

Chinese sports, forms of labor, means of transportation are all handled on a large scale. Comparisons are made, which show that with the advent of European brains, money and interest, squalor gave way to splendor, and even today in cities where both Europeans and natives reside there is to be seen the marked contrast.

Primitive indeed are their modes of transportation—up river by man-power boats, through the cities either by wheelbarrow or coolie packman, and into the interior by camel or donkey. Dredging by hand-power, supplied by two women and a boy, cutting down and sawing immense teak, ebony and oak trees by hand, are all very interesting pictures. And the immense loads these coolies can handle surprise one; for instance, a log that requires the strength of three men to raise is balanced on one coolie's head and away he sails. These stalwart fellows, short of stature, are happy and well satisfied with their ration of rice with a little pork.

China, too, has her street fakers, the sword manipulator and the "hardhead," who cracks small rocks with his forehead. The bird trainer, wonderfully efficient, and the fishing by cormorant cannot fail to arouse the keenest interest, and the pictures showing China's fast developing plans for preparedness will strike a responsive chord in every breast.

The beautiful parks, boulevards, colleges and hospitals prove conclusively that a new dawn is awakening and modern methods are fast superseding the old, and the Chinese are slowly but surely abandoning their belief in witchcraft as a curative agency.

A school for the deaf, dumb and blind, in which were shown scores of children at work, and also at play, is keenly interesting, proving as it does that the deformed and otherwise imperfect children are not destroyed at birth now as was the custom of old.

The rickshaw is still the favorite and fashionable mode of transportation for the well-to-do, as was evidenced in every city visited. The many uses to which the bamboo is put were adequately shown, even down to the tender, succulent shoots, which are widely used as a vegetable.

The pagodas, of which there are hundreds throughout the Celestial Empire, received their quota of attention, as did also the tombs of the Ming dynasty's monarchs.

The river population and the dangers to which they are exposed by typhoons and similar disturbances were shown to the full.

Horse racing, the favorite pastime of the wealthy, wherein each owner rides his own thoroughbred; foot-racing and pole vaulting by numbers of the 35,000 accredited Y. M. C. A. members; street games of the gamins and still other forms of recreation received attention, and a highly interesting and instructive picture was concluded by the showing of fifty pretty native maidens, whose headgear both in English and Chinese bore the legend, "China Cinema Co."

"Romance and Ransom" and "Doomed"

(Ambrosio-Ultra Films, Inc.—States Rights)

REVIEWED BY PETER MILNE

"ROMANCE and Ransom" is a three-reel detective melodrama produced in Italy by Ambrosio, and containing in its cast many players long identified with this company. It has to its credit an unusual number of melodramatic devices that have a certain chance of arousing plenty of suspense. The restaurant fire, the man hunt by torchlight and the hidden trap door, which precipitates all the villains into a tank of water are the most spectacular of the lot. It appears to be a picture that will find its mark in the cheaper house. A Broadway showing would hardly be fitting.

That the film has been cut is quite obvious. While the work of the pruning shears sometimes displays itself by uneven action which the editor has partially covered up by the insertion of extra subtitles, the results are meritorious to the extent that the action never slows up. A slight confusion resulting from a somewhat too hurried plunge into the midst of the plot is well overcome at the halfway mark of the first reel. The photography and settings are consistent with the Ambrosio standard of the past, and the acting being strictly Continental, quite often needs an explanatory insert.

THE STORY

Ligo, an agent of a kingdom at odds with its neighbor makes Albert, the son of a wealthy citizen of the second country, a captive through the devices of a woman in his power. He resorts to the practice of procuring money from Albert's father by threatening to take the life of the young man. Finally, a detective is put on Ligo's trail, and with the help of the woman, who has grown to love Albert, the villain and his band are routed.

"Doomed" is a conventional two-reel number with a typical Ambrosio story. On its surface it resembles the three-reeler, in regard to its editing and compactness of action. The foreign director, though, is not able to cope with his fellow worker of this country. In his big scenes he fails to centralize his action to an extent sufficient to draw the eye to the main players.

THE STORY

Charmel has run heavily into debt through his acquaintance with a robust vampire. His daughter, Isobel, is in love with an army officer who has invented a powder which, when it comes in contact with water explodes with great force. Driven to desperation Charmel attempts to steal the formula in order to gain money, but fumbling in the dark an explosion occurs and he pays the penalty with death.

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NEW YORK CITY

"The Fate of Juan Garcia"

(American Girl Series—Two Reels)

REVIEWED BY GEORGE WORTS

JAMES W. HORNE, who is directing Kalem's American Girl series, is proving two things of interest to the exhibitor. One is that the two-reel picture has a greater week-to-week consistency than is attained only with difficulty by the five-reeler. The second is that, judging by Horne's results, the opportunity for drama in western settings has only been scratched. But perhaps that surmise is due to Horne's discernment and ingenuity.

Frederick W. Bechdoldt, well-known writer of western stories, is author of the American Girl series. His plots, Horne's direction, and a cast, headed by Marin Sais, produce well finished screen results. The stories run true to form, and they stay on the track. Plot action never bows down to "local color" and logic is not sacrificed to suspense based on fraudulent thrills.

THE STORY AND PLAYERS

In "The Fate of Juan Garcia," Madge King (Marin Sais) is called upon to attack Mexican bandits on a hacienda, near the Southern California boundary line. The bandits have killed one of her father's plantation workers, Juan Garcia (Edward Clisbee.) A mix-up of photographic plates is responsible for the revolver fight that follows. After the smoke of battle clears, the American Girl, re-enforced by a posse from the sheriff's office, discovers that the Mexican bandits are in reality the tools of a higher force.

"Mentioned in Confidence"

(Fortune Photoplays-General Film—Four Reels)

REVIEWED BY PETER MILNE

THERE is a murder, a governor, an electric chair and a pardon in "Mentioned in Confidence," the second of the Street and Smith series. These ingredients when well mixed have the happy faculty of uniting to spell the word suspense, even though there are no s's in them. "Mentioned in Confidence" treats a rather conventional story in a generally conventional way. Some of its passages are less striking in realism and sincerity than in various methods, some of them quite mechanical, that are employed to create the plot. One sees a number of loopholes without searching for them.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"In the Web of the Spider" episode of "Grant, Police Reporter." (Kalem. One reel.)—George Larkin, whose daring grows apace in the Kalem star reporter series, acquires further laurels in the present episode. The introduction into the series of a mysterious criminal who is known as The Spider, has strengthened the interest considerably. In the present episode, Grant solves the mystery of stolen bonds in a brokerage house. There are numerous fights and some hairbreadth escapes down the fronts of buildings.

"The Veiled Thunderbolt" episode of "Grant, Police Reporter." (Kalem. One reel.)—The magic of electricity and the surprises of jiu-jitsu are the foundation of this episode. "The Spider," a mysterious criminal, makes his power felt in a unique way. Grant finds that a wealthy man was killed by electricity in a private hospital. When he investigates, a fight ensues, and he employs jiu-jitsu to good advantage. There is the customary wall scaling feat by Larkin.

"Bulls or Bullets?" a "Ham and Bud" comedy. (Kalem. One reel.)—Ham and Bud are chased out of town and meet Mexican vaqueros. The comedians don the bull fighters' regalia and enter the ring. Just as the bull fighting becomes interesting the genuine vaqueros enter the ring, and Ham and Bud make their exit. Lovely senoritas lend interest to the comedy.

"The Borrowed Engine" episode in "The Daughter of Daring." (Kalem. One reel.)—This episode lacks, in its ability to convince, some of the qualities of the other episodes. It is a trifle too disconnected and fragmentary, although, as railroad drama, it contains the usual Kalem thrills. The story is about a race waged by two rival railroads for a contract. Helen Gibson, the operator, is enabled to signal her engineer-sweetheart in time to prevent loss of the contract.

"The Safety Pin Smugglers." (Kalem. One reel. Comedy.)—This Ham and Bud comedy does not begin to compare with the other farcical Ham-Bud affairs which have gone. There is entirely too much slapstick and no real humor, although Henry Murdoch as a detective works awfully hard to save the day. Surely the originators of this team must be running dry for material.

Mutual Program

"Mutual Tours Around the World." (No. 17. One reel.)—Many interesting views are shown in this travelogue. Tinted views of the gardens, buildings, fountains and statues of Vienna; the beauties of the Gota-Elf River, the most important river in Sweden, and some excellent views of Toledo, Spain, showing the factory where the famous old Toledo blades were made, are some of the interesting views.

"See America First" Series. (Mutual. One reel.)—In this issue are shown the Civil War battlefields of Chickamauga, Ga., and Chattanooga, Tenn., with numerous panoramic views of the surrounding country.

"A Rummy Romance." (Mutual. Two-reel Vogue comedy.)—A comedy-drama laid in the wilderness of the moonshine country, evidently Kentucky. A still is raided and a blind pig is shown in operation before the revenue officers make their raid. Pretty girls in overalls are responsible for numerous attractive close-ups.

"Jerry's Romance." (One reel Cub-Mutual comedy.)—George Ovey exchanges bricks with villains in lightning style, loses a bride and wins a delectable girl in the last hundred feet. Ovey's usual feats of funniness distinguish this one-reeler.

"Reel Life, No. 43." (Gaumont. One reel. Sun., Feb. 25.)—This interesting and highly instructive reel loses a great deal through mediocre photography, and while the subjects treated are well handled they are handicapped by this. Delightful perfumes and their making, teaching children to swim, logging in Louisiana, and making sanitary milk bottles at home are the matters pictured, and each of them contains great material for thought and consideration.

"Shorty Hooks a Loan Shark." (Monogram. Two reels. Mon., Feb. 26.)—Shorty Hamilton, who figures in this, the seventh episode of "Shorty Hamilton's Adventures," shows up remarkably well. The scenes are all typically Western, well photographed and ably depict many past characteristics of Arizona. Of course, there's the love affair with Anita Kellar, the U. S. Secret Service operator, which now revived, spurs Shorty to higher ambitions.

Jabez Sawyer is the shark, who loans money to the boys, and he gets hold of some bonds through Ralph, writes and tells Ruby, Ralph's wife that if she will come to his office he will give her some information regarding them. Ruby goes to the office and Sawyer embraces her. Shorty comes upon the scene just in time. Later Anita arrives and Sawyer is recognized as the loan shark and is arrested.

"Shorty Promotes His Love Affair." (Monogram. Two reels. Mon., Feb. 19.)—This is the sixth chapter of "The Adventures of Shorty Hamilton," featuring Shorty Hamilton. It is replete with stirring incidents and throughout there runs the same true old love story in which Anita ————, the U. S. Secret Service operator, is the object of his affections. A gang of counterfeiters, are—after many disastrous situations for Shorty—rounded up and he and Anita are about to be married. The preacher is present, so are the guests, bride and groom are rigged up regardless of cost, but the ceremony cannot be performed on account of the lack of a license, Anita having assured Shorty that in Arizona that empty formality was dispensed with. It is a cleverly conceived picture and will be hailed with welcome wherever shown.

Pathe

"Florence Rose Fashions." (No. 23. Week of March 18.)—Spring fashions, including suits, veils and bags are displayed in this number and the usual pretty girls do all the displaying. "Nomads of the North," a scenic and educational containing as its chief asset some remarkable scenes of masses of deer swimming after a boat, divides the reel.

"The Cliff Dwellers." (Pathe-Combitone Series. Second issue.)—This series inaugurated by Pathe with the release, "Southern California," contains more meat in it than any other form of educational on the market at the present time. Suitable for exhibition in any theatre, from the largest to the smallest, and ideal for schools and churches, they fill, it seems, a long-felt want. "The Cliff Dwellers" presents a series of vastly entertaining and instructive pictures of the Indians of New Mexico. The making of Navajo blankets and the manufacture of pottery are only a few of the reel's offerings. Besides giving a clear insight into the habits and modes of the Cliff Dwellers, the picture offers a series of excellent views of the peculiar rock formations of southern New Mexico.

"Bringing Up Father." (International. Split reel.)—An animated cartoon of this popular series is offered here, originated by George McManus. It is decidedly the best of all International cartoons of the last few weeks and presents a number of very humorous sketches. A scenic shares the reel.

Universal Program

"Specimens." (Nestor. Mon., March 12.)—Save for a few poorly photographed scenes, this Nestor is right up to standard, with Eddie Lyons and Lee Moran both appearing as young scions of the bar, whose mothers believe them saintly. When the boys are introduced they try to act their parts, but, of course, they find each other out before long. Jack Cunningham, who is getting to be somewhat of a comedy wizard, by the way, did the scenario.

"The Common Sin." (Gold Seal. Three reels. Tues., March 13.)—Helen Gardner played the lead in this picture under the direction of Charles Gaskill. It is an old picture with an old story, showing the manner in which a gypsy girl grew to womanhood with the sole purpose of having revenge on the man who caused her mother's death. The photography is pretty poor and the atmosphere throughout is so unreal that little interest will be derived from the picture.

"A Woman in the Case." (Victor. Tues., March 13.)—One of Allen Curtis's comedies of domestic complications. The young wife's cooking is in no way appreciated by hubby and he goes home to get a square meal from his mother, thus arousing wifie's suspicions. The action is fast and there is much clever incidental business throughout. Eileen Sedgwick and Ralph McComas are the principals.

"Summer Boarders." (L-Ko. Fri., March 16.)—Phil Dunham as a paper hanger doesn't manage to get his usual number of laughs in this release. The action is not at all spontaneous and the chase at the end is far from funny. Merta Sterling, William Irving, Lucille Hutton and Charles Inslee give support.

"Roped In." (Bison. Three reels. Sat., March 17.)—A pleasant little comedy with Neal Hart as a bashful cowboy who marries the haughty owner of the ranch to assume the role of boss himself. There is so much humor in this that the slight vestige of padding in it may easily be excused. George Marshall produced. A fine cast, including the cowboys and Countess Du Cello, supports Hart.

"Art Aches." (Joker. Sat., March 17.)—The most illuminating feature of this comedy written by Jack Cunningham is the sight of William Franey as an artist painting a picture of Gale Henry as December Afternoon. The plot hangs together unusually well for a comedy and the gags are all excellent.

"Where Glory Waits." (Laemmle. Two reels. Wed., March 14.)—A heart interest number laid in a mythical kingdom. The young king is almost on the point of refusing to marry for diplomatic reasons; when traveling through his domain incognito he learns from a peasant girl that her brother died for the country—and was proud to be able to. The king learns a lesson from the simple loyalty of the peasant and returns to his throne determined to do his own best. This picture is rich in atmosphere and Allen Holubar enacts the chief role with dignity and restraint. Others are Thomas Jefferson, Wadsworth Harris, Roberta Wilson and Trixie Ridgeway.

"The Clash of Steel." (Imp. Two reels. Second episode in "The Perils of the Secret Service." Fri., March 16.)—Princess Sophrina in despair at her husband's unfaithfulness, takes her little boy to an obscure place in the mountains for rest and forgetfulness. She registers at the little inn as Madam Display. They meet young Huntley, an American, who becomes attached to the boy. The princess has been followed by spies who wish to separate her from her husband. The boy is kidnapped and the princess is decoyed to the American's rooms in search of the child. The scheme is to have her found there by the prince, who has been sent for. It fails, and the princess and her husband become reconciled. There is plenty of swift action of the Dumas variety.

"The Amazing Adventure." (Rex. Two reels. Thurs., March 8.)—Rather an amazing story and altogether impossible, but quite enjoyable for all its weak points. It shows the manner in which a girl picked a "bum" from the park bench and married him. Afterwards it is disclosed that the fellow was once rich and that the two had known each other while children. Roberta Wilson, Kingsley Benedict, Hayward Mack and Charles Perly are the principals.

"The Beauty Doctor." (Victor. Fri., March 9.)—A comedy by intent but not in result. The complications are not handled with a true sense of comedy and the players fail to get many laughs with their individual efforts. Billy Mason and Sylvia Ashton are the leads.

Educational Films Corp.

"The Beaver Prepares for Winter." (Ditmars. One reel.)—The beaver is not an animal to attract the photographer as a rule for he offers little of interest on the screen. However, Professor Ditmars has treated the animal here in a series of views, showing how he builds his home and makes his meals off the bark of trees, and has managed to make the picture instructive and fairly interesting.

"Fishing Off the Sandy Hook Banks." (Educational.)—There are a number of vastly entertaining scenes on this reel which shows the preparation of the deep sea fishing nets and later the hauling in of large quantities of fish, the manner in which it is salted down, packed on ice, etc.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Jan. 25.	Her Good Name (Jean Sothern), Van Dyke	5
Feb. 1.	Rosie O'Grady (Viola Dana), Apolo	5
Feb. 8.	The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp.	5
Feb. 15.	The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph	5
Feb. 22.	Pride and the Devil (Alma Hanlon), Apollo	5

Artcraft Pictures

Nov.— 6.	Less Than the Dust (Mary Pickford)	5
Jan.— 8.	The Pride of the Clan (Mary Pickford)	
Mar. 5.	A Poor Little Rich Girl (Mary Pickford)	5

Bluebird Photoplays

Feb.—12.	The Reward of the Faithless (Wedgewood Nowell and Betty Shade)	5
Feb.—19.	The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon)	5
Feb.—26.	The Saintly Sinner (Ruth Stonehouse)	5
Mar. 5.	The Boy Girl (Violet Mersereau)	5
Mar. 12.	Mutiny (Myrtle Gonzales, Val Paul and George Hernandez)	5
Mar. 19.	Polly Redhead (Ella Hall)	5
Mar. 26.	The Gift Girl (Rupert Julian and Louise Lovely)	5
Apr. 2	Susan's Gentleman (Violet Mersereau)	5
Apr. 9	The Pulse of Life (Wedgewood Nowell and Gypsy Hart)	5
Apr. 16.	The Girl in the Checkered Coat (Dorothy Phillips)	5

Fox Film Corporation

Feb. 12.	The Scarlet Letter (Stuart Holmes)	5
Feb. 18.	The Tiger Woman (Theda Bara)	5
Feb. 19.	Melting Millions (George Walsh)	5
Feb. 26.	A Child of the Wild (June Caprice)	5
Mar. 5.	Sister Against Sister (Virginia Pearson)	5
Mar. 12.	Love's Law (Joan Sawyer and Stuart Holmes)	5
Mar. 12.	A Tale of Two Cities (Wm. Farnum), Special	5
Mar. 19.	The Blue Streak (Wm. Nigh and Violet Palmer)	5
Mar. 26.	North of Fifty-three (Dustin Farnum)	5

Ivan Feature Productions

Jan. —	Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell)	5
Mar. 15.	Two Men and a Woman (James Morrison, Christine Mayo, Rubye De Remer, Guy Coombs, John Reinhardt and Helen Arnold)	5

Kleine-Edison-Selig-Essanay

Jan. 22.	Princess of Patches (Vivian Reed), Selig	5
Jan. 29.	Adventures of Buffalo Bill (K-E-S-E Special)	5
Feb. 12.	The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campeau), Selig	5
Feb. 19.	The Royal Pauper (Francine Larrimore), Edison	5
Feb. 26.	Skinner's Dress Suit (Bryant Washburn)	5
Mar. 5.	Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay	5
Mar. 12.	Little Lost Sister (Selig)	5
Mar. 19.	The Trufflers (Nell Craig), Essanay	5
Mar. 19.	Satan's Private Door (Essanay)	5
Apr. 2.	The Law of the North (Shirley Mason)	5

McClure Pictures*

Jan. 29.	Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)	5
Feb. 5.	Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere)	5
Feb. 12.	Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere)	5
Feb. 19.	Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)	5
Feb. 26.	Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere)	5
Mar. 5.	Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)	5
Mar. 12.	Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason)	5

*Released through Triangle Exchanges.

Metro Pictures Corporation

Feb. 5.	The End of the Tour (Lionel Barrymore), Columbia	5
Feb. 12.	One of Many (Frances Nelson),	5
Feb. 19.	The Promise (Harold Lockwood and May Allison), Yorke	5
Feb. 26.	The Secret of Eve (Mme. Petrova), Columbia	5
Mar. 5	The Barricade (Mabel Taliaferro), Rolfe	5
Mar. 12	The Mortal Sin (Viola Dana), Columbia	5
Mar. 19.	The Hidden Children (Harold Lockwood and May Allison), Yorke	5
Mar. 26	His Father's Son (Lionel Barrymore and Irene Howley), Rolfe	5
Apr. 2.	The Waiting Soul (Mme. Petrova).	5
Apr. 9.	The Beautiful Lie (Frances Nelson), Rolfe	5
Apr. 16.	A Magdalene of the Hills (Mabel Taliaferro), Rolfe	5

Mutual Film Corporation

Feb. 12.	Damaged Goods (New Edition), (Richard Bennett), American	7
Feb. 19.	The Gentle Intruder (Mary Miles Minter), American	5
Feb. 26.	The Greater Woman (Marjorie Rambeau), Powell-Mutual	5
Mar. 5.	The Girl from Rector's (Ruth MacTammany), Mutual Star	5
Mar. 12.	My Fighting Gentleman (William Russell), American	5
Mar. 19.	The Painted Lie (Crane Wilbur), Horsley	5

Paramount Pictures Corporation

Feb. 12.	The Black Wolf (Lou Tellegen), Lasky	5
Feb. 15.	The American Consul (Theodore Roberts), Lasky	5
Feb. 19.	Winning of Sally Temple (Fannie Ward), Lasky	5
Feb. 22.	On Record (Mae Murray), Lasky	5
Feb. 26.	The Fortunes of Fifi (Marguerite Clark), Famous Players	5
Mar 1.	Those Without Sin (Blanche Sweet), Lasky	5
Mar. 5.	Castles for Two (Marie Doro), Lasky	5
Mar. 8.	Out of the Wreck (Kathlyn Williams), Morosco	5
Mar. 12.	Sapho (Pauline Fredericks), Famous Players	5
Mar. 15.	The Dummy (Jack Pickford), Famous Players	5
Mar. 19.	The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky	5
Mar. 22.	The Spirit of Romance (Vivian Martin), Pallas	5
Mar. 26.	The Bottle Imp (Sessue Hayakawa), Lasky	5
Mar. 29.	As Men Love (House Peters and Myrtle Stedman), Pallas	5
Apr. 2.	The Bond Between (George Beban), Pallas	5
Apr. 5	The School for Husbands (Fannie Ward), Lasky	5
Apr. 9	The Inner Shrine (Margaret Illington), Lasky	5
Apr. 12.	Heart's Desire (Marie Doro), Famous Players	5
Apr. 15.	The Valentine Girl (Marguerite Clark), Famous Players	5

Pathe Exchange, Inc.

Feb. 11.	Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa	5
Feb. 18.	Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser	5
Feb. 25.	Crime and Punishment (Derwent Hall Caine and Marguerite Cortot), Arrow	5
Mar. 4.	Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser	5
Mar. 11.	The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players	5
Mar. 11	Pots and Pans, Peggie (Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskell), Thanhouser	5
Mar. 25.	Told at Twilight (Baby Marie Osborne, Henry King and Daniel Gilfether), Balboa	5
Coming—	When My Ship Comes In (Jane Grey), International	5

Red Feather Productions

Feb. 12.	The Terror (Jack Mulhall)	5
Feb. 19.	The War of Tongs	5
Feb. 25.	The Girl and the Crisis (Dorothy Davenport, Charles Pearley and Wm. V. Mong)	5
Mar. 5.	The Gates of Eden (Claire McDowell)	5
Mar. 12.	(Double Attraction) The Girl Who Lost (Cleo Madison), and Border Wolves (Neal Hart)	5
Mar. 19.	The Scarlet Crystal (Herbert Rawlinson)	5

Selznick Pictures

Jan. 7.	Panthea (Norma Talmadge)	6
Feb. —.	The Argyle Case (Robert Warwick)	6
Feb. —.	The Price She Paid (Clara Kimball Young)	6
Mar. —.	The Eternal Sin (Florence Reed), Brenon	5
Mar. —.	The Easiest Way (Clara Kimball Young)	6
Coming—	The Law of Compensation (Norma Talmadge	5

Triangle Film Corporation

Feb. 4.	Jim Bludso (Lucas), Fine Arts	5
Feb. 4.	The Crab (Thelma Salter-Keenan), Kay Bee	5
Feb. 11.	The Girl of the Timber Claims (Constance Talmadge), Fine Arts	5
Feb. 11.	The Gun Fighter (Wm. S. Hart), Kay Bee	5
Feb. 18.	The Village Prodigal (Robert Harron), Fine Arts	5
Feb. 18.	A Princess of the Dark (Enid Bennett), Ince-Kay Bee	5
Feb. 25.	Stage Struck (Dorothy Gish)	5
Mar. 1.	The Last of the Ingrams (William Desmond	5
Mar. 5	Betsy's Burglar (Constance Talmadge)	5
Mar. 8	Back of the Man (Dorothy Dalton)	5
Mar. 11.	A Love Sublime (Wilfred Lucas), Fine Arts	5
Mar. 15.	The Little Brother (Enid Bennett), Ince-Kay Bee	5

Unity Sales Corporation

Dec. 1.	Land Just Over Yonder	6
Dec. 15.	Humanizing Mr. Winsby	5
Jan. 15.	Glory	7

Vitagraph—V-L-S-E

Feb. 5.	Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno)	5
Feb. 12.	The Courage of Silence (Alice Joyce and Harry Morey)	5
Feb. 19.	Kitty Mackay (Lillian Walker)	5
Feb. 26.	Arsene Lupin (Earle Williams)	5
Mar. 5.	Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly)	5
Mar. 12.	The More Excellent Way (Anita Stewart)	5
Mar. 19.	Aladdin from Broadway (Edith Storey and Antonio Moreno)	5
Mar. 26.	The Heart of Sonia (Alice Joyce and Harry Morey)	5

World Pictures

Feb. 12.	The Red Woman (Gail Kane)	5
Feb. 19.	A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche)	5
Feb. 26.	A Girl's Folly (Robert Warwick and Doris Kenyon)	5
Mar. 5.	The Web of Desire (Ethel Clayton and Rockliffe Fellowes)	5
Mar. 12—	The Dancer's Peril (Alice Brady).	5
Mar. 19.	The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche)	5
Mar. 26	SPECIAL FEATURE—Title not announced	5
Apr. 2	As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes)	5
Apr. 9	Forget-me-not (Kitty Gordon)	5
Apr. 16.	The House Cat (Ethel Clayton and Rockcliffe Fellowes)	5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

Feb. 19. American Bears................500 feet
Feb. 26. The Foreign Deer.............500 feet
Mar. 5. The Beaver Prepares for Winter.500 feet
Mar. 12. Jungle Vaudeville..............500 feet

Foxfilm Comedies

Feb. 26. A Bon Bon Riot (Hank Mann).....2 C
Mar. 5. The House of Terrible Scandals (Henry Lehrmann and Billie Ritchie) ....2 C
Mar. 12 Her Father's Station (Anna Luther) ....2 C
Mar. 19. Hearts and Saddles (Tom Mix)....2 C

Metro Pictures Corporation

Monday, March 19, 1916
DREW—The High Cost of Living (Mr. and Mrs. Sidney Drew).......................1 C.
SERIAL—The Great Secret (Chapter 10, Francis X. Bushman and Beverly Bayne ....2 D.

Monday, March 26, 1917
DREW—Awakening of Helene Minor (Mr. and Mrs. Sidney Drew)...............1 C
SERIAL—The Great Secret (Chapter 11), Francis X. Bushman and Beverly Bayne.2 D

Mutual Film Corporation

Monday, March 12, 1917
MUTUAL SERIAL—Outwitted (12th Episode of "The Perils of Our Girl Reporters"), 2 D....................... ——
MONOGRAM—Shorty Trails the Moonshiners (9th of "The Adventures of Shorty Hamilton"), 2 D...........05367-68

Tuesday, March 13, 1917
GAUMONT—Mutual Tours Around the World; The Oasis of Gabes, Sahara Desert, Koursk, Siberia, 1 Trav..... 05369

Wednesday, March 14, 1917
MUTUAL—Mutual Weekly, No. 115, 1 Top 05370
GAUMONT—See America First, Kartoon Komics, Voyages on the Mississippi from New Orleans to Baton Rouge, Sc., Split reel....................... 05371

Thursday, March 15, 1917
CUB — Jerry's Triple Alliance (George Ovey), 1 C.......................... 05372
GAUMONT—Reel Life, New Police Club Rifle, Making the Cactus Useful, The Fluid of Life, Gold Mining in Alaska: 1 Mag............................ 05373

Friday, March 16, 1917
AMERICAN—The Lonesome Mariner (Ed. Coxen), 1 D.......................... 05374
AMERICAN — A Ram-Bunctious Endeavor (Wallace Reid), 1 C.......... 05375
Saturday, March 17, 1917
VOGUE—A Matrimonial Shock, 2 C...05376-77

Monday, March 19, 1917
MUTUAL SERIALS—The Schemers (13th Episode of the "Perils of Our Girl Reporters"), 2 D.............. —
MONOGRAM—Shorty Bags the Bullion Thieves (10th of the "Adventures of Shorty Hamilton"), 2 D...........05678-79

Tuesday, March 20, 1917
GAUMONT—Mutual Tours Around the World; Montenegro, Britain's Island of Guernsey, Central Portugal, 1 Trav. 05680

Wednesday, March 21, 1917
MUTUAL—Mutual Weekly, No. 116, 1 Top. 05681
AMERICAN—Cupid and a Button (J. Warren Kerrigan), 1 C.............. 05682

Thursday, March 22, 1917
CUB—Minding Baby (George Ovey), 1 C. 05683
GAUMONT—Reel Life: Making Good Cheaper, Artificial Exercise, A Snail Race Under Water, Pineapple Under Glass, A Winter Outdoor Pageant in Calif., 1 Mag....................... 05684

Friday, March 23, 1917
MONMOUTH—Jimmy Dale Alias the Great Seal (Chapter No. 1), 2 D...05685-86
Saturday, March 24, 1917
VOGUE—A Studio Stampede (Ben Turpin), 2 C.........................05687-88
MUTUAL-CHAPLIN—The Curs (Chaplin, No. 10), 2 C.................... —

Paramount Pictures Corporation

Monday, March 12, 1917
BURTON HOLMES—On the Great Glacier, 1 Trav.
KLEVER KOMEDY—Rough and Ready Reggie (Victor Moore), 1 C.
PICTOGRAPH—No. 58, 1 Mag.
Monday, March 19, 1917
BURTON HOLMES—Through Canadian Canyons, 1 Trav.
COMEDY—Title not announced, 1 C.
PICTOGRAPH—No. 59, 1 Mag.

Pathe Exchange, Inc.

Sunday, March 4, 1917
Patria, No. 8 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 14 (Flag Despoiler), Astra, 2 D.
Deep Dyed Villainy, Mittenthal, 1 C.
Florence Rose Fashions, No. 21 (Rose), Fash.; Picturesque Catalonia, (Spain) Colored Sc., Split reel.
Bringing Up Father, "A Hot Time in the Gym" (C-Cart.), and Winter in Yellowstone Park (Sc.), International, Split reel.
Wednesday, March 7, 1917
Hearst-Pathe News, No. 20, 1 Top.
Saturday, March 10, 1917
Hearst-Pathe News, No. 21, 1 Top.
Sunday, March 11, 1917.
Patria, No. 9, Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 15 (Colonel's Orderly), Astra, 2 D.
Hooey Heroes, Mittenthal, 1 C.
Florence Rose Fashions, No. 22 (Rose), Fash: Birds of Gay Plumage (Parrakeets), Col. Educ., split reel.
Wednesday, March 14, 1917
Hearst-Pathe News, No. 22, 1 Top.
Saturday, March 17, 1917
Hearst-Pathe News, No. 23, 1 Top.
Sunday, March 18, 1917
Patria, No. 10, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 1 (The Lady in No. 77), Mollie King, Leon Barry, Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 23 (Rose), Fash.; Nomads of the North (Lapland), Sc., Split reel.
Know America and the Land We Love (Southern California), Sc., Combitone, 1 reel.
Lonesome Luke's Lively Life (Rolin), 2 C.
Wednesday, March 21, 1917
Hearst-Pathe News, No. 24, 1 Top.
Saturday, March 24, 1917
Hearst-Pathe News, No. 25, 1 Top.

Triangle Komedies

Sunday, February 18, 1917
The Telephone Belle, 1 C.
When Hearts Collide, 1 C.
Sunday, February 25, 1917
A Bachelor's Finish, 1 C.
Thursday, March 1, 1917
Done in Oil, 1 C.
Sunday, March 4, 1917
Her Cave Man...........................1 C.
Thursday, March 8, 1917.
A Film Exposure.........................1 C.

Universal Film Company

Monday, March 12, 1917
NESTOR—Some Specimens (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02239
Tuesday, March 13, 1917
GOLD SEAL—The Common Sin (Helen Gardner), 3 D.......................... 02240
VICTOR—A Woman in the Case (Eileen Sedgwick, Ralph McComas and Milton Sims), 1 C.......................... 02241
Wednesday, March 14, 1917
LAEMMLE—Where Glory Waits (Allen Holubar and Roberta Wilson), 2 D... 02242
L-KO—Summer Boarders (Phil Dunham), 1 C.................................. 02249
UNIVERSAL—Animated Weekly, No. 63, 1 Top............................... 02244
IMP—Sins of a Brother (Herbert Brenon and Wm. Shay), 1 D (Re-issue)..... 02245
Thursday, March 15, 1917
BIG U—For Honor's Sake, 1 D (Re-issue) 02247
VICTOR—Dorothy Dares (Ruth Stonehouse), 2 C.......................... 02246
Friday, March 16, 1917
IMP—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel"), 2 D.......................... 02248
L-KO—Love on Crutches (Hank Man), 1 C................................ 02243
UNIVERSAL—Screen Magazine, No. 10, 1 Mag.............................. 02250

Saturday, March 17, 1917
BISON—Roped In (Neal Hart), 1 C-D.. 02251
JOKER—Art Aches (Gale Henry and Wm. Franey), 1 C.......................... 02252
LAEMMLE—Racing Death (Robert Leonard), 1 D.......................... 02253

Sunday, March 18, 1917
BIG U—The Hidden Danger (Mona Darkfeather), 1 D.......................... 02255
UNIVERSAL SPECIAL—The Vault of Mystery (12th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D................. 02256
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 1, "The Oriental Death Punch"), (Ben Wilson and Neva Gerber), 2 D.............. 02257
POWERS—The Tail of Thomas Kat (C-Cart.), and Foreign Legations in China (Dorsey Educ.), Split reel.... 02254

Monday, March 19, 1917
NESTOR—When the Cat's Away (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.......................... 02259

Tuesday, March 20, 1917
GOLD SEAL—The Raid (Neal Hart), 3 D.................................. 02260
VICTOR—Black Magic (C), and Landmarks of France (Sc.), Split reel.... 02261

Wednesday, March 21, 1917
L-KO—Defective Detectives (Phil Dunham), 2 C.......................... 02262
UNIVERSAL — Animated Weekly, No. 64, 1 Top.......................... 02263
LAEMMLE—Old Faithful (Leah Baird and Wm. Shay), Re-issue, 1 D...... 02264

Thursday, March 22, 1917
VICTOR—The Hash House Mystery (Harry Myers and Rosemary Theby), 2 C.................................. 02265
POWERS—The Strangest Army in the World (War Special)................ 02266

Friday, March 23, 1917
IMP—The Perils of the Secret Service Episode No. 3, "The Dreaded Tube"), 2 D.......................... 02267
UNIVERSAL—Screen Magazine, No. 11, 1 Mag.................................. 02268
NESTOR—In Again, Out Again (Eddie Lyons and Lee Moran), 1 C (Re-issue) 02269

Saturday, March 24, 1917
BISON—Goin' Straight (Harry Carey), 2 D.................................. 02270
JOKER—Whose Baby? (Gale Henry and Wm. Franey), 1 C.................. 02271
REX—The Boyhood He Forgot (Phillips Smalley and Antrim Short), 1 D, Re-issue 02272

Sunday, March 25, 1917
REX—The Grudge (Wm. V. Mong, Irene Hunt and Zoe Rae), 2 D............ 02273
POWERS—The Love Affair of Ima Knutt (C-Cart.), and Artistic China and Japan (Sc.), Split reel................ 02274
BIG U—The Rebel's Net (Grace Cunard and Francis Ford), 1 D, Re-issue.... 02275
UNIVERSAL SPECIAL—The Leap (13th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D.................................. 02276
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 2, "The Mysterious Man in Black"), Ben Wilson and Neva Gerber), 2 D.............. 02277

Vitagraph-V-L-S-E.

Monday, March 5, 1917
Masks and Mishaps (Hughie Mack).........1 C
Captain Jinks' Kids (Frank Daniels).........1 C
The Secret Kingdom (Episode No. 11, "The White Witch")..........................2 D

Monday, March 12, 1917
Footlights and Fakers (Hughie Mack)......1 C.
Captain Jinks' Alibi (Frank Daniels)......1 C.
The Secret Kingdom (Episode No. 12, "Shark's Nest")......................2 D.

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?..........................5 reels

Argosy Films, Inc.
The Celebrated Stielow Case..............6 reels
Where D'ye Get That Stuff........5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue ....5 reels

Biograph Company
Her Condoned Sin.......................6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company
Jan.— 1. His Model Wife................1 reel
Jan.— 8. Out for the Coin................2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.................1 reel
Feb. 5. Small Change.....................1 reel
Feb. 12. Oh, For a Wife!..................1 reel
Feb. 15. Bride and Gloom (Special Release) ....2 reels
Feb. 19. Hubby's Night Out.... ....1 reel
Feb. 26. Kidding Sister....................1 reel
Mar. 5. As Luck Would Have It.........1 reel

Claridge Films, Inc.
The Birth of Character...................5 reels
The Heart of New York..................5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs...........4 reels
Liberty Hall ....4 reels
The Black Spot............................4 reels
Victoria Cross.............................4 reels
O 18...4 reels
His Vindication...........................5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) ....5 reels
Dec.—Just a Song at Twilight...........5 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....................6 reels

European Film Company
Fighting for Verdun......................5 reels

Exclusive Features, Inc.
Where is My Father?.....................7 reels

Jos. W. Farnham
Race Suicide..............................6 reels
The Awakening of Bess Morton...........5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).........5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes)...................5 reels

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days...........6 reels

Hippodrome Film Co.
At the Front with the Allies............

Juvenile Film Corporation
Apr.—.1. World War in Kidland..........1 reel
Apr.— 8. A Chip Off the Old Block......1 reel
Apr.—15. Chip's Elopement...............1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals....................1 reel
May—13. For Sale, a Daddy..............1 reel
May—27. Chip's Carmen.................2 reels

Kulee Features
Germany on the Firing Line.............6 reels
France on the Firing Line...............6 reels
The Unborn (Bessie Bondhill)...........5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.......................3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night)........4 reels

Moral Uplift Society of America
It May Be Your Daughter.............

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.............5 reels

Paragon Films
The Whip...............................8 reels

Patriot Film Corp.
How Britain Prepared....................8 reels

Pioneer Feature Film Corp.
The Soul of a Child......................5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) ....6 reels

Radio Film Company
Satan the Destroyer of Humanity.......7 reels

Ray Comedies
July—12. Casey's Servants..............
July—19. Casey the White-Wing........

Selig Special
Coming. The Garden of Allah (Selig)..10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) ....5 reels

Sherman Elliot, Inc.
The Crisis...............................7 reels

Signet Film Corporation
Nov.— . The Masque of Life...........7 reels

Standard Newsfilm, Inc.
Demons of the Air.........................2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.......6 reels

Superior Films Company
The Faucet.................................5 reels
The Cowpuncher...........................6 reels

Triumph Film Corporation
Dec.— 5. The Libertine..................6 reels

Unity Sales Corporation
June—19. The Bishop's Secret...........4 reels
June—26. The Lottery Man..............5 reels
July— 3. The Marriage Bond............5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct...................
Where Are My Children?................5 reels
Twenty Thousand Leagues Under the Sea ....10 reels
People vs. John Doe (Harry De More, Leah Baird)..........................5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl.......................

Variety Films Corporation
My Country First.........................6 reels
The Pursuing Vengeance.................5 reels

Warner Brothers
Dec.—Robinson Crusoe (Savage) ....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).......7 reels

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CLASSIFIED

FOR SALE: 200 reels, $2.00 and up; also Chaplins. Wichita Film Supply Co., 117 N. Topeka Ave., Wichita, Kans.

Do you want an experienced film solicitor, one who can produce business for you? Address Solicitor, care of Motion Picture News.

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ALL MAKES OF
PROJECTION MACHINES

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Send today for catalogue.

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Automatically supplies only such voltage as arc requires. No waste of current in ballast.

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LEO RYAN, 730 S. Olive St.
Los Angeles, California

Write today for interesting booklet describing a *new* and *unique* line of

ELECTRIC SIGNS *for* PICTURE THEATRES

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"All eyes on a line"

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Adjustable Opera Chair

Can be changed from adult's chair to child's chair by pressing catch and raising. Write for booklet.

Family Opera Chair Organization, St. Louis, Mo.

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Every State—Total 24,000
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for a copy of our big 1917 catalogue 150 pages. It will give you an idea of the mammoth stock we carry.

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NATIONAL CARBONS
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THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA - GEORGIA

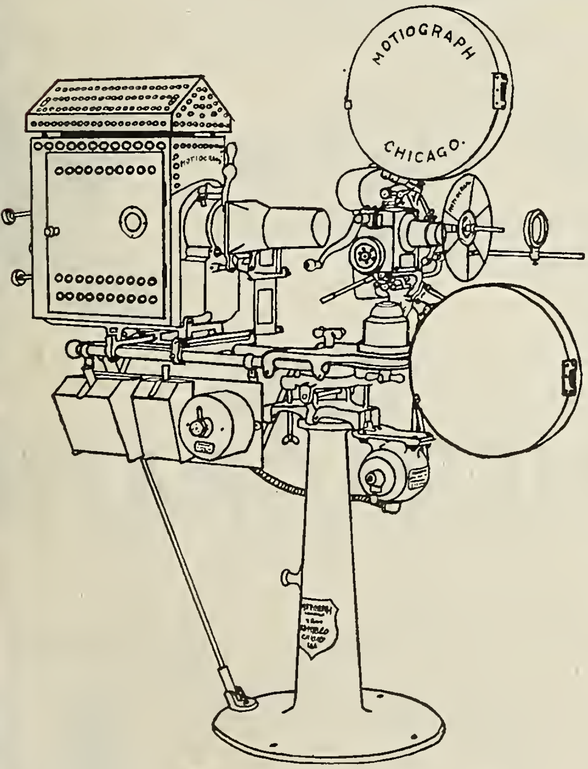
Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

ASK THE MEN WHO KNOW

If You Have Tried a Thing Under Exacting Conditions and *Found It Stood the Test,* Then You Know What You Are Talking About

Read what the Bronx Amusement Co. says about the MOTIOGRAPH—



THE BRONX AMUSEMENT CO.

CLEVELAND, O., Feb. 13, 1917.

ENTERPRISE OPTICAL MFG. CO.
Chicago, Ill.

GENTLEMEN:

It is with extreme pleasure that I take this opportunity of advising you of the exceptional results and satisfaction which we have received from the two Motiograph machines which we installed in our Bronx Theatre over eighteen months ago.

Altho our theatre opens at eight o'clock in the morning and runs continuously till eleven at night, being reputed to be the hardest grind in the city, yet we have not had a particle of trouble of any nature with your machines and they have never failed to produce perfect results in a most satisfactory manner.

Thanking you for the many courtesies extended to us, we are,

Yours very truly,
BRONX AMUSEMENT CO.
By A. K. TRAKAS, Pres.

This is only one of the many endorsements of the IMPROVED MODEL MOTIOGRAPH.

Then profit by the experience of others by saving several hundred dollars on the original cost and at the same time get a perfect projector.

Hand-driven Equipment	$265.00
Motor-driven Equipment	305.00

THE ENTERPRISE OPTICAL MFG. CO.

568 West Randolph St., CHICAGO, ILL.

Western Office: 833 Market St., San Francisco, Cal.

ONE OF THE MANY ACCOMPLISHMENTS OF

Simplex PROJECTORS

At least 75% of the Installations of SIMPLEX PROJECTORS during the last five years have replaced other makes of motion picture machines.

THINK what this MEANS as an ASSURANCE of the SUPERIORITY of

Simplex PROJECTORS

This is CONCLUSIVE EVIDENCE of MERIT and clearly shows that

Simplex PROJECTORS

ARE WINNING ON POINTS,
UNITING ALL THE ELEMENTS OF PERFECT PROJECTION

Be Your Own Judge. *We Invite Comparison.*

Put a SIMPLEX alongside of your present machine and you will see why SIMPLEX attained such remarkable results.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"Seventeen Years of Knowing How"

WHAT IS YOUR ANSWER?

ARE YOU GOING TO ACCEPT PROJECTION TROUBLES AS NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE GREAT MAJORITY OF EXHIBITORS WHO USE

POWER'S CAMERAGRAPH

Write for the name of our dealer in your territory

ASK HIM TO SHOW YOU

OUR INTERMITTENT MOVEMENT OUR LOOP SETTER OUR TAKE-UP

THESE EXCLUSIVE DEVICES WERE DESIGNED TO ELIMINATE YOUR TROUBLES

CATALOG D MAILED UPON REQUEST

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

Construction,
Equipment
and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for
Theatre, Exchange and Studio

They're Off Again

IT sounds like a horse race. In fact it is this good old pastime which those on the outside of the Picture Industry looking in, seem to be emulating. First one state leads and then another—then the federal government—then back to a new state which we hoped was left at the post and now the Supreme Court of the United States takes the lead and the worst of it is that the race as a whole and each contestant for the honors mean money out of the pockets of the Industry.

The last contestant entering our paddock bears the colors of the Music for the Picture.

ON January 22 Justice Holmes of the Supreme Court of the United States handed down a decision to the effect that it is illegal for hotels, cabarets, and restaurants to have played in their various resorts any copyrighted music without the payment of a fee to the owner of the copyright. This was done on the ground that such use of copyrighted music was for profit. This means one thing only and that is that if these owners wish to have their guests entertained with music without paying the fee they must use pieces on which the copyright has run out or those on which it was never issued unless, of course, the selection is sold with the understanding that the purchase price includes the fee.

THE Society of Authors, Composers, and Publishers has already under the decision, issued a large number of licenses to the interests mentioned in New York City, which activity it is understood, is to be extended all over the country and will include in its scope all places where vocal or instrumental copyrighted music is played for profit. It might even be conceived that music of this kind might be limited in its use to a restricted number of singers or orchestras, thus giving them a monopoly.

THE bearing of all this on the picture interests is simply that each and every theatre is liable for a fee to the Society of Authors, Composers, and Publishers if they use, in connection with the playing for their Pictures, any music which falls under the copyrighted restrictions. This means another tax which will have to be paid if the latest and most popular music is used in the accompaniment. If it is to be avoided it will be necessary to fall back on the old well known selections which should be in every theatre library anyway, or as stated above, unless the tax is paid at the source when purchase is made.

THE organization and clerical system necessary for gathering this revenue will have to be enormous and very expensive. Beside the office force, the collectors, the executives and other branches which cannot be eliminated, it will be necessary to organize and keep up a detective system, for if the plan is any good and the tax is not collected at the source, anyone violating the law must be pulled up with a round turn and dealt with immediately.

THE result of all this will be that the burden for payment of the tax will either fall, in the case of the theatre on the patrons in the form of increased admission, or when an orchestra is used, on a musician. The theatre man, like the restaurant owner who sets aside so much money each week for music, will argue that, as he is charging his patrons as much as the traffic will bear, he will have to drop one of his musicians. Off goes a second fiddle or some other member of the orchestra who should not be spared, but who, for the sake of the tax is sacrificed.

IT is a merchandising axiom that the burden of any increase in production cost must fall on the ultimate consumer. In the present case the additional expenditures caused by any attempt that may be made to enforce the judicial verdict in full is certain to be borne by the theatre manager. The consequence will necessarily be a hampering of his efforts to do justice to the musical desires of his patrons.

WHAT the ultimate outcome will be is hard to say but it is our hope that some solution will be arrived at that will not further injure our picture theatre music which is at the present time only starting on the road to improvement.

E. K. Gillett.

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EQUIPMENT
OPERATING

PROJECTION

By I. G. SHERMAN

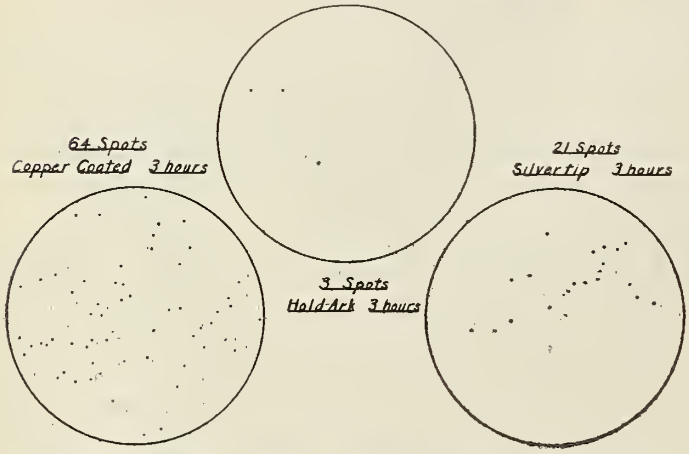
QUESTIONS
ANSWERED

Interesting Carbon Tests

H. R. E., Pennsylvania, writes: "Reading your department of February 17 issue, I noticed under the heading 'Sounds Good, But Will It?' where an operator suggested the use of a cover glass to prevent the spattering of metal particles on the surface of the rear condenser. It at once began making tests with a view to determining the amount of metal which would be collected on the rear condenser lens when the various commercial types of lower carbons are used for direct current projection.

"The spots in all these tests were firmly attached to the glass and could not be removed by ordinary means. Even if broken off, the glass was disfigured by the heat of the metal.

"Am enclosing a drawing containing the result of these tests.



"First. A negative carbon having a copper coating for conductivity and protection against penciling was tested for three hours, and the number of spots of copper on the lens was found to be sixty-four (64).

"Second. A negative National silver-tipped carbon was next used, and during a run of three hours twenty-one (21) spots were collected on the rear condenser lens.

"Third. A Speer negative 'Hold-Ark' carbon was next used, and three (3) spots were obtained in three hours; this being to my mind suspiciously low, I continued the test for six hours more, during which time five more spots were accumulated, so that one spot per hour should be the maximum to be obtained from this carbon.

"From these tests it appears that the spots obtained from the Speer 'Hold-Ark' carbons are so few as to be practically negligible during the life of the condenser lens. This will, of course, obviate the necessity for putting a cover glass screen back of the condenser lens.

"The cover glass screen will, by the way, absorb at least five per cent of the light, as it has been definitely proven that even the thin glass used for the ordinary incandescent bulb takes up three per cent of the light transmitted, and that a set of ordinary condenser lens will absorb about seventy per cent."

Answer: This is something I have been waiting for; to have some one make tests that would open discussion in the department, and try and evolve through these discussions some remedy for this almost universal complaint among operators who are using metal coated negative carbons. I had my doubts as to the practicability of the cover glass screen, not only on account of its liability to break very quickly under the intense heat from the arc (and it would be impossible to put in another should this happen while the machine was in operation), but on account of the loss of light through such a procedure, which you say amounts to five per cent.

The department will welcome further discussion along these lines, so all you who have been making tests are invited to send along the results for the benefit of the many interested operators.

Troubles of a Small Town Operator

(*Continued*)

YOU who found some amusement in reading of the "Troubles of a Small Town Operator" will no doubt enjoy the following letter which came to me bearing the post-mark Waterloo, Iowa:

NOVOTNEYVILLE, IA., Feb. 12, 1917.

MR. I. G. SHERMAN.

DEAR SIR.—I am sure tickled that you answered my letter and the name you had under it, "Troubles of a Small Town Operator" sure did fill the bill afare. Well, I put my machine in Ma's tub yesterday (cause for celebrating the holiday—Ed.) and washed it with gasoline and Ma's scrub brush, but will not know if it works any better till Saturday when we get the films. You see, we haven't any here.

Thanks for telling me about the cement; we sent for a dime bottle but haven't received it yet. Well, I guess it was a good thing I didn't take my "fan" off. You see the only time I can tell what effect things have is on Saturday night, when I generate gas in the gas outfit; it costs so much we could not make gas just to try the machine.

We only ran two reels of a three-reel feature Saturday. We had a Western picture and when they were going to hang a cowboy my brother got so interested in the picture that he forgot to keep filling the water tank of the gas outfit with water and it run "dry as Iowa" and all the gas run out and the outfit was so hot that I couldn't put any oxone in it to make gas, so we had to close up, but the people seemed satisfied. We told them that it must be one of "them continued pictures" and that we might get the next part Saturday. But we only said that so they wouldn't ask for their money back. Wasn't that some joke? (I'll say it was.—Ed.)

I sure am discussted (disgusted). I wanted to send you the money so you could send me the MOTION PICTURE NEWS, but I had to buy a pair of overalls and now I haven't enough, but you can count on me the next time. I write you a letter (I hope there will be a "next time."—Ed.)

I was in fear that you wouldn't answer my first letter and I excuse you for not putting my name or town in your magazine, but please put it in this time, it may help me to get that fat operator's job if this makes a hit with his boss, and then I want the people to know that I am on the map. Do you think that I could get that fat operator's job if I studied of the books you are going to send me?

Send them to W. L. Myers, Waterloo, Ia., and when he goes to town he will get them for me. Please send them as soon as you can, as I am just crazy to learn.

Well, I sure am glad you said in your letter or answer that my boss get a new machine, he right away looked in your magazine and he saw a picture of a Simplex machine and he turned around to me and said, that's the kind of a machine we want, aint it, Charles, and, of course, I said yes. Now my boss wants to know what kind of a dinamo to get and then we may have two or three shows a week. That means more money. Excuse any

PRAISE FROM A CONVERT

Dear Sir:—

I guess I am the first operator from Hamilton to come to you for information. We are readers of the "News." (Some paper.) Years back I wouldn't look at it. But today I can't wait for Wednesday to come again. Wednesday is the day the postman delivers it to me.

mistakes. I quit school when I was thirteen years old. Hoping to see your answer in the next magazine, I am, very truly,

(Signed) Charles A. Norton.

Answer: Well, I don't know whether you are kidding me or not but if you are I am letting you get away with it, for anyone who can write such a humorous letter is deserving of a Carnegie medal. Nevertheless, I am going to answer you in all seriousness. If you were pleased at my answering your former letter I am sure that there were a number of others pleased also.

It is evident that you did no smoking while washing the machine, otherwise ma would need a new tub, and the department would not have had a second epistle from you. Economy is commendable, but when one thinks of the difficulty you experience in getting supplies it would have been advisable to have purchased a twenty-five cent bottle of cement. I am impatient to learn what effect the scrubbing had on your machine. The film you mention must have been very exciting to cause your brother to lose his head and I am sure the explanation you made could not be beat. Your patrons must have an extraordinary fund of humor to take everything so good naturedly, that sort of "joke" wouldn't work here though.

Cheer up, old man, you don't have to buy overalls every day, and we will be satisfied to take your subscription any time as long as you don't forget to send the one dollar and fifty cents. You see I have obeyed your request and am giving you full credit for your letter. It should make a hit with the employer of the fat operator, but if it doesn't you will at least have the satisfaction of knowing you "are on the map."

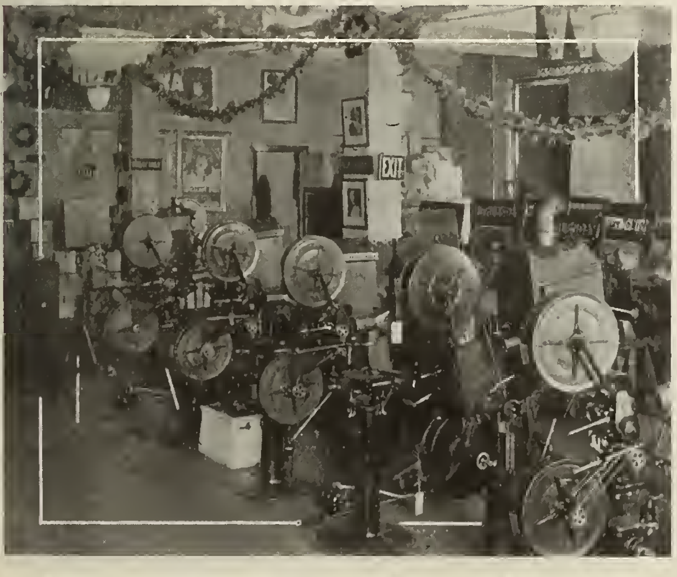
I will forward the promised books in a few days and I can safely say that if you memorize their contents there is no reason why you should not realize your ambition. I would hardly care to advise you as to the kind of dynamo to purchase just yet. Wait until the new machine arrives first. You are excused. For one who left school so young you are doing remarkably well. You will not have your hopes dashed, for you see I have answered you as quickly as I could. Come again.

Results

FROM far-off Australia the Kline Poster Company, Inc., of Philadelphia, has obtained a good customer through its advertisement in Motion Picture News. Mendel Snyder, a live-wire exhibitor of Melbourne, as soon as he saw the ad of the cards in the News at once cabled for 50,000 of them without even waiting for a sample. The money draft came before the cable and left the Kline people wondering what it all meant until the long cablegram followed.

Mr. Snyder was so pleased with the cards which he gives out to advertise his theatre that he is negotiating for the Australian agency for the Kline Company.

The cards being supplied by the Kline Company carry richly colored portraits of the stars and make a most dignified ad.



Motiographs on Display at Rialto Theatre Supply Co., Minneapolis, Minn.

Book on Optics

Will. J. Fallon, Sioux City, Ia., writes: *"Here I am again, but this time I am after a little information which I know you will be more than glad to give me. I would like to know where I can get some books or literature on optics. I have tried to get some, but have failed. Also I would like to ask you how to measure the front and back combination of a meniscus and bi-convex. I have been told to measure them the same as you do the plano and then add three, but I had my doubts about it, so come to you for the desired information." Brother Fallon then goes on and pays me several compliments, and winds up his letter by saying that the School of Projection instituted by Sioux City Local, and in charge of Brother Charles Bateman, is progressing nicely and that great things are expected to result from it.*

Answer: In answer to your first question would say that there is a book under the title of "Optic Projection," written by Professors Simon Henry Gage and Henry Phelps Gage, of Cornell University, New York State. This book contains much valuable matter concerning the art of motion picture projection. Some of the things in this book are over the head of a great many operators, but taken all in all it is of great practical help in solving some of the seemingly difficult problems. Its price is very reasonable for a book of its size. It can be secured from the Comstock Publishing Company, Ithaca, N. Y. Its price is, I think, three dollars.

Your second question is answered as follows: In the measuring of condenser lenses the best method is to pin a sheet of white paper to the wall of a room, opposite a window, through which can be seen some distant object such as a tree or building which is the object to be focused. Hold the lens up with the flat side toward the wall and through the open window carefully focus the object on the screen. The lens should be placed in the exact position, where the object upon the screen will be in sharp focus. Then measure with a ruler the distance from flat side of the lens to screen, making a note of the exact distance. Then turning the lens around so that the convex side toward the wall focuses the same object on the screen and again measure from the flat side to the screen. It will be found that there is a slight difference between the two measurements, one may be six inches and the other seven. Adding the two sums 6 and 7, which gives a total of thirteen, and then dividing by two, you will get for the result 6½, which will be the focal length of your condenser. This method of measuring condensers will serve well enough for all practical purposes. There is no such thing as *actual* measurements, owing to the fact of these lenses being uncorrected and subject to aberration. The advantage of the meniscus bi-convex combination is that it allows the arc to be brought nearer the rear condenser and still maintain a small spot, as well as reducing to a great degree what is known as spherical aberration. Thus you will see that the essential difference as between the meniscus bi-convex and the plano convex is that there is less enlargement of the spot when the former is used than with the latter, where the equivalent focus is the same in both cases.

The Hearst-Pathe News is released by the Pathe Exchange, 117 East Twenty-third street, New York, and the Gaumont Weekly is released on the Mutual program. The address of the Mutual is 71 West Twenty-third street, New York City.

With all good wishes for the success of the School of Projection, and assuring you that I am always willing to be of any assistance that may be in my power, I will expect to hear from you again real soon.

Enterprise Optical Co. Head Back

O. F. SPAHR, vice-president and general manager of the Enterprise Optical Manufacturing Company, has just returned from a trip through the Northwest. He reports conditions very encouraging for a prosperous spring and summer among exhibitors.

The accompanying photograph shows the display of Motiograph machines at the Rialto Theatre Supply Company in Minneapolis, one of the Enterprise Optical Company's leading dealers of the Northwest.

The latest models have created considerable comment among Northwest exhibitors and there is a rosy outlook for the Motiograph in that enterprising territory. Mr. Spahr declared himself well pleased with the business that is coming to his organization from the Northwest section.

ENDORSED
BY THE
NAVY DEP'T

20 Slides, showing Submarines, Dreadnaughts, Flotillas, Mine Layers, etc.
Beautifully Tinted. $3.50 the set. Neatly Titled.
26 Slides on the Mexican situation $4.50
See Regular Army, Nat'l Guard, Bandits, etc.
Special Set, 18 slides—WILSON INAUGURATION—$3.50
Contains all the important and impressive details.
Patriotic Slides, Wilson, Amer. Flag, etc., 25c. each
FREE, 48 page catalogue. *Everything in Slides*

GREATER NEW YORK SLIDE CO.,
154 WEST 45th ST., NEW YORK

11 Country home with lights in lower floor. These all go out and upper floor lights up. These go out one by one till all is dark. Then **"Good Night"** flashes in the sky. VERY EFFECTIVE.

MOTION PICTURE CARTOONS

TRAILER FILMS THAT WILL PLEASE YOUR PATRONS

"GOOD-NIGHT" TRAILER $3.00

SPECIAL CARTOON FILM TO ORDER

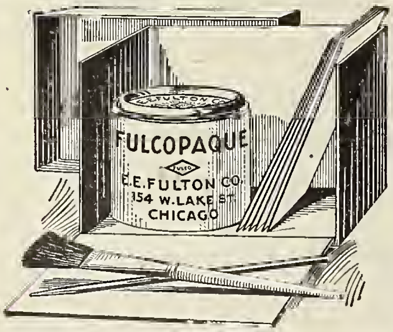
Novelty Slide Co.
115 E. 23d St., New York

Superior Quality Slides

WE are producing for the Motion Picture Trade slides that create a desire in the patron to see the coming Feature. *This is the kind of slide advertising that pays.*

OUR Ideas are unique and original. We are specialists in advertising. Our long experience is at your service in creating original ideas for your advance slides.

Excelsior Illustrating Co.
219 Sixth Ave., New York City



TALK

Frequently to Your Patrons by Means of your Screen.

Have something of interest to say to your patrons each day; it is proof of your interest in them. For making announcements quickly and neatly, nothing surpasses FULCOPAQUE. Complete outfit as shown—only 50 cents. Write for circular with details of a novel plan of advertising by means of FULCOPAQUE.

We want to tell you also about another specialty of ours—the FULCO SLIDE WRITER.

E. E. FULTON CO., 156 W. Lake St., Chicago
FULCO Exhibitors Supplies and Equipment FULCO

SLIDE DEPARTMENT

THE slide matter seems to have stirred up some interest, and well it might, for if any end of an industry was ever in a pitiable condition it is the slide end of motion pictures. How can a commodity costing seven cents to make be sold at a profit for six and a half?

Here are two letters which should be of considerable interest:

THE MOTION PICTURE NEWS PUB. CO.,
New York City.

GENTLEMEN:

We read with much interest your article on the slide industry which appeared in the MOTION PICTURE NEWS of February 24.

This is a very good article indeed, and states very clearly the conditions that slide manufacturers are up against. We believe that everything should be done possible to bring this business up to a high standard. Materials which enter into the manufacture of slides have risen anywhere from 25 to 100 per cent. Therefore, slide manufacturers must receive a fair price in order to turn out a high-grade product.

Very truly yours,

THE MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

We were much interested in your recent article on slides. It certainly portrayed conditions as they are.

At one time we did a great deal of work for the motion picture industry, but we have now absolutely stopped, and will keep out till conditions are improved. Our slide business is very good, however. At the present time we are not accepting any order or making bids for business in quantities under seventeen cents per slide. This gives us only a fair profit, for we absolutely refuse to turn out slides which are of inferior workmanship, etc.

Very truly yours,

These letters speak for themselves. There is no need of any comment. The fact is that because of the present price basis the film manufacturers have lost the services of many of the best slide makers in the country, and others threaten to leave the already depleted ranks.

It is a serious condition.

SO many requests have been received for announcement cartoon trailers, that the Novelty Slide Company, of New York, have inaugurated a motion picture department and have prepared an attractive line of striking announcements in cartoon film. These include, "Welcome," "Good-Night," "One Minute

Business Manager Geo. W. Stout of Keystone in His Office

Please," "Ladies Kindly Remove Your Hats" and other screen announcements.

The trailers run in fifteen-foot lengths and the cartoons are the work of recognized artists in this line.

THE Radio Mat Slide Co., Inc., 121 West 42nd street, New York, who are manufacturers of the Radio Slide, report that they have added three more dealers to their list of distributors. These dealers are as follows: Casino Feature Film Co., Detroit; National Equipment Co., Duluth, Minn., and Geo Vivirito, New Orleans.

OUR particular attention has been called to a series of three slides advertising the Pathe feature serial, "Mystery of the Double Cross." The publicity department of Pathe has sent to exhibitors a special article calling their attention to the unique advertising qualities of this set of advance slides. The slides were prepared with a view of creating anticipatory interest in the story, also to play up the mystery end of the serial.

THE Greater New York Slide Co., 154 West 45th street, New York, has prepared a set of slides showing "Jack Tar Before the Mast." Uncle Sam's newest and largest undersea fighters are shown in action protecting our coast.

Since the Mexican raid on Columbus, this company has been busy filling orders for the set of twenty-six slides, showing the Army and National Guard keeping the Mexican outlaws in check.

Anticipating a demand for slides showing the Inauguration of President Wilson, the Greater New York Slide Co. has sent a photographer to Washington to photograph interesting phases of the big event.

A SLIDE of exceptional worth has just been manufactured for the Triangle Film Corp. by the Excelsior Illustrating Co. This advance slide is on their latest release, "Back of the Man," featuring Dorothy Dalton. Mr. Knoppleman, general manager of the Excelsior Co., states that he is receiving many inquiries for the catalogue and will within a few days start mailing copies to the exhibitors who have written for it.

New M. P. Camera and Projector

PARKER BROS. of Los Angeles, Cal., are placing on the market what is known as the K. B. combined motion picture camera and projector. This outfit uses the standard width film which is perforated in the standard manner.

We learned from our Los Angeles representative that a country-wide campaign is about to be instituted to place this camera on the market, and that the company is looking forward to a considerable distribution for home and professional use.

The Rex Theatre, Vancouver, B. C.—An Attractive Interior

Exhibitors Now Demand

That the Light be Improved and Perfected.

Operators can readily please their employers by recommending the use of

SPEER CARBONS

Several styles of carbons, including the ordinary solid and cored, are found in the Speer line, however, the "Hold-Arks" are especially recommended as the ideal lower carbon for direct current.

Every Carbon Backed with a Guarantee

For Sale by the Leading Motion Picture Supply Houses

SPEER CARBON COMPANY
St. Marys, Pa.

ADVANCED PROJECTION

When you place your order for a machine, do you realize the importance of GETTING the PROPER LENSES?

Our engineers are in a position to advise you as to the proper lenses for your requirements.

Write us today in regard to your PROJECTION PROBLEMS and we will help you out; no charge is made for this service.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Powers, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres.

3d Floor, Maller's Bldg.,
Cor. Madison St. & Wabash Ave., Chicago, Ill.
WE SELL ON THE INSTALMENT PLAN

MOTION PICTURE MACHINES

Power—Simplex—Baird

HALLBERG'S 20th Century Motor Generators

MINUSA Gold Fibre Screens

SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres

WE ARE DISTRIBUTORS

ASK FOR CATALOGS

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

STAR CARBONS

Made in France

The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:—

"Carbons received from you work fine and wish you would send by express 50—⅝ x 12 plain cored.

"As soon as I get my theatre started at Ahoskie I will have to have some more of the same kind."

The following dealers stock *Star Carbons* and you can obtain from them the carbons you have been looking for. Try them with a trial order.

S. B. Leland,
97 State Street
Montpelier, Vt.

M. P. Machine Co.,
129 Pleasant Street,
Boston, Mass.

Stern Mfg. Co.,
1023 Race Street,
Philadelphia, Pa.

Palmore & Homand,
412 E. Lexington Street,
Baltimore, Md.

A. N. Feldstein,
294 Theodore Street,
Detroit, Mich.

The H. Lieber Co.,
24 W. Washington St.,
Indianapolis, Ind.

Kansas City Mach. & Sup. Co.,
813 Walnut Street,
Kansas City, Mo.

Swanson & Nolan Supply Co.,
1744 Curtis St.,
Denver, Colo.

Waring & Finck,
1014 Third Av.,
Seattle, Wash.

Breck Photoplay Supply Co.,
70 Turk Street,
San Francisco, Cal.

Eastern New Mexico Theatre Supply Co.,
Clovis, New Mexico.

Queen Feature Service,
Potter Bldg.,
Birmingham, Alabama.

If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship you trial order in lots of not less than fifty to a size, by express, C.O.D. All prices f.o.b. New York.

1″ x 12 plain cored
Prices on application
⅞″ x 12 plain cored
Prices on application
¾″ x 12 plain cored
$11.00 per 100
⅝″ x 12 plain cored
$8.40 per 100

JONES & CAMMACK
Sole Importers
12 Bridge Street
New York City

UNION ANNOUNCEMENTS

Philadelphia Local Ball

LOCAL 307, I. A. T. S. E., of Philadelphia, have fixed April 18 as the date of their annual ball. The place will be Eagle Temple, Broad and Spring Garden streets.

The committee of arrangements consists of Walter G. Murray, chairman, Louis Krouse and B. F. Bache. The committee have in mind several innovations which are to be kept secret and sprung as surprises the night of the ball.

Louis Krouse, business agent of Local 307 of Philadelphia, was married on February 11 to Miss A. Whitman of Philadelphia. Fifty of the "Iatse" boys surprised the happy benedict by walking in on him right after the ceremony. Many handsome presents from their friends of the local were tendered the young couple.

Big Eats at Tampa, Fla.

Brother M. Nosti, press secretary of Local 321, Motion Picture Machine Operators, of Tampa, Fla., announces that preparations are being made for the annual banquet, which will be held this year on Tuesday, March 13. Further announcement will be made in this column.

Sorry I cannot be with you, brothers, for I sure do like Southern cooking, and if the high cost of living has not found its way to Tampa there is no doubt but what there will be big eats—and maybe—a drink or two, eh?

Minneapolis Judge on Picketing

THE question of the right of striking operators to engage in peaceful picketing of theatres has been definitely decided in Minnesota. The decision by the State Supreme Court, just announced, applies to all other union labor employees. The case on which it was decided was brought by W. A. Steffes, manager of the Northern theatre and former secretary of the Motion Picture Exhibitors' Corporation of the Northwest. He sought to enjoin his striking operators from picketing his place and walking up and down in front of it with banners telling the public the theatre was unfair to organized labor. The operators showed there had been no violence, and so picketing and bannering, as it has come to be called, will be permissible anywhere in Minnesota.

Seven Cents and the Slide Question

Seven cents! How ridiculous. To expect something for nothing is un-American, and if the "laborer *is* worthy of his hire," then the slide manufacturer should come into his own and absolutely refuse to make a slide for less than a fixed sum which would guarantee him a reasonable margin of profit and allow him to turn out such work as would be a credit to himself and the entire motion picture industry. If the feature men who constantly preach quality, would only insist upon quality, *and get it* for their announcement slides, they would be more successful in booking features for a longer run. They seem to think, however, that when they sell, they should get as high a price as possible, and when they buy, get as low a price as possible. Maybe they are right. But when the exhibitor wakes up to the importance of slides of quality and all that they mean to him from a box office point of view, then perhaps we will no longer be forced to sit at our favorite "movie" theatre and gaze upon slides that are offensive to our artistic sense and cause us to join in with those who exclaim, "I did not pay to look at slides, I came for the movies."

It is quite true that the average fan gets his idea of a coming attraction from the announcements that are made in advance, and if these announcements (slides) are not attractive and pleasing to the eye as well as carrying some distinct and appealing message the box office receipts are not going to meet the expectations of the exhibitor even though the picture itself be a good one. You exhibitors who clamor for quality in features, posters and other advertising matter should also be equally insistent upon quality in your greatest advertising asset (your screen) and see that nothing but QUALITY slides are shown thereon, for good advertising is indeed the only kind that pays.

ATTENTION! SILVER TIP USERS

SPECIAL HOLDER and SAVER COMBINED

Saves 6 to 8 carbons a week. Holder always tight in carbon arm. State size of carbon used when ordering. $1.00 in U. S., $1.25 in Canada.

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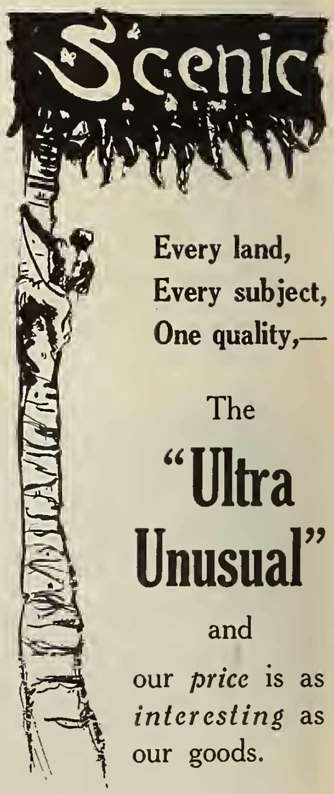
2040 Taylor St.
San Francisco, Cal.
Member 162, I. A. T. S. E.



Every land,
Every subject,
One quality,—

The "Ultra Unusual" and our *price* is as *interesting* as our goods.

ULTRA FILMS, Inc.
729 Seventh Avenue
New York City

Cincinnati Motion Picture Co. Enlarges Service

LAST year the Cincinnati Motion Picture Company inaugurated a News Service. This consisted of having an automobile equipped with an entire photographing outfit. This was on tap at any time during the day or night, ready to start anywhere at a moment's notice, whether to a fire, parade and, in fact, anything of local interest. This year this service has been enlarged to three automobiles. This enlargement was due to the amount of business done by the company.

The pictures are immediately developed, printed and supplied to the theatres in the territory which are interested in local specialties. The yearly service, which is $1.00 to $5.00 per night, includes all service, posters, banners and slides advertising the fact that the house shows local pictures. These pictures are booked through the Universal Film exchange, Strand Theatre Building, of which C. E. Penrod is manager. The enlarged service starts on March 1. In the meantime the various new theatres in the territory are being signed up, so that the company may know exactly how large a demand there is to be and to whom copies are to be sent.

Film Service Head Works Novel Plan

ACTING under an oft-expressed belief that local pictures are never-failing drawing cards for every type of theatre, Frederick Russell Clark, a Chicago man, is offering a unique service to exhibitors in the shape of a small portable camera, the Alamo, costing less than forty dollars.

This camera takes film of standard width and perforations, and enables the exhibitor to "shoot" events of local interest—entertainments, graduations, weddings, accidents and events of similar character. The film is then turned over to a branch of Mr. Clark's concern for developing and printing. Should the exhibitor prefer, a cameraman will be furnished.

Mr. Clark has been operating for some time the ELFS service (Educational, Lecture and Film Service), with offices in the First National Bank Building. He has specialized in furnishing educational programs to schools and churches.

The Box Office that Turns Them Away

Look into the big successes of the "Movie" theatre field. You'll find every one of them due to good pictures *clearly and vividly screened.* Even the best of picture stories are dull and uninteresting if the images are flat and indistinct.

Bausch and Lomb Projection Lenses

show every detail in the picture to wonderful advantage—even those at the edge of the screen. Brilliant illumination with strong contrasts and sharp, even definition are characteristic.

Bausch & Lomb Lenses are regular equipment in Edison and Nicholas Power machines. Also procurable at all exchanges.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

924

SILVERTIP

Negative Projector Carbon

FOR DIRECT CURRENT

Tried and Proven

About nine months ago the Silvertip Negative Projector Carbon was announced to the trade. The improved projection with this carbon, immediately created an unusual demand among the industry.

The result was that our manufacturing facilities were tried to the utmost, as this carbon was made by a special process. We immediately took steps to increase the output of this Silvertip Projector Carbon, and are now prepared to supply the trade promptly.

THE SILVERTIP PROJECTOR CARBON

This carbon, about half the diameter of the positive carbon, is plated throughout its length with a heavy metallic coating known as Silvertip, to carry the full amount of current without heating.

The crater is centered at all times, so that wandering of the arc, spindling, and needling are practically impossible. Trim your lamps with a "National" upper and a "Silvertip" lower for minimum arc and lamp adjustment, and for that intense white light so desirable for the best screen effect.

SILVERTIP TRADE MARK

Owing to the small diameter of this carbon, a special adaptor is necessary with the Silvertip. We are furnishing, free of charge, a special bronze adaptor with all initial orders.

Our booklets on "Silvertip" and "National" carbons free on request.

SILVERTIP TRADE MARK

NATIONAL CARBON COMPANY, Cleveland, Ohio

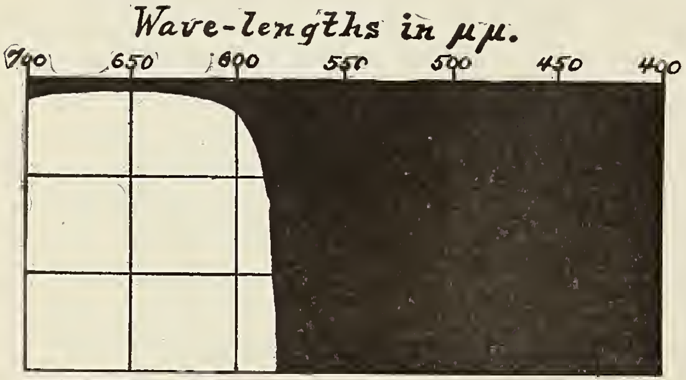
THE CAMERA

Taking and Projecting Filters for Two-Color Cinematography

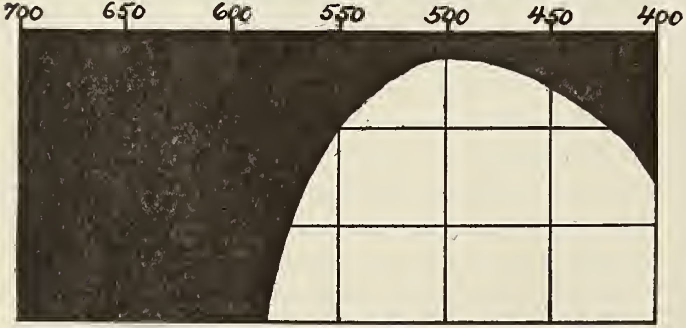
(Continued from Last Week)

In order to facilitate the textual references to Fig. 4, this diagram, which appeared in last week's issue, is reprinted.

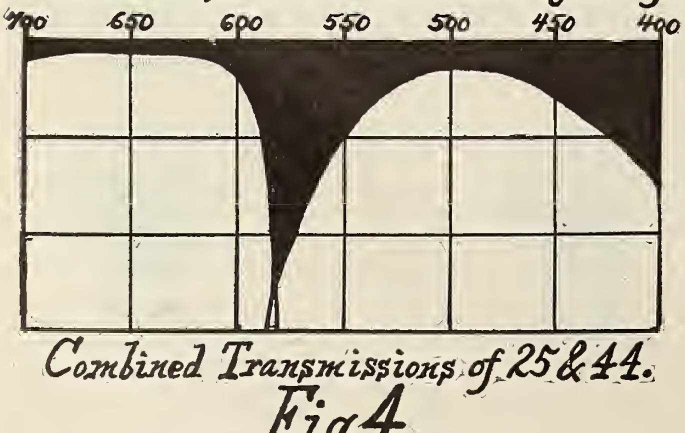
Although projecting filters of widely varying hues (and transmissions) are employed by the various workers on the two-color additive process, and each worker, it seems, has established his own empirical standard by which to prepare filters, the construction of two-color projection filters should follow well-known qualifications if accurate color rendition is desired. It will be well, therefore, to outline the more important qualifications for two-color projecting filters before describing the filters in detail. The colors of the filters used in two-color projection should be so chosen and adjusted that their joint effect upon the screen, or the retina, will be such as to reproduce whites as whites in the projected pictures. The well-known test for the fulfillment of this condition is to rotate the composite projecting filter at projecting speed in the path of the light rays of the cinematograph lantern. In order to fulfill this "neutrality" condition, and produce a sensation white by additive two-color synthesis, it is necessary that the filter elements be complementary in color or very nearly so.



Filter No 25, Standard Two-Color Projecting.



Filter No 44, Standard Two-Color Projecting.



Combined Transmissions of 25 & 44.

Fig. 4.

We know that if one of our filters is red in hue the other filter, in order to be complementary to this red filter, must transmit (to some extent) all regions of the spectrum except the red, or in other words the green and the blue. A filter which is complementary to the red one will therefore be greenish-blue or minus-red in color. Red and greenish-blue are the colors generally selected for projecting, by workers on two-color cinematography, but the actual hues of the filters selected are also of considerable importance. If, for instance, we selected for our red projecting filter a red-orange one, similar to No. 22 (Standard Two-Color Taking Filter), it will be apparent that the deepest red which we could reproduce upon the screen would be an orange-red equivalent to the hue of the filter. Elementary though it may seem, this point has not been duly considered by many workers, who project with orange-red filters and are puzzled at the absence of pure red in the resultant screen pictures.

A suitable red filter having been selected it is apparent that our other filter must be of a color which is its complementary; it is therefore established that we should use in additive two-color projecting, a red and a greenish-blue set of filters.

For two-color cinematographic work by the additive method it would be difficult to find a set of projecting filters which approximate theoretical requirements more closely than the Wratten Standard Two-Color projecting filters (Catalog Nos. 25 and 44). The individual and combined transmissions of these filters are shown in Fig. 4. The red filter for two-color projection is the Standard Tricolor red (transmission from W. L. 700 to W. L. 580), which has been previously described, while the greenish-blue filter (No. 44) is a minus-red filter transmitting from W. L. 570 in the yellow-green to the blue-violet end of the spectrum with gradual absorption.

By reference to the lower diagram in Fig. 4 it will be seen that these Standard Two-Color projecting filters jointly transmit the entire spectrum and their percentage transmission in the various regions is such that a sensation white of high quality is attained by their use; as a matter of fact L. A. Jones, of the Eastman Research Laboratory, found these filters (Nos. 25 and 44) to be almost exactly complementary.*

The transmission bands of these filters do not overlap, as is the case with correct taking filters, and a little reflection will show that there should be no appreciable overlap between the transmissions of two-color projecting filters. If our two-color projecting filters overlapped in the yellow region of the spectrum, as the taking-filters do, it will be appreciated that yellow objects would appear white (or much diluted with white) upon the projection screen, because the additive effect of these complementary projecting filters (25 and 44) is a sensation white, as has been previously shown.

In preparing this article we have sought to record that which has so far been accomplished in two-color cinematography, but these paragraphs are not offered as an authoritative pronouncement upon the subject, for, doubtless, much research remains to be accomplished.

Criticisms and suggestions from workers and theorists will be welcomed as tending to increase the meager fund of practical information at present available on this interesting branch of cinematographic endeavor.

ALFRED S. CORY.

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* "Color Analyses of Two Component Mixtures," by L. A. Jones. Physical Review, N.S.—Nov. 1914, Pages 454-466.

Prizma Color Process Described Next Week

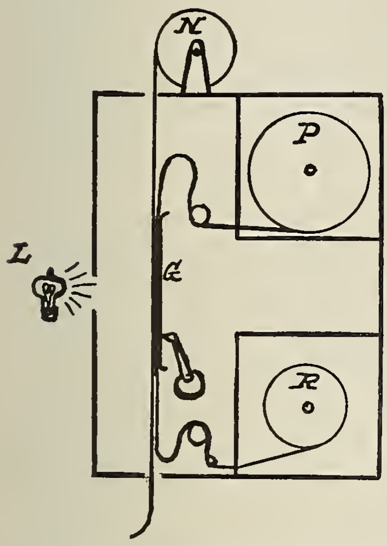
ALTHOUGH it was intended to present in this issue of the Camera Department a detailed description of the latest colorfilm process—the Prizma process—it has been decided to defer that article until next week.

Special photographs are being prepared by the technical staff of Prizma, Inc., which will greatly enhance the value of our description. This will doubtless be of interest to all readers, for Prizma color pictures are now before the theatregoing public in New York.

Using Camera as a Printing Machine

P. F. M., Milwaukee, Wis., inquires: *"Could a camera be used as a printing machine if the proper arrangements were made for the stock and negative film inside the camera? Have an old camera which I could use for this purpose. Or if the negative and raw stock were rewound together and placed in the upper magazine and run through the camera to the lower magazine, what would be the result on the positive?"*

In reply:



It is entirely possible to utilize a motion picture camera (of some types) as a printer for producing positives, but this sort of a proposition would only appeal to amateurs. Some cameras upon the market, as an instance of which we might mention the Ernemann model A, are so arranged as to permit of their use for printing positives, but with most cameras some alterations of trifling nature would be necessary in order to permit of their use as printers.

It would be extremely inadvisable to rewind the negative and the positive stock together and load this composite roll into the upper magazine, as the correspondent suggests. In the first place all unnecessary rewinding operations are to be avoided when handling raw stock (either negative or positive), as rewinding tends to induce static in the unexposed stock. It is, moreover, a point in question as to whether a double thickness of film could be expeditiously run over the sprockets of the camera unless it were specially adjusted throughout.

As previously stated, there is no great difficulty connected with the use of an inside magazine camera of conventional type for use in positive printing.

The sketch which appears herewith will readily make the correspondent familiar with the most advisable procedure. Referring to the drawing:

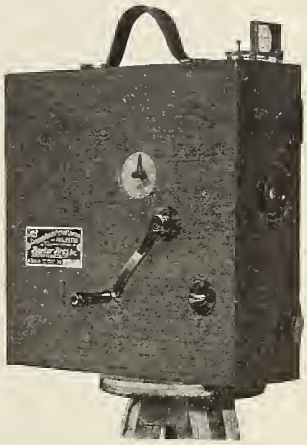
P is the unexposed roll of positive stock loaded into the upper magazine. Supported by a suitable bracket and spindle mounted to the top of the camera (outside, of course) is the negative to be printed from, N. At the top and bottom of the camera case two slots should be made, these being in line with the exposure plane of the apparatus. The negative N is fed through the slot at the top of the camera and threaded straight through the camera gate, while the positive stock P is placed over the top sprocket of the camera, in customary fashion, and is then threaded through the gate in contact with the negative strip.

After seeing that both the negative, and the positive stock, have been engaged by the intermittent, the positive stock is threaded over the bottom sprocket and then into the take-up magazine, R, and the latter closed. The negative strip is passed out of the slot at the bottom of the camera and allowed to fall into a basket as the printing progresses.

The lens is removed from the camera and an incandescent lamp, L, or other source of light, is placed before the opening in the camera front-board. The density to which the images are printed may be regulated by moving the lamp closer, to or farther away from the opening in the camera front.

What You Have Been Waiting For!

The KB COMBINED Motion Picture Camera and Projector



Adapted to Universal Use

For the theatre proprietor who wishes to add the attraction of LOCAL events; for the producer—for the profession—for commercial, home or educational use—a COMBINED camera and projector of high-grade practical character, portability, simplicity of operation, GUARANTEED for perfect results, and

Reasonable in Cost

Standard throughout. Lens F.3,5—Tessar. Two hundred foot film magazine. Both takes and projects, and uses *standard* film.

Price of Combined Camera and Projector, with Tripod,

$97.50

F.O.B. Los Angeles, Cal., U. S. A.

Local Agents and Dealers Wanted
Write for Catalogue and Full Information

Barker Bros
ESTABLISHED-1880
Manufacturers—Distributors
Los Angeles, California, U. S. A.

A Message

Don't experiment with the DEVELOPING and PRINTING of your films.

The safe and sure way is to entrust this work to the house that stands for reliable efficiency backed by experience and responsibility. Note our address.

EVANS FILM MFG. CO.
416-24 West 216th St. New York City
Telephone 6881-2 Audubon

The audience is always right.

They want not only a good picture play but a clear picture. Because of its basic qualities, the clearest pictures are on

Eastman Film

Identifiable by the stencil mark in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

NOTICE

The next meeting of the
Society of Motion Picture Engineers
is to be held at Atlantic City, April 6 and 7, 1917.

Any engineer of the Motion Picture Industry who is not a member of the Society should enroll at once.

There are many important subjects to be considered.

Write at once to

Society of Motion Picture Engineers
712 11th Street, Washington, D. C.

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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MOTION PICTURE DIRECTORY CO.
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph
Addressing Multigraphing Printing Typewriting

Books and Other Things

J. E. M., West Springfield, Mass., writes: *"Who publishes books on the moving picture camera, so that one may read up on the subject? I note that you have a camera page and I will keep close watch on the doings of that page.*

"Are there any weekly film companies that buy weekly topical stuff, and what is the average price paid for the footage on such stuff?"

In reply:

We are pleased to note that our correspondent has "discovered" the Camera Dept. Had he become "hep" about a year sooner, he would now be in possession of a more extensive fund of accurate and practical information upon cinematography than is to be found in any book which has yet appeared written in English. The question of instruction books on cinematography was dealt with, once and for all, in the Camera Department, issue of Dec. 23, 1916, pages 4062-3, and the correspondent is referred to the "Cinematographic Bibliography" which appears there.

With regard to disposing of topical negatives, or "stuff" as the correspondent eloquently and somewhat truthfully terms them, this question is also an "old friend" of the Camera Department. Such screen publications as the Pathe News, Mutual (Gaumont) Weekly, Animated (Universal) Weekly, and others to be noticed in our advertising columns will inspect all negatives submitted with a view to possible purchase. To insure exclusiveness the Newsfilm editors require the negatives to be submitted *undeveloped* in most instances.

They will develop and examine the stuff, buying only such parts thereof as they see fit. As a rule the price per foot paid for topical negative is from sixty cents to one dollar.

Efficiency Devices in Signal Film Studio

DEVICES which greatly aid efficiency have been installed in the laboratory of the Signal Film Corporation studio in Los Angeles. All of these were devised by Orrin Denny, the superintendent. One device does away with the necessity of pinning a rubber to the film to fasten it. There is an expansion and contraction of film in the process of wetting and drying, and it has always been necessary to use rubbers pinned to one end of the 200-foot strip and the other end of the rubber attached to the drum or drying frame. The new manner of handling this is made possible by a strong snap opened by the thumb, which is slipped over the end of the film. Attached to this is a rubber having a hook on the opposite end. This hook may either be fastened to a bar of the drying drum rack or attached to the hook on the end of the next piece of film. The hooks are made to fit any shape of rod that may be used to make up the side of the drum.

Another device of still greater importance contains a movable winding device. This permits moving the film winding machine from one end of the drum to the other as the dry film is taken off the drum. A break immediately below the winding device with pedal extending the full length of the drum makes possible the regulation of speed to accommodate the winding of the film.

STUDIO LIGHTS
Cooper Hewitt Electric Company
EIGHTH & GRAND STREETS,
HOBOKEN, N. J.

Your Best Laboratory Insurance
Corcoran Tanks
with the Patented Joint
A. J. CORCORAN, Inc.
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is
The English Trade Journal of the Moving Picture Industry
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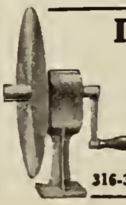
New Improvements of The Motion Picture Camera

Send postal. Know how Universal Motion Picture Camera gives Greater Permanence, Speed, Accuracy, Light Weight, Results. A dozen great advantages. Address — Burke & James, Inc., 240 E. Ontario St., Chicago. Sole Wholesale Agents.

Write for Announcement

There is only one reel
Film Renovator
Rex Film Renovator Mfg. Co.
Columbus, Ohio



DUPLEX
Rewinder
1000-Feet Flange
Complete Laboratory Equipment
DUPLEX MACHINE CO.
[Incorporated]
316-318 75th St., Brooklyn, N. Y.

MUSIC AND THE PICTURE

The Use of Operatic Selections for Picture Playing

THE following interesting letter has been received from one of our readers with a view of suggesting how the very best and most suitable music could be obtained for high-class moving pictures. The letter is reproduced in full:

Motion Picture News,
New York City.

Gentlemen:

Regarding Miss Heatherington's article in reference to operatic selections being played with pictures, I fail to see where operatic selections fit any picture, sad scenes, Traumerie Evening Star, etc. Can you go into any moving picture theatre, from the cheapest to the best, where you do not hear these same selections misfitted and murdered? Opera brings the words to a person's mind, and seldom if ever fit the scene. For this reason the old operas she mentions are compiled and composed for a libretto where the music fits the conversation. Hence, people know these old operas almost from memory, from the youngest to the oldest, and the scene is entirely different, forming an incomplete rhyme which detracts from both music and scene on the film. I do not blame her for saying some of the improvising is "rotten" (to use her expression). Right she is, because the poor improviser of this class has very seldom, if ever, studied harmony or character music. The result is he runs up and down the scales in a series of triplet runs or ridiculous combination of chords that are absolutely void of character or rhythm. My idea of music is that tones from two notes to the entire scale express life in every sphere, and a person to improvise correctly must have a natural dramatic ability combined with the study of the great masters. Can we find any more fitting music for certain dance scenes than the Anitras Dance by Grieg or Asa's Death by the same master, suited to intense classic dramatic funeral scenes, like "Valse Parisian," by Lee S. Robert, a modern composer, suited to light child or garden scenes. Two vastly different styles of composers, yet each one perfect in their place. These composers certainly must have had the correct inspiration to improvise or compose in writing these two grades of music. It is very evident that they should not be called a composer who whistle an air and leave the balance to the music publisher's arrangement. True music comes to the composer by inspiration, the same today as in the days of Mozart and Beethoven, if the picture is fit properly.

Many of our modern composers have the gift. Why not select from the cue sheet, but be wise in your selection and do not fit a western drama with society music, or Traumerie to anything but a church scene. You will note also that many of these fine selections on the cue sheet can be purchased in roll form for your very valuable American Photo Player mentioned, which is a delight to play either manually or by roll. Music, well rendered to fit the picture, is fully appreciated by any manager who has his eye on the box receipts.

A great deal of comment is being given to the inspirational operative style of music which makes it easy for not only the electrical one-man orchestra player, but the full orchestra. I recently synchronized and improvised a complete musical setting to Theda Bara's "East Lynne," Fox Film production, which, when tested out in roll form, also orchestra of sixteen pieces, proved an absolute success. Very few cues are required in this grade of music. You rehearse it same as an opera. This statement will bear the closest investigation.

I will be pleased to hear from any one interested in this grade of work.

Professionally yours,
Alice Smythe Jay,
Lock Box 120, Los Gatos, Cal.

The following is a musical program as performed in the Strand theatre, Los Gatos, Cal.:

Alice Smythe Jay, Musical Directress.
Tuesday, January 16
Carmen

Overture	Selected
Theme Setting (Toreador Song—Cigarette Song)	Bizet
Improvisation—Agitato	Alice Smythe Jay
Incidental—Liebes Gruss	Elgar
Mazurka—Satanelle	C. J. Roberts
Improvisation	Alice Smythe Jay
Dream Scenes—Solveig's Song	Grieg

Los Gatos Harmonic Orchestra
Wednesday, January 17
Overture—Fortune Teller - - - - -
Violin Quartette
Saturday, January 20
Overture—Katinka - - - - - -
Los Gatos Harmonic Sextet

Musical Review of Latest Compositions Most Suited for Picture Playing

1—"Whispering Hearts," Waltz by Samuel S. Aronson. A composition of exceptional melodious beauty. (Edition Jerome H. Remick.)

2—"That Broadway Chicken Walk," Irving Berlin's latest Fox Trot Hit, from "The Century Girl." (Edition Waterson, Berlin and Snyder.)

3—The Love Theme from Thomas Dixon's "Fall of a Nation," composed by Victor Herbert, is now published by M. Witmark.

4—"Poor Butterfly," the season's biggest hit from the Big Show at the New York Hippodrome, is published by T. B. Harms, New York.

5—The following hits from "Her Soldier Boy" have been published by G. Schirmer: No. 1, The Kiss Waltz; 2, Medley Fox Trot; 3, Home Again; 4, Mother; 5, a Complete Selection.

6—Indian Melody by Bucalossi, one of the finest Indian compositions published in years. (Edition Chappell and Company.)

7.—Just a Gem, Intermezzo Amoroso by Th. M. Tobani, the composer of Hearts and Flowers. (Edition Carl Fischer.)

8—A Song of the Hills, by the famous composer of A Perfect Day, published as a Violin, Cello, Cornet or Trombone Solo, by Carrie Jacobs Bond and Son, Chicago.

9—Something Up-to-date, U-Boat Deutschland March, published by Jos. Thome, Newark, N. J.

10—A New Waltz Orchestration of Dorothy Lee's phenomenal success, One Fleeting Hour, is just off the press, and is advertised at special reduced prices by the Sam Fox Pub. Co., Cleveland, Ohio.

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“A CHILD OF THE WILD”

(Fox Production)

“Whispering Flowers” (Characteristic) by Blon is the Theme

1—“Theme” until—T: “Down in the village the new school teacher.”

2—“Continue pp” until—T: “In June’s Father she has found.”

3—“Continue regular Tempo” until—T: “The Hawkin’s family breaking down.”

4—“Dauces Promesses” (Tempo di Mazurka) Caprice Elegant by Laurendeau until—T: “Having become a law breaker.”

5—“Continue or repeat to action” until—T: “That must be Jim Crist’s kid.”

6—“In a Cosey Corner” (Moderato) by Bratton until—T: “Too late to do any good now.”

7—“Daisies” (Andante) by Bendix until—S: “Old man washing his face.”

8—“Jasmine” 4/4 Moderato) by Kretschmer until—T: “Please Daddy don’t send me, etc.”

9—“Organ to action” (short scene) until—S: “June comes out of a grocery with a basket, etc.”

10—“Sparklets” (4/4 Allegretto) Intermezzo by Tobani until—T: “God bless mamma.”

11—“Organ to action” (short scene) until—T: “A night prowler.”

12—“Mysterioso” until—T: “Shut up and put that grub back.”

13—“Continue ff” until—T: “For there is so much good in the worst of us.”

14—“Continue pp” until—T: “The first day of school.”

15—“Amour Du Papillon” (2/4 Allegretto) by Henneberg until—T: “Bring your little boy right up here.”

16—“Continue ff” until—S: “Children leave school.”

17—“Continue or repeat pp” until—T: “The patient mother enters.”

18—“Dawn of Hope” (4/4 Andante Expressivo) by Casella until—T: “As time passes.”

19—“Organ to action” until—S: “Interior of school—children singing.”
ing.”

20—“My Country ’Tis of Thee,” etc. until—S: “Children stop sing-

21—“Continue organ to action” until—W: “Interior of school.”

22—“One Summer Day” Idyl (6/8 Moderato) by Ringleben until—T: “Teacher’s pet.”

23—“Continue ff” until—T: “It was good enough until that teacher.”

24—“Dramatic Tension No. 1” by Ascher until—T: “Interior of room, little kid bathing.”

25—Humoresque” by Tschaikowsky until—T: “Companionship the most skilful waver.”

26—“Theme” until—T: “Hush it’s his nap time.”

27—“Continue ppp” until—S: “June notices that something must be the matter with her father.”

28—“Organ to action” during title.

30—“After title” open with train effects to action followed by

31—“Organ to action” until—T: “June bless her dauntless little heart.”

32—“In a Garden of Melody” (2/4 Allegretto) by Sudds until—S: “Young man knocking at June’s door.”

33—“L’Adieu” (12/8 Andante) by Favarger to action until—T: “That’s a lie!”

34—“Continue ff” with ad lib Tympany Rumbles until—T: “What do you care, you’ve got me.”

35—“Continue or repeat to action” until—T: “Uncle Frank! Uncle Frank!”

36—“Organ short scene” until—T: “Humph you belong to me.”

37—“Heavy agitato” until—T: “After the fight.”

38—“Theme” until— * * * * * * End.

“THE GIRL AND THE CRISIS”

(Reviewed on page 1422)

(Red Feather Production)

“Love Song” (9/8 Andantino) by Flegier is the Theme

1—“Intermezzo” (2/4 Presto) by Arenski until—T: “The fight.”

2—“Hurry No. 4” by Lake until—T: “After the fight.”

3—“Berceuse” (6/8 Andante Tranquillo) by Delacour until—T: “At the Amos’ reception.”

4—“Valse Lento” by Schuett until—T: “Flashback to interior of office.”

5—“Melody” (Moderato) by Friml until—T: “The next morning.”

6—“Olympia Overture” by Ascher until—S: “Police patrol arrives.”

7—“The Tempest” (an eight-minute hurry) by Lake—watch shots until—T: “The honorable Jerry.”

8—“Dramatic Tension No. 1” by Ascher until—T: “Flashback to riots.”

9—“Furioso” by Becker until—T: “The governor will see us.”

10—“Rustle of Spring” (Agitato) by Sinding until—End of Reel 2.

11—“Theme” until—S: “Newspaper clipping.”

12—“Dramatic Tension” by Winkler until—T: “A tortured soul.”

13—“L’Adieu” (12/8 Andante) by Favarger until—T: “Please, please come at once.”

14—“Dramatic Andante” by Ascher until—T: “Circumstantial evidence.”

15—“Prelude” (Lento) by Rachmaninoff until—T: “Phone for the district attorney.”

16—“Venetia” (6/8 Allegretto) by Tobani until—T: “The law has set this day.”

17—“Heavy Dramatic” by Oehmler until—T: “This is the Times building.”

18—“To Spring” (6/4 Allegro Appassionato) by Grieg.

19—“Continue to Spring” until—T: “The governor has spared your life.”

20—“Theme” until—T: “Extra!”

21—“Dreams of Love” (6/4 Poco Allegro con affetto) by Liszt until—T: “As citizens we wish to thank you.”

22—“Continue ff” until—End.

“THE SAINTLY SINNER”

(Reviewed on page 1257)

(Bluebird Photoplay)

“Heart Throbs,” Reverie Andante is the Theme

1—“Idlewilde” Intermezzo by Gottschalk until—T: “Governor Barnes sympathetic.”

2—“Berceuse” (6/8 Andante Tranquillo) by Delacour until—T: “That afternoon Brock realized.”

3—“Evening Breeze” (2/4 Allegretto) Idyl by Langey until—T: “Brock had but me.”

4—“Just a Gem” (4/4 Moderato) Intermezzo by Tobani until—T: “Brock had sent Jane a message.”

5—“Meeting” (Andante) by Bendix until—T: “Mrs. Carrington of the uplift society.”

6—“A la Ballerina” (Valse Lento) by Bendix until—S: “Door is forced open.”

7—“Serenade” (4/4 Moderato) by Widor until—S: “Chinese girl near couch.”

8—“Nocturnal Piece” (4/4 Andante) by Schumann until—S: “Jane struggling with Brock.”

9—“Agitato No. 4” by Becker until—S: “Interior of dining room.”

10—“A Thought” (Andante) by Roberts until—T: “Benson had been tricked.”

11—“Dramatic Tension” by Winkler until—T: “At Mrs. Carrington’s reception.”

12—“Reception and Banquet Scene” by Bendix until—T: “Eventually the term of her unjust.”

13—“Pensee D’Amour” (3/4 Andantino con moto) by Ely until—T: “At the employment agency.”

14—“Continue to action” until—T: “It seemed to Jane.”

15—“Bonheur” (4/4 Allegro Favotte Serenade) by Hartog until—T: “Mr. Benson learned.”

16—“In Cupid’s Net” (4/4 Andantino Amoroso) by Armand until—T: “Jane’s desire for revenge.”

17—“La Grace” (4/4 Moderato) by Bohm until—T: “Brock is slowly becoming, etc.”

18—“Sunshine and Shadows” (4/4 Allegretto non troppo) by Sudds until—T: “So you’re the guy.”

19—“Agitato No. 6” by Lake until—S: “After the fight.”

20—“Dramatic Andante” by Margis Berger until—T: “Brock was now as clay.”

21—“Solitude” (3/4 Largo) by Czibulka until—T: “It was a long way.”

22—“Clair de Lune” (4/4 Andante) by Thome until—T: “Weeks of dissipation.”

23—“Theme” until—T: “A week later.”

24—“Theme” until—T: “A week later.”

25—“Reverie” (Andante) by Barton until—T: “The sight of this girl.”

26—“Agitato No. 45” by Tobani until—S: “Auto drives on.”

27—“Extase” (9/8 Andante Moderato) by Ganne until—S: “Exterior building, men fighting.”

28—“Agitato No. 6” by Lake until—T: “Following the conviction.”

29—“Ein Maerchen” (4/4 Maestoso) Fantasia by Bach until—T: “A week later.”

30—“Dramatic Tension” No. 1 by Reissiger until—T: “The train is gone.”

31—“Good Galop” to action until—T: “On the eve of the execution.”

32—“Heavy Dramatic” by Oehmler until—T: “A faithful morning.”

33—“Dramatic Tension” by Funck until—T: “I learned by chance.”

34—“Agitato” by Kerssen until—T: “You’re got to save her.”

35—“Rustle of Spring” (2/4 Agitato) by Sinding until—T: “Through the dark clouds.”

36—“Theme” until— * * * * * *END.

“THE PROMISE”

(Reviewed on page 1573)

(Metro Production)

“Reverie by Rissland” (4/4 Lento is the Theme

1—“Open with good Galop” to action until—T: “And Bill’s chief reward, etc.”

2—“Continue to action” until—T: “The morning after the great big night.”

3—“Serenade by Ern” until—T: “Evil now flies on eagle’s wings.”

4—“Sieste” (4/4 Lento) by Laurens until—T: “When in doubt Hiram Carmody, etc.”

5—“Barcarole” (6/8 Moderato) by Rivela until—S: “Bill enters Ethel’s rooms.”

6—“Theme” until—T: “The fight in restaurant.”

7—“Short Agitato” until—T: “After the fight flashback to former scene.”

8—“Continue Theme” until—T: “He made a brave plea.”

9—“Continue ff” until—T: “A great man once advised.”

10—“Silence”—Watch for train effects, also watch exterior storm scenes for tympany rolls until—T: “The biggest man in lumber was Appleton.”

11—“Organ improvise” pp until—T: “The accident.”

12—“Big Crash” followed by a long Furioso to action until—T: “In Appleton’s home Bill finds, etc.”

13—“Organ to action” until—T: “A father’s strange mission.”

14—“Organ improvise” on Theme until—T: “Appleton’s timber tracts.”

15—“Melody” (4/4 Moderato) by Kretschmer until—T: “If you will take wages, etc.”

16—“Continue to action”—watch effects of falling trees, etc., until—T: “Barry St. Leger, a fortune hunter.”

17—“Entr’ act Clarice” by Loud until—T: “A part of the holdings of old Appleton.”

18—“Moonlight on the Hudson” (Moderato) by Wilson to action—watch effects ff with tympany rolls during disputes until—T: “St. Leger makes the most of his opportunity.”

19—“Forest Whispers” (4/4 Moderato) by Losey until—T: “St. Leger was a reckless spender.”

20—“Continue to action” until—T: “In the lumber camps, etc.”

21—Andante” (Tranquillo) by Becker (short scene) until—T: “At Palm Beach.”

22—“Brunette” (Valse de Concert) until—T: “While on the other hand.”

24—Continue “Brunette Valse de Concert” until—T: “Springtime brought a realization.”

25—“Woodland Whispers” (4/4 Quasi Allegro) by Czibulka to action pp or ff watching train effects until—T: “Moncrossen fouls the game.”

26—“Long Furioso” start pp then to action until—T: “And back in New York.”

27—“Organ to action” until—T: “The camp crew gave him up.”

28—“Theme” until—T: “The flow of the firelight, etc.”

29—“Continue pp” until—T: “Ethel again seeks news, etc.”

30—“Continue to action” until—T: “Then came the parting and the truth.”

31—“Indian Love Theme” by Winkler until—T: “A midwinter sunset in the Northland.”

32—“Twilight Reverie” (Andante) by Ayer to action pp or ff until—T: “Moncrossen pays a visit to the wigwam.”

33—Repeat “Indian Love Theme” No. 31 ff until—T: “Come over to the office, Bill.”

34—“Organ to action” until—T: “Beg pardon.”

35—“Theme ff” until—T: “Beginning of Part V exterior scene in woods.”

36—“Knickerbocker” (Intermezzo) by Yon until—T: “A surprise for Daddy Carmody.”

37—“Continue lively” until—T: “Your promise.”

38—“Dramatic Tension No. 1” by Reissiger until—T: “And now Moncrossen, we will fight.”

39—“Silence” until—T: “The fight.”

40—“Long Agitato” to action until—T: “She wished to be miles away.”

41—“On Wings of Love” (Moderato) Reverie by Bendix until—T: “Moncrossen swore he would have me.”

42—“Continue ff” with ad lib tympany rumbles during short struggles until—T: “Flashback to former scene.”

43—“Continue pp” until—T: For the first time she realized.”

44—“Theme” to action until— * * * * * * END.

“WILL YOU MARRY ME?”

(Major Film Corporation)

“Theme Parting” (4/4 Andante Sostenuto) by Bendix

1—“Awakening of Spring” (4/4 Andante expressivo) by Bach until—T: “In a little fishing village.”

2—“Garden of Love Caprice” (4/4 Moderato) by Ascher until—T: “Harry Todd, son of Doctor Todd.”

3—“Continue to action” until—T: “The fishing near Ned’s camp was fine.”

4—“By the River” (12/8 Andante Sostenuto) Romance by Morse until—T: “Each day he found an excuse.”

5—“Sweet Memories Morceau Elegant” (3/4 Andantino guasi Allegretto) by Puerner until—T: “A sudden storm imparted its clouds.”

6—“Continue ff” until—T: “David goes in Search of Ruth.”

7—“Furioso No. 2” by M. L. Lake pp during interior scenes, ff during exterior scenes until—S: “Near fireplace.”

8—“Theme” until—T: “The fight.”

9—“Agitato to action” until—T: “After the fight.”

10—“To Spring” (6/4 Allegro appasionato) by Grieg until—T: “Where can I go?”

11—“Continue pp” until—T: “Doctor Benjamin comes.”

12—“Simple Aveu” (4/4 Moderato) by Theme until—T: “Wearying of Ruth, etc.”

13—“Continue to action” until—T: “Ruth decides to seek advice.”

14—“Extase D’Amour” (3/4 Andante) by Roze until—T: “Won’t you marry me?”

15—“Theme” until—S: “Hotel lobby.”

16—“Dawn of Hope” (4/4 Lento) by Casella until—T: “Father, let me go to her.”

17—“Dreams of Love Notturno” (6/4 Poco Allegro con affetto) by Liszt until—T: “You are the cause of all my agony.”

18—“After Sunset” (4/4 Moderato) by Pryor until—T: “Doctor Samuel Todd, President.”

19—“Ein Maerchen Fantasia” (4/4 Maestoso) by Bach until—T: “This is a case like Marjorie Ward’s.”

20—“Harmony of Love” (Romance) by Brooks until—T: “Who is the man?”

21—“Dying Poet Meditation” (6/8 Andante) by Gottschalk ff during disputes until—T: “There is the man.”

22—“Continue ff” until—T: “Obtaining the necessary evidence.”

23—“The Broken Melody” Intermezzo (4/4 Adagio) by A. van Biene until—T: “Harry purchases immunity.”

24—“Rose Blushes” (4/4 Andante) by Brill until—T: “My dear girl through ignorance, etc.”

25—“Continue to action” until—T: “Speedily Doctor Conner is brought to trial.”

26—“Rustles of Spring” (2/4 Agitato) by Sinding until—T: “Turning her back upon her bitter, etc.”

27—“Theme” watch train effect until— * * * * * * END.

Musical Company Overwhelmed by Orders

W. G. MAXCY, president and owner of the Bartola Musical Instrument Company, of Oshkosh, Wis.; Charles O. Pyle, general sales agent of the company, and T. D. Waiss, representative, have been spending the last week in New York and Philadelphia in the interest of their company. Mr. Waiss has been appointed Eastern representative, with headquarters at Philadelphia, taking the place of John F. Grady.

From the statements of this trio, business must be up to the capacity of the factory, as they stated that they were now thirty days behind in orders.

IMPORTANT ANNOUNCEMENT

To Orchestra Leaders and Musicians:

On January 22nd the Supreme Court of the United States handed down a decision making it unlawful to publicly perform for profit a copyrighted musical composition without payment of a performing fee to the owner of the copyright. This applies specifically to hotels and restaurants where musicians are employed to entertain the guests and where, although no admission fee is charged, the performance of music is considered a performance for profit.

In response to numerous inquiries regarding our attitude in this matter we have decided and do hereby announce that we shall not exact an additional fee for the public performance of our publications, but that payment of the purchase price shall be considered to include the performing fee. In other words, possession of a G. Schirmer publication implies a license to perform it anywhere, at any time, as often as desired, without any liability.

It is, of course, understood that the above does not apply to the singing of vocal numbers from musical productions, the performing rights of which are owned by the theatrical producers.

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Atlanta, Ga., Dec. 12, 1916

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Yours truly,

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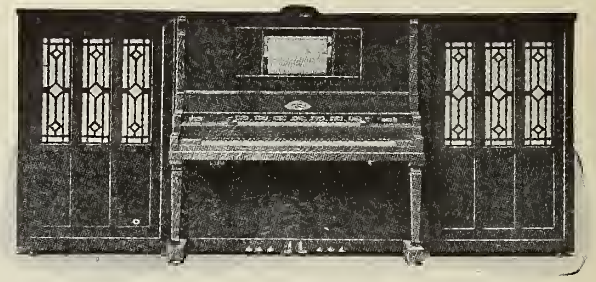

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BUILDING AND FURNISHING

Lancaster Theatre, New Boston House

THE Lancaster theatre, Lancaster street, near Causeway street, Boston, threw open its doors to the public on February 17. This theatre is operated by the Lancaster Amusement Company, a Massachusetts corporation directed by Edward and Kenneth Sherburne.

The building with land and approaches cost approximately $300,000. C. H. Blackall, a well-known Boston architect who specializes in theatres, drew up the plans for the house. The structure was erected by the Haynes Construction Company and decorated by Pennell, Gibbs & Quiring.

The entire structure is fireproof, complying with the State laws governing first-class theatre construction. Brick and cement was used in construction, including the stairs, auditorium floor and hallways.

The theatre has a seating capacity of 1,562. Of these there are 950 orchestra seats and 612 balcony seats. The seats are so arranged that patrons do not have to rise to allow people to pass in front of them.

The theatre was built without pillars and sight lines are such that patrons in the extreme side seats see satisfactorily without any distortion of the picture. It is estimated that the house could be emptied in three minutes should there be an alarm of fire.

There is space for a regular stage equipment in case acts with scenery are desired. For the present the polite vaudeville turns will not have scenery. There are seven dressing rooms for performers.

The interior decorative effect is Pompeiian, with rich reds and yellows creating a cheerful atmosphere. Shades of yellow silk are used at all doors or windows and handsome lamp sets were supplied by Bigelow & Kennard, Boston jewelers to the fashionable trade.

The picture is thrown 104 feet onto a gold fibre screen from a well-ventilated and large projection booth above the balcony. The projection booth contains two Power 6B projectors of the latest model. The spot light and all auditorium lights are controlled from this booth.

Music for the picture is provided by a piano and an American Fotoplayer, said to be the first instrument of this make installed in a New England house. It has piano, organ and brass band effects.

Harold Sherburne is head of the operating company and Charles Ross is manager. Mr. Ross was formerly at the Castle Square theatre, Boston. The house was equipped throughout by the Boston Motion Picture Supply Company.

Paramount, Metro and Vitagraph programs are being used. Two performances are given each day, one at 2 and one at 8 o'clock; admission prices are 10 and 15 cents. On Sundays at 7 o'clock a concert is given, 20 cents being charged for admission. On the opening night floral tributes were received from film exchanges supplying the program, from many local well-wishers and from Miss Anita Stewart, whose "Glory of Yolanda" was used with Olga Petrova's "Bridges Burned." This was the bill for the invitation first performance.

There are six girl ushers employed by the theatre.

Two Creditable Philadelphia Theatres

TWO of the latest-constructed and up-to-the-minute motion picture houses of the "neighborhood" type are situated in the rapidly growing section of West Philadelphia. They are the Locust and Belmont, and the Locust Amusement Company and the Fifty-second Street Company are the proprietors of these houses. The Belmont has a seating capacity of 1,200 and the Locust 800.

Felt Bros., the largest shareholders in the controlling company are the managing directors of both houses. Granite and marble make up the construction of both picture places. The screens were designed by M. E. Felt and are a combination of gold, silver and aluminum put on a solid plaster wall, the result making the projected picture absolutely flickerless. The steam heating and the ventilation systems combine almost perfect comfort.

A Kimball organ is used at each house. The Locust organ is of the $15,000 type and is one of the largest in Philadelphia. Stuckhart and Sloane were the architects of the Locust exterior. Situated at the intersection of two streets, the triangular effect, with the entrance at the apex, makes a conspicuous yet dignified exterior. Small stained glass panels simulate windows. Hundreds of incandescent lights stud the wall beneath the cornice. Higher powered globes light the top.

There is no balcony within the Locust and every one of the 800 seats furnishes a good view of the screen. The interior decorations please with their simplicity and warmth. Tan walls, red carpets, gold plus hangings and old ivory woodwork blend for this effect. Two motor-driven, self-feeding Simplex machines, with a 58-foot throw, furnish the projection. The operators here, as well as at the Belmont are I. A. T. S. E. men.

The Belmont uses two Power 6B machines, motor driven, with 104-foot throw. At this house the color scheme is old gold and red, with red leather upholstered chairs. Columns are wreathed in artificial flowers. There are fifteen exits in the Locust and sixteen in the Belmont. All open on the street. Girl ushers are used in both theatres.

First and exclusive runs in West Philadelphia are the policy of the Locust. Here, and at the Belmont, Triangle, Metro, World, Mutual, Vitagraph and other features are used. Mr. Felt believes in longer runs and better prices. About a year ago both theatres got away from the daily change. Beginning with two days, this policy has been consistently followed. Specially big subjects are given even longer runs.

Exhibitors Awake to Value of Lobby Displays

JAMES FRAWLEY, traveling representative for Menger & Ring, 304 West 42nd street, New York City, who are manufacturers of lobby display frames, has returned from a western trip.

Mr. Frawley states that business has been exceptionally good and exhibitors are each day beginning to realize the commercial value of neat and up-to-date lobby displays. Some exhibitors who had in the past placed orders with the company for frames amounting to about sixty dollars have now revised their lobbies and have given orders for display frames amounting in figures to as high as one thousand dollars and over.

In speaking of the smaller houses, Mr. Frawley said the old style hand-painted streamer or flying banner is rapidly loosing ground as an advertising feature with the small houses. Today the managers of the smallest houses are beginning to realize the value of attractive theatre fronts and are remodeling their houses to make them as inviting to the inside, as are the larger theatres.

Mr. Frawley is an experienced show-man, having had over sixteen years' experience as advance agent with some of the largest producers.

Du Pont Fabrikoid Co. Purchase Marokene Co.

THE Du Pont Fabrikoid Company, with main offices at Wilmington, Delaware, has purchased the Marokene Company, of Elizabeth, N. J. The Marokene Company manufactures a material similar to fabrikoid, which is used extensively by the theatre chairs and by automobile, carriage and upholstery industries.

R. B. Heyward, who has been assistant superintendent of the Fabrikoid Company's Newburgh plant, will become superintendent of the Marokene plant, at Elizabeth, N. J. No changes will be made to the present staff of employes.

The purchaser will make thorough investigations in order to learn if any improvements can be made to the product and if possible will better it.

All the sales transactions of the Marokene Company will be under the direction of the Wilmington office, and the attention of J. K. Rodgers, Sales Manager of the Du Pont Fabrikoid Company.

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Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found. We wish you good luck in the prosecution of your work.
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Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

DIRECTORY OF NEW THEATRES

ARKANSAS

A new motion picture and vaudeville theatre is in course of erection at Conway, and will be opened shortly under the management of John Garrett.

CALIFORNIA

Negotiations are about completed for the construction of a mammoth moving picture theatre on the site of the old Central Park, Eighth and Market streets, San Francisco. Plans for the building, which is to seat 6,000 persons, are being prepared by Cunningham & Politeo for the A. B. McCreery estate.

While these negotiations are pending the architects are rushing work on the plans, they having been given sixty days to prepare them for the letting of contracts. The estimated cost of the structure will be $350,000. The building will be one-storied, and be so constructed that 6,000 persons will be able to witness screen productions without climbing stairs.

KENTUCKY

Work on the reconstruction of the Princess theatre, Henderson, was commenced a few days ago, and when completed will be owned and operated by Louis Hayes, a local man.

MASSACHUSETTS

The new Franklin theatre, located in Franklin street, Thompsonville, was opened a short while ago to good houses, and created quite a stir in the Carpet City. The house has a seating capacity of 1,100, and while it was the original intention of the promoters to erect a theatre for motion pictures only, provisions have been made that will permit the eventual staging of the legitimate.

MICHIGAN

The Liberty, St. Louis' new theatre, was thrown open to the public Thursday of last week and was voted a grand success. Vaudeville and motion picture features are being booked alternately.

The Coughlin property on Quincy street, Hancock, adjoining the Coughlin real estate office, was recently transferred to Napoleon Ongie, who will erect a motion picture theatre on the site. Ground for the new building will be broken early in the Spring and operations will be rushed to completion. Approximately $25,000 will be invested in the building and property and the theatre will be one of the most modern in the copper country.

Mr. Ongie and his son, Frank, are the proprietor of the Savoy picture theatre on Quincy street.

March 3 is the definite date for the opening of the New Madison theatre, Detroit, according to John H. Kunsky, proprietor. He says the house will assuredly open on schedule time. The premier attraction will be Mary Pickford in "A Poor Little Rich Girl."

William Laflin will break ground in the Spring for a new theatre to be erected at Barryton.

A new Polish moving picture theatre has been opened at 1497 Michigan avenue, Detroit.

MISSISSIPPI

Contracts were recently let to Nicol, Langford & Johnston of Louisville, Ky., general contractors, for a department store and photo playhouse to be erected at Clarksdale, Miss., for R. N. McWilliams. The photoplay theatre will be erected on the rear of the lot, connected by an arcade entrance to Yazoo street. The theatre will have a seating capacity of 1,000, be 60 feet by 100 feet. It will be finished throughout in a thoroughly metropolitan fashion, and will cost approximately $72,000. Some of the display windows of the department store will be on the arcade.

MISSOURI

The Park theatre, Delmar avenue, near Hamilton street, St. Louis, until recently the home of a musical comedy stock company, will be reopened shortly as one of the best equipped photoplay theatres in this city. Louis A. Cella and Frank Tate, associated in amusement enterprises, by an agreement announced recently, have acquired control of the Park theatre for 20 years at a rental of $8,500 a year.

MONTANA

The new Hartwig theatre at Dillon was opened to good business on the 20th ult. and prospects for the venture appear bright indeed.

NEW YORK

At an announced cost of $225,000 and modeled along the latest approved lines of similar theatres on Broadway, the New Houston Street theatre, on East Houston street, is now in course of construction, with a seating capacity of 1,600. Charles Steiner, who operates the New Fourteenth Street theatre, will operate the new theatre, which will open on or about May 1. The new house will be devoted to photoplays exclusively, embellished with soloists and an imported pipe organ of the latest design, as well as an augmented orchestra of superior musicians.

INDIANA

Uriel Merser intends erecting a cement block building on the lot between the Star theatre and Easterday's store at Culver for the use of M. V. Robinson, proprietor of the Star. The new building will extend back to the alley, and will be of modern construction, with a large recessed lobby, inclined floor, steel operating room and up-to-date ventilation.

A new theatre to cost $100,000 will be built at the corner of Wabash avenue and Eighth street, Terre Haute, according to plans of the Bankers and Brokers Theatre Company of Chicago, which has just closed a lease for the ground on which the Varieties theatre is now standing. The ground is owned by John McFall and has been leased to the Chicago firm through negotiations carried on by B. V. Marshall and the Joseph Mulliki[illegible] Real Estate Co.

LOUISIANA

Announcement was made recently by W. G. Tebault, manager of the U. S. Auditorium of New Orleans, of the projected construction of a $30,000 fireproof building at 3315 Magazine street and Louisiana avenue for a motion picture theatre to seat 1,800. The building will have a terra cotta front and will be modern in every respect.

OREGON

Dr. C. F. Page of Medford plans to erect two business blocks in that city in the near future. Both buildings will be of brick and one story high, and one of them will contain a modern fireproof motion picture theatre.

OHIO

Work on the new $40,000 motion picture theatre at Cincinnati street and Bolender avenue, Dayton, will be commenced as soon as weather permits.

Plans for the building have been approved by Building Inspector Nichols. The theatre will be operated by Reichert brothers. The building will be constructed of brick and will be two stories in height. There will be a shop on each side of the theatre foyer. The showhouse will have a seating capacity of 800. This will be one of the largest theatres in Dayton devoted exclusively to motion pictures. The proprietors will be Frank J., August, Joseph A. and John M. Reichert, who conduct the Dayton Flour Company, at 319 West Concord street. The theatre will be strictly fireproof.

The Gayety Amusement Company, of which Edward Hart is president, is planning a $150,000 moving picture theatre on the north side of Fountain square, just west of Walnut street, Cincinnati.

Plans for a four-story building and theatre seating 1,500 persons have been submitted by the architects, Lamb & Sons of New York. The main entrance will be on Walnut street.

The capital of the Gayety Amusement Company will be increased from $35,000 to $150,000, officials say.

Frank B. Strawn, jeweler, the Arcade, Cleveland, has purchased from H. Kaplan and others a plot of land 125x150, situate on the southeast corner of St. Claire avenue N. E. and East 126th street, improved with one building containing seven stores and a motion picture theatre, with a seating capacity of 1,000. The purchase was made for investment and the new owner contemplates many changes and improvements to render the theatre equal to any in town.

The Gayety Amusement Company, of which Edward Hart is president, is planning a $150,000 moving picture theatre on the north side of Fountain Square, just west of Walnut street, Cincinnati. Plans for a four-story building and theatre seating 1,500 persons have been submitted by the architects, Lamb & Sons of New York. The main entrance will be on Walnut street.

OKLAHOMA

The Princess theatre building, Ardmore, constructed at a cost of $50,000, was opened Thursday night for the first time. The 1,250 seats were occupied and many persons were turned away.

PENNSYLVANIA

Plans are being drawn for the new Stanley theatre at Nineteenth and Market streets, Philadelphia, to cost approximately $750,000 and to be one story, of brick, stone, terra cotta and steel. The Hoffman Company, Philadelphia, are the architects, and plans are expected to be ready in two weeks for the Stanley Amusement Company.

Allentown is to have another new motion picture theatre, which will be erected on a plot of ground at the rear of the Penn Counties Trust Co.'s building. This will be the twelfth motion picture house in Allentown, and will be named the Strand.

RHODE ISLAND

Incorporation papers are about to be filed in Providence for a $5,000,000 corporation, to be known as the Newport Annex Amusement Company, which plans the development of a big beach resort in Middletown, adjoining Newport Beach. The incorporators will be Joseph Billingheimer of New York, George Hoyt of New Jersey and Leon C. Tooker of New Canaan, Conn. According to Mr. Billingheimer, the company already owns a stretch of beach 573 feet long, running back 150 feet, and including a roadway. One of the features of the resort, he states, will be a hydroaeroplane station. The corporation is to build a big ocean flyer, together with a 175-foot launching pier, and plans to make hydroaeroplaning a popular sport there. Among other buildings to be erected will be a spacious, modern motion picture theatre, and it is expected the new resort will be in operation during the approaching season.

TEXAS

An opera house for Waco, to be erected on the site of the present Majestic theatre, located at the corner of North Fourth street and the alley, between Austin and Washington streets, and representing an investment of approximately $100,000, is among the big things projected for Waco during the year. The property has a frontage on North Fourth street of 55 feet, with a depth of 102 feet. The owners of the Majestic also control the areaway to the south of the building, which is ten feet wide. Should the contemplated structure be built, and definite announcement along this line may be expected at an early date, the building will have a frontage on North Fourth street of about 60 feet, and it will be so arranged that a seating capacity of about 1,000 can be provided.

TENNESSEE

February 12 marked the opening of a Loew theatre at Memphis, which will rapidly be followed by the opening of other Loew houses at Atlanta, Ga., and Birmingham, Ala. General Manager Schiller, of the Loew Southern circuit, is in command at Memphis and is confident that the metamorphosized Lyceum theatre will blossom into a popular vaudeville and picture theatre without a hitch on the date set. Seven reels of pictures will be shown, a feature, a comedy and a weekly. The program policy with reference to the films has not yet been made public, but negotiations are on with several exchanges.

VERMONT

A large force of men is now engaged in converting the building formerly occupied by the Burlington Grocery Company, at Burlington, into a new moving picture place to be known as the Orpheum and to be operated by Alfred Perrotti.

WASHINGTON

Frederick Mercy, who now controls the four theatres in North Yakima, announces his intention of spending $100,000 in the erection of a new theatre, 100 by 140 feet, on South Third street, to seat 1,800. Plans have been drawn and the contract will be let shortly, the work to be completed by Sept. 1.

WYOMING

Plans for a new theatre for Evanston are being drawn by F. W. Cooper, a Salt Lake architect, to cost $25,000. Contracts were made by George F. Paxton and A. R. Bowen, who will erect the building, which will be replete with all modern devices.

Don't "Let Sleeping Dogs Lie"!

There are scores and hundreds of motion picture houses in the country that are "just getting by"—they are not making much money, but their proprietors are happy in the thought that they're not losing any.

In a lot of these houses old-time methods of operation prevail. Some of them are still projecting pictures on a painted wall or plain white sheet. The installation of a

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would put life into their business—they'd quit marking time and step out to the livelier music of the present day.

And Remember!—The installation of one of our screens is not a difficult task. Write us the size of your theater, the length of the throw, etc., and we'll make everything so easy for you that you'll wonder why you didn't make the move a long time ago.

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When you can save them by using the D & L Carbon Savers. Price each . . . . $1.00 Extra Heavy Weight
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Picture play house in Staunton, Va., sold $4.00 to $12.00 per day.

Scores of signed sales records like this from theatre managers and store owners, even in the smallest towns. Let us send them.

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A small cash payment starts the Butter-Kist Pop Corn Machine bringing in a tide of nickels, dimes and quarters. Balance soon paid out of Butter-Kist sales.

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GREAT EXPECTATIONS
HAPPINESS OF THREE WOMEN
BETTY TO THE RESCUE
A GIRL LIKE THAT
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THE WAX MODEL
EACH TO HIS KIND
HER OWN PEOPLE
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should be your first consideration, whether building a new theatre or repairing the old. But be careful to insist on materials that will not require frequent repairs—with the resultant interruption to business.

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will give ***permanent*** attractiveness and safety to your theatre—at reasonable cost. They are sanitary, fire retardant and non-collapsible—cannot crack, chip or fall down. Never require repairs as do wood lath and plaster ceilings. Hundreds of beautiful designs to choose from.

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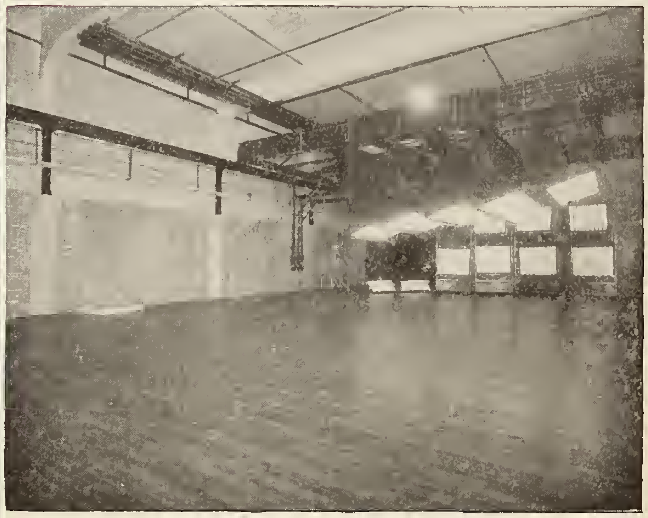
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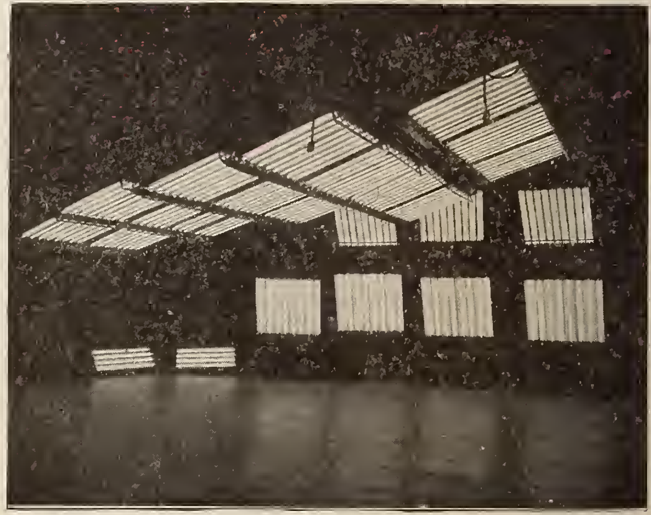
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MARCH 24, 1917

Motion Picture News

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VOL. XV-NO. 12

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That's one reason why Paramount made up a "short reel program" for you.

Let your standard of quality be

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"Sapho," although arranged to avoid the objectionable and emphasize the human element of the story—gives Pauline Frederick an exceptional opportunity to display her great dramatic power, and it is another Famous Players contribution to photoplay history.

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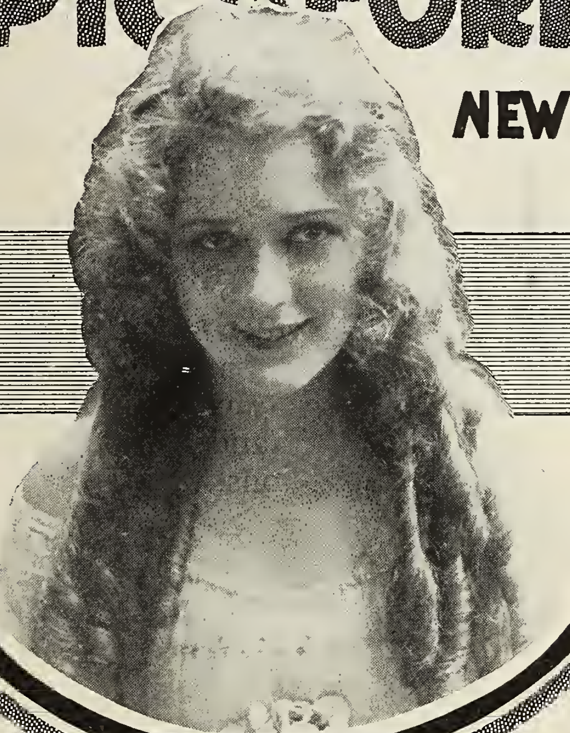
'THERE IS NO LIMIT TO MARY PICKFORD'S ART'

NEW YORK EVE. SUN



THEY might have added "and to her drawing power," judging from the thousands who have been unable to get inside New York's beautiful Strand Theatre this week and in 87 other leading houses throughout the country which are showing "A Poor Little Rich Girl" for a full week or more.

Here are a few of the splendid tributes paid by the greatest newspapers in the world, on the first showing of "A Poor Little Rich Girl."

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"Little Mary" Pickford is preeminently qualified to interpret sympathetically the woes of "A Poor Little Rich Girl," and she did so to the entire satisfaction of her most ardent admirers yesterday at the Strand. The settings for the photoplay are elaborate. There are many amusing moments of real comedy in the picture. There seems to be no limit to the illusion of extreme youth which Miss Pickford is capable of producing, and the "Poor Little Rich Girl" no doubt will be better liked than any of Mary Pickford's recent pictures.

NEW YORK TIMES said:

The fact that Mary Pickford acted the title role in the "Poor Little Rich Girl" added to the interest of the translation into movie form of one of the most imaginative plays the American stage has produced in years.

NEW YORK HERALD said:

Needless to say, Gwen is a typical "Little Mary" role, giving every opportunity for the Pickford pout, smiles, curls and cute mannerisms. Miss Pickford's playing of the appealing role has much charm, and the Artcraft Film Corporation evidently spared no pains to give it an artistic production.

NEW YORK TELEGRAPH said:

The production is a genuine credit to Mary Pickford, Maurice Tourneur and its authors, and the work of a well-chosen cast also deserves comment. The lavish settings, fine photography, lighting and tinting effects, combined with a story that is novel, full of humor and pathos and subtly instructive, make it one of Mary Pickford's best—perhaps the most satisfactory picture, every detail considered, in which she has ever appeared.

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She has youth, freshness and beauty. Her smile has won the friendship of a nation. She is the finest and ablest farce comedienne in the entire world of the theatre and is to be starred exclusively in Goldwyn Pictures. These are some of the things the critics have said about Miss Kennedy:

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CHICAGO EXAMINER: All hail Madge Kennedy of Goldwyn Pictures. She is the greatest popular favorite among comediennes and the only one of her type.

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ROCKY MOUNTAIN NEWS: Goldwyn is fortunate in signing Madge Kennedy. . . . No other comedienne can touch her.

NEW YORK WORLD: Madge Kennedy is considered the best farce actress in America.

ATLANTA AMERICAN: Madge Kennedy has been starred in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer"—the last two being America's greatest farces.

In every Exchange Zone on the motion picture map this new star has been welcomed by the great newspapers and the public

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Directed *by* William Wolbert

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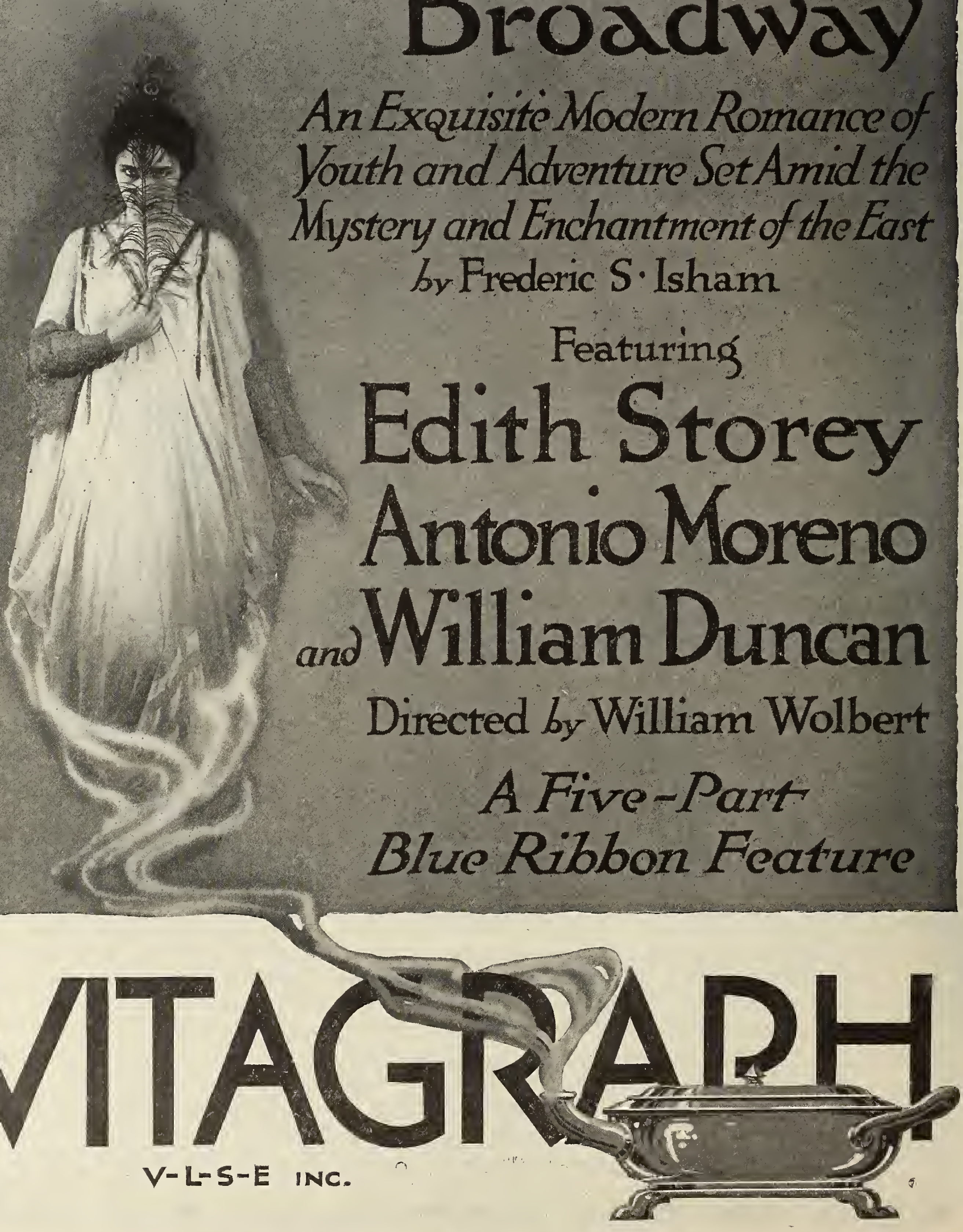

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Bayard Veiller's Phenomenal Dramatic Success

"WITHIN THE LAW"

The Play that Ran for Sixteen
Months on Broadway

Featuring

Alice Joyce, Harry Morey

And an All-Star Vitagraph Cast

A Gift of Beauty

PAULA BLACKTON'S Country Life Stories

Dedicated to All Lovers of Things Beautiful—To All Who See Life's Sunshine in the Eyes of Little Children and the Romance of Nature in the Growing Things About Us

Here are pictures made for the very joy of the work, the expression of the soul of an artist. Breaking away from the traditions and limitations of the commercialized screen, Commodore and Mrs. Blackton have made a series of films, so charming, so delightful, so refreshing in their originality, that new and hitherto unsuspected possibilities become realities.

These are the photo-gems that the master of screen-craft has made for his own entertainment.

Notwithstanding that they were never intended for public release, so insistent has been the urging of those who have seen them, that Commodore Blackton has been persuaded in spite of their intimate nature, to give picture lovers everywhere the pleasure and privilege of seeing them.

They will win thousands of new friends for the screen, give to every program a charm and refinement that will mean prestige and profit for the exhibitor, and build up new audiences among the most desirable classes.

1 "THE DIARY OF A PUPPY"
(one reel)
2 "THE COLLIE MARKET"
(two reels)
3 "A SPRING IDYL"
(one reel)
4 "THE LITTLE STRATEGIST"
(two reels)
5 "SATIN AND CALICO"
(one reel)
6 "THE FAIRY GODFATHER"
(two reels)

DIRECTED BY J. STUART BLACKTON

VITAGRAPH

V-L-S-E INC

A BANDIT *and* A GIRL

Are the center of a new photo-play of the great west—full of thrills and the daring of danger

William Fox

PRESENTS TWO NEW STARS

WILLIAM NIGH
AND
VIOLET PALMER
IN
The BLUE STREAK

WRITTEN AND DIRECTED BY WILLIAM NIGH

FOXFILM COMEDY SERVICE

On March 19th William Fox Presents Henry Lehrman's Master Comedy—

The HOUSE OF TERRIBLE SCANDALS

FEATURING HENRY LEHRMAN AND BILLIE RITCHIE

A riot of laughter, stunts and surprises never approached on the screen — Foxfilm Comedies are released weekly

INDEPENDENT OF REGULAR FOX PROGRAM

SELZNICK LJS PICTURES

READ WHAT THE CRITICS SAY ABOUT

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips

"Will be considerd a classic one hundred years from now"
M.P. News.
"Fascinating.. Miss Young wins a triumph."
Exhibitor's Trade Review.
"Admirable all around."
N. Y. American.
"Scored her greatest triumph"
N.Y. Eve. Journal.
"Takes high rank."
M. P. World.
"A financial cleanup anywhere"
Wid's Magazine.
One of the best screen adaptations ever presented.
Variety.

Directed By
CHARLES GIBLYN
ALBERT CAPELLANI - Director Gen'l

STILL ANOTHER BOOST FOR HARRY RAPF'S Presentation of

ROBERT WARWICK

In

"THE ARGYLE CASE"

"There are big moments all the time in "The Argyle Case". Stirring situations follow one another.... The picture is not only the best in which Mr. Warwick has appeared but it is one which every exhibitor should find a valuble box-office medium." N.Y. Telegraph.

Adapted by Arrangement with Klaw & Erlanger from the Detective Drama By Harvey J. O'Higgins, Harriet Ford and William J. Burns.

Directed By
RALPH W. INCE

JOSEPH M. SCHENCK Presents

NORMA TALMADGE

IN A POWERFUL DRAMA OF MODERN LIFE

"THE LAW OF COMPENSATION"

By
Wilson Mizner

OFFERING THIS TREMENDOUSLY POPULAR YOUNG STAR AN OPPORTUNITY TO MAKE FULL USE OF HER VERSATILE DRAMATIC GIFTS.

SOLE DISTRIBUTORS **LEWIS J SELZNICK EXCHANGES** BRANCHES EVERYWHERE

SELZNICK (LJS) PICTURES

HERBERT BRENON'S
LATEST SCREEN ACHIEVEMENT
PRESENTING

FLORENCE REED
In
"THE ETERNAL SIN"

WILL OPEN A TWO-WEEKS EGAGEMENT AT THE BROADWAY THEATRE, SUNDAY MARCH 18, AT ONE DOLLAR PRICES.

WATCH FOR THE COMMENTS OF THE NEW YORK PRESS ON THIS WONDERFUL PRODUCTION.

MORE COMPELLINGLY DRAMATIC THAN
"WAR BRIDES"

SOLE DISTRIBUTORS **LEWIS J. SELZNICK EXCHANGES** BRANCHES EVERYWHERE

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WORLD PICTURES BRADY-MADE
WORLD FRANCHISE
ALL SEATS
SOLD!
for EVERY PERFORMANCE of WORLD PICTURES
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SOLD
ALL SEATS

WM. A. BRADY *in association with* **WORLD PICTURES**
presents

CARLYLE BLACKWELL

assisted by

JUNE ELVIDGE
ARTHUR ASHLEY
EVELYN GREELEY

in "The Social Leper"

Directed by **HARLEY KNOLES** *Story by* **FLORENCE C. BOLLES**

TRIANGLE

As
We
Said
Before

Two a week on
The TRIANGLE Program
One with each
Drama Release

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

Releases for week of March 18th.

WILLIAM S. HART.

"THE SQUARE DEAL MAN."
INCE-KAY BEE.

SEENA OWEN.

"A WOMANS AWAKENING."
FINE ARTS

Two
Triangle
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RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

OPEN TO
ALL
EXHIBITORS

SEPARATELY
FROM
PROGRAM

SHOOT THE PEPPER

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MARCH 24, 1917

JACKIE SAUNDERS TO BE STARRED IN SIX MUTUAL PICTURES

A SERIES of six five-part Mutual Pictures, starring Jackie Saunders, will be released by the Mutual Film Corporation beginning March 26. This new series will be presented by E. D. Horkheimer. Miss Saunders is known to photoplay fans everywhere and has been starred in countless productions. She has a tremendous following and is winning new admirers with each new release.

"Sunny Jane" the First.

"Sunny Jane" is the title of the first of the new Jackie Saunders series of Mutual Pictures. It is in five reels. It tells a clean, wholesome little story that should interest every photoplay patron. It has plenty of thrills, plenty of action, a lot of excellent acting and photography that is all that can be desired. It is a drama of every-day life.

Dramas of Lighter Type.

"The Checkmate" and "The Wild Cat" are two of the next offerings of this new series. They, too, are dramas of the lighter type. They are cheerful, sprightly and snappy. They display to advantage the graces of Miss Saunders. The three other releases of the Jackie Saunders series will be announced shortly. All of them are to be feature offerings of the highest class. All of them will be suitable for showing in the highest class theaters in America. Reservations for the entire Jackie Saunders series of Mutual Pictures can be made now at Mutual Exchanges. Prices, press matter, posters, publicity helps, etc., will be cheerfully supplied by any Mutual Exchange.

Circulation of the Blood Shown In Film

Reel Life No. 46, released through Mutual Exchanges the week of March 11, offers exhibitors of the country an unusual opportunity for attracting the so-called "high brows" to their theatres. That issue of the Mutual magazine contains a bit of film showing the actual circulation of blood in the human body. It is most unusual—a positively marvelous bit of motion photography. Exhibitors, by playing it up, can attract patrons who never ordinarily attend a motion picture theatre.

Good old-fashioned "back home" atmosphere abounds in the next Mary Miles Minter offering through Mutual Exchanges. "Environment" is its title. It is a New England romance that will set all your patrons to talking. April 9 is the tentative date of its release. Make reservations now at any Mutual Exchange.

Mutual Star Productions For March

Title.	Lead.
Week Beginning March 5th.	
The Girl From Rector's	Ruth MacTammany
Week Beginning March 12th.	
My Fighting Gentleman	William Russell
Week Beginning March 19th.	
The Painted Lie	Crane Wilbur
Week Beginning March 26th.	
Motherhood	Marjorie Rambeau
Sunny Jane	Jackie Saunders

ANN MURDOCK AT WORK IN "THE OUTCAST" FOR EMPIRE-MUTUAL

Modern, perfectly equipped studios of the newly organized Empire All-Star Corporation, formed by John R. Freuler, president of the Mutual, and Alf Hayman of the Charles Frohman organization, to present the successes of Charles Frohman in motion pictures, for release through Mutual Exchanges, have been opened at Glendale, L. I. Floor space sufficiently ample to accommodate twelve big sets at one time, marks the new studios as among the largest in the country. There are dozens of elaborate dressing rooms for the principal players and other quarters sufficiently large to accommodate two hundred or more supernumeraries. Every modern bit of apparatus and paraphernalia that will tend to improve the making of the films has been installed and a large and remarkably competent technical staff has been assembled. Frank Beresford, who was a prominent member of the Maude Adams Company for several seasons, is technical director and studio manager. Arthur Englander, who has spent some sixteen years in theatrical work, is chief scene artist. Arthur Peck, of the staff of the Metropolitan Opera House for five years, is in charge of the erection of stage settings, and Harry Redmond, for ten years building electrician of the Metropolitan, is the electrical engineer of Empire All-Star. Miss Ann Murdock, the first of the Frohman stars to appear in Empire productions, is already at work in the Glendale plant on "The Outcast," one of the big Frohman successes, from the pen of Hubert Henry Davis, who wrote "Cousin Kate" and "The Mollusc."

Many exhibitors have already made reservations at Mutual Exchanges for the entire series of Ann Murdock Empire-Mutual Pictures.

"THE PAINTED LIE" WITH CRANE WILBUR STARTS NEW SERIES

THIS week the Mutual Film Corporation releases the first of the Crane Wilbur series of Horsley-Mutual Pictures. "The Painted Lie" is the title of the first production. It is in five acts. It is released the week of March 19. In it Mr. Wilbur has some splendid chances for the display of his abilities. An all-star supporting cast assists the star.

Six Five-Reel Productions.

In all there will be six productions in the Crane Wilbur series. Each will be five reels in length. Each will present the star in a different sort of story. "The Single Code" is one of the next releases in the series. "Love Everlasting" will follow it. "The Eye of Envy" is now in production. Assisting Mr. Wilbur in the staging of these photoplays is Harrish Ingraham, who is widely known for his abilities as a director. Bookings on the Crane Wilbur series of Horsley-Mutual Pictures can be made now at any Mutual Exchange.

New Helen Holmes Serial in Demand

Exhibitors everywhere have already begun to clamor for the new Helen Holmes chapterplay, "The Railroad Raiders." This is the new photo-novel of railroad life which is being made at the studios of the Signal Film Corporation. It is complete in fifteen chapters. Frank Hamilton Spearman, one of America's foremost authors of railroad novels, is writing the fiction version. A nation-wide campaign of advertising is informing the public through the biggest newspapers of the country of the new serial. Exhibitors running the picture are sure to profit. In fact from present indications "The Railroad Raiders" should break all previous box office records for Helen Holmes successes. Reservations can be made now at Mutual Exchanges. April 9 is the release date of the first chapter.

"Jimmie Dale" Mystery Featurettes Ready

"The Grey Seal" is the title of the first of the new series of Mutual Featurettes entitled "Jimmie Dale, Alias the Grey Seal." The stories are crammed with action, suspense, mystery and romance. They have been widely advertised but have never before been released. Exhibitors who have seen the first two or three are agreed that they are going to "go like wildfire." E. K. Lincoln is the star. March 23 is the release date of the first Jimmie Dale Featurette.

David Horsley *Presents*

The Well-Known Screen Star

CRANE WILBUR

In A Series of Six, Five-Act

MUTUAL PICTURES

A new series of photodramas featuring Crane Wilbur will be released through the exchanges of the Mutual Film Corporation, beginning March 19th. This series comprises six productions written especially for CRANE WILBUR and produced by David Horsley. Each production will be in five acts. The first two subjects of the series are:

1. *The* Painted Lie (Released March 19th)
2. *The* Single Code

The titles and release dates of the additional four subjects that complete the series, will be announced later. These productions will be released at regular intervals through Mutual Exchanges everywhere.

For complete details wire or write
your nearest Mutual Exchange at once.

Produced by
DAVID HORSLEY

Distributed by
MUTUAL FILM CORPORATION

MUTUAL FILM CORPORATION
Presents

CHARLIE CHAPLIN

In the latest MUTUAL-CHAPLIN Special

"The CURE"

Illustrating one instance in which The Old Oaken Bucket "Wins Out" over Demon Rum. Tenth of the Mutual-Chaplin Specials.

Release Date to be Announced Shortly

Now Playing:
"THE FLOORWALKER" – "THE FIREMAN" – "ONE A. M."
"THE VAGABOND" – "THE COUNT" – "THE PAWNSHOP"
"BEHIND THE SCREEN" – "THE RINK" – "EASY STREET"

Booking NOW At All MUTUAL EXCHANGES

MUTUAL

Monmouth Film Corporation
Presents
The new and widely advertised detective series—*released for the first time* beginning March 23rd—as Mutual Featurettes

Jimmie Dale
alias "The Grey Seal"

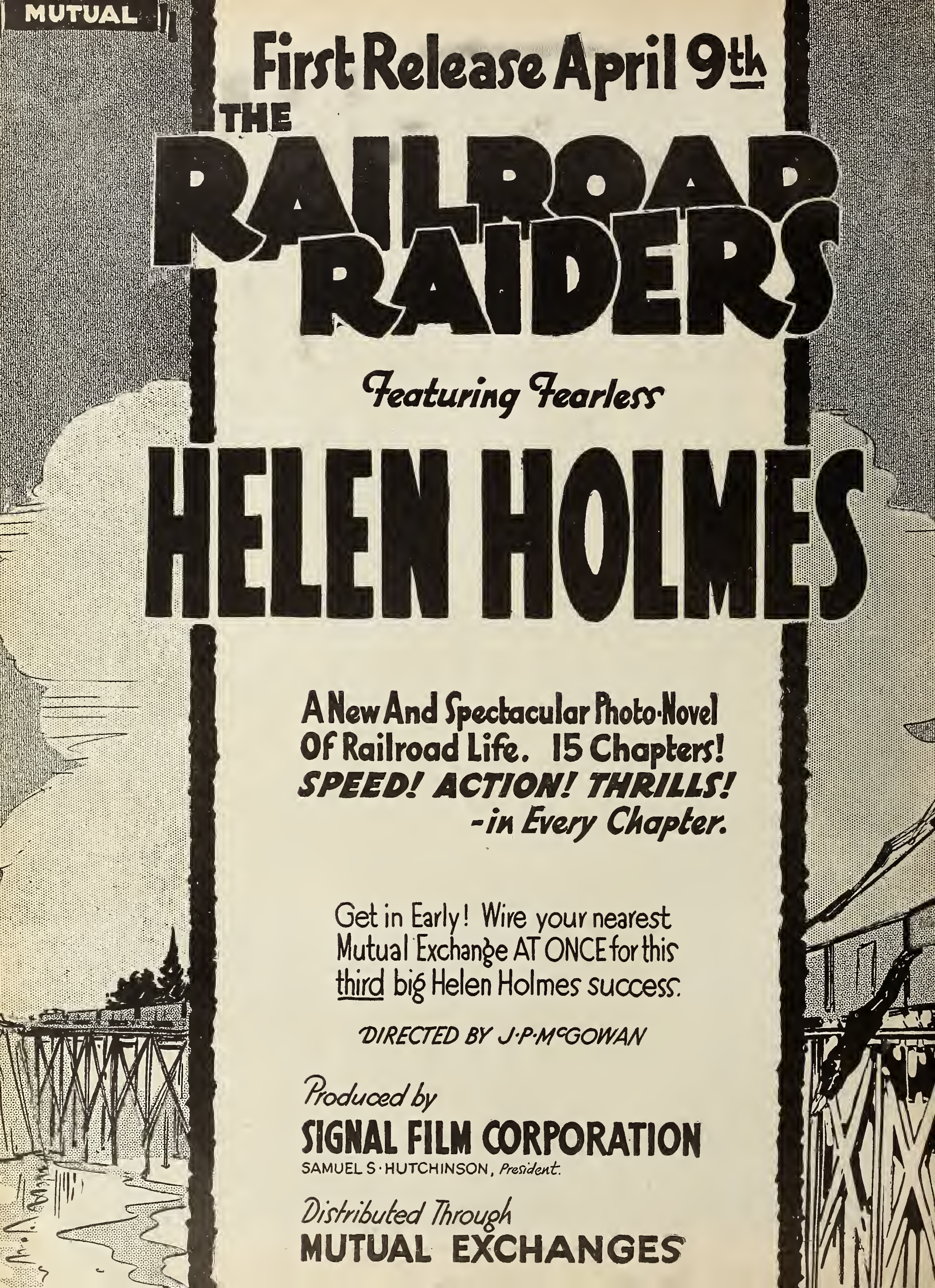
featuring
E·K·LINCOLN EDNA HUNTER
PAUL PANZER DORIS MITCHELL

Action-Snap-Pep-Mystery! *That* describes this new series of sixteen Mutual Featurettes-each complete in two reels. Big stars! Thrilling stories! Never before released. Adapted from the novel by Frank L. Packard.

First Episode "THE GREY SEAL"
Released March 23rd.
BOOKING *NOW* AT ALL
MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BERNSTEIN, *Gen'l Manager*
Directed by HARRY McRAE WEBSTER

◆



MUTUAL

First Release April 9th

THE RAILROAD RAIDERS

Featuring Fearless

HELEN HOLMES

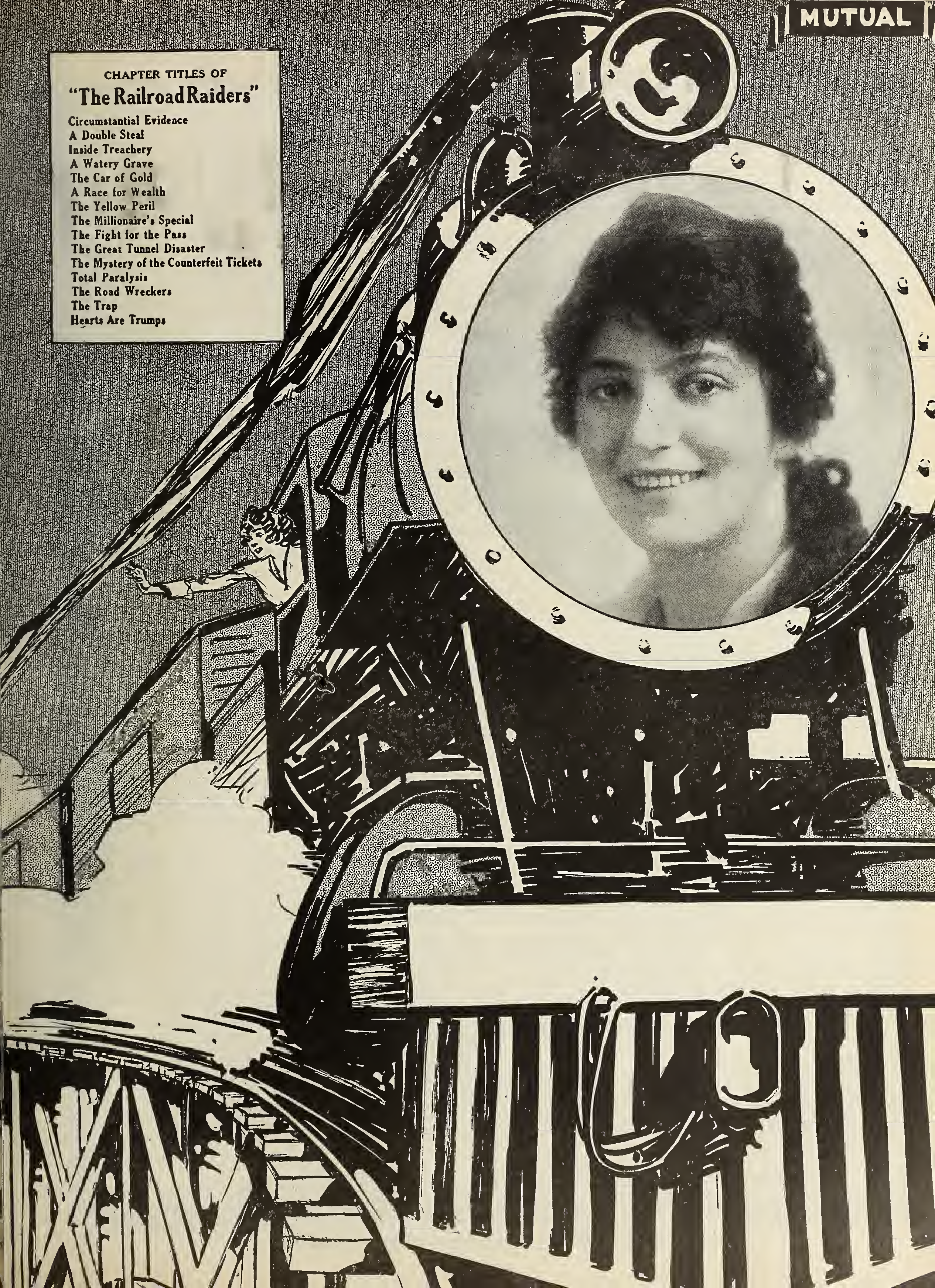
A New And Spectacular Photo-Novel Of Railroad Life. 15 Chapters!
SPEED! ACTION! THRILLS!
-in Every Chapter.

Get in Early! Wire your nearest Mutual Exchange AT ONCE for this third big Helen Holmes success.

DIRECTED BY J·P·McGOWAN

Produced by
SIGNAL FILM CORPORATION
SAMUEL S·HUTCHINSON, *President.*

Distributed Through
MUTUAL EXCHANGES



CHAPTER TITLES OF

"The Railroad Raiders"

Circumstantial Evidence
A Double Steal
Inside Treachery
A Watery Grave
The Car of Gold
A Race for Wealth
The Yellow Peril
The Millionaire's Special
The Fight for the Pass
The Great Tunnel Disaster
The Mystery of the Counterfeit Tickets
Total Paralysis
The Road Wreckers
The Trap
Hearts Are Trumps

CONQUEST PICTURES
The Open Road to Romance and Knowledge
PUBLISHED WEEKLY *by*
Thomas A. Edison.

CONQUEST
TRADE-MARK REGISTERED

THOMAS A. EDISON says:

"We have all heard a great deal during the past few years about the growing demand for better films for motion picture patrons of all ages. I have felt from the very start that little would be accomplished toward meeting this demand seriously until some responsible producer thought more of the future good of the business than the present gain. I have assumed the investment necessary to produce a better grade of clean and wholesome films with full confidence that the American people will support "EDISON CONQUEST PICTURES" so that they may ultimately produce a fair return on their original cost. These pictures are free from all features which have made the motion picture objectionable to many people and may be viewed by the entire family.

"THEY ARE NOW READY."

WM. W. HODKINSON says:

"I believe with MR. EDISON, that a new day is ahead of us in the motion picture industry, that clean and wholesome films entirely devoid of objectionable features will receive just recognition from producers, distributors, exhibitors, and the public. I consider "EDISON CONQUEST PICTURES" the first shot in a campaign for a better future condition, and I shall not be contented until they and similar films are displayed regularly in a representative motion picture theatre in every community."

EDISON CONQUEST PICTURES have been in preparation for the past eight months, when the first announcement was made. Ever since then there has been an incessant amount of correspondence requesting booking throughout the country on these productions. Exchanges are now rapidly being established in every important distributing point in the United States to take care of requests which have been received and which we will receive daily for these pictures. Watch for announcement in this publication of the EXCHANGES that will supply the territory in which you are located, also a list of forthcoming productions.

FORUM FILMS, Inc.

1905 TIMES BLDG. NEW YORK CITY

If you're tired of the Hum-drum in Photoplay Stories

If you're yearning for something New in Motion Picture ideas

You will be interested in

The MONSTER OF FATE

STATE RIGHTS SELLING

WIRE OR WRITE TO DAY FOR YOUR TERRITORY

We have every Advertising and Publicity Aid you need

A real mystery story. A novel idea splendidly handled. A big problem worked out. Interesting to the last flash on the screen. "THE MONSTER OF FATE" is relish for the palate of a jaded motion picture public.

Hawk Film Company

1600 Broadway New York City

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NEW YORK CITY
FRANK HALL
NEW JERSEY

JOHN H.
DETROIT
N. H.
BOSTON

THE SIX MOST IMPORTANT FACTORS

COMB

IN THEIR OPINION OF
IVAN ABRAMSON'S EIGHT

"ENLIGHTEN

AND BACKED THEIR COMBINED OPINIONS

LEWIS J. SELZNICK *NEW YORK CITY*
GLOBE FEATURE FILM Co. *NEW ENGLAND*
CIVILIZATION CO. *NEW JERSEY*

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IN THE INDEPENDENT FIELD

INED

THE FORCEFULNESS OF
ACT DRAMATIC SPECTACE

THY DAUGHTER"

BY PURCHASING THE FOLLOWING TERRITORY

JOHN H. KUNSKY *MICHIGAN*
FONTANA FILM CO. *PENNSYLVANIA*
WILLIAM SEIVERS *MISSOURI*

NOW SELLING **ADDRESS**

PLAYS CORPORATION

HENRY J. BROCK *PRESIDENT*

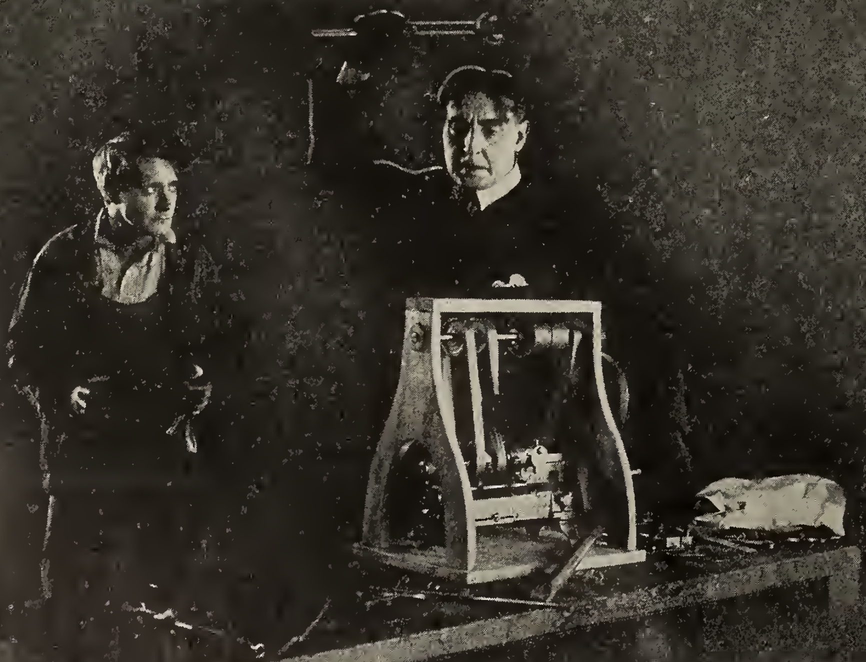
JAXON FILMS

One of the Notable Photoplays of the Day—

George leGuere

in

"Strife"



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Rights**
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**Jaxon
Films
Corporation**

Candler Building
New York City

George LeGuere

Star in the "SEVEN DEADLY SINS"
and the most widely advertised male star
now before the public is presented in

"Strife"

a thrillingly dramatic photoplay,
portraying in the most vivid manner
the conflict of Labor against Capital,
and the battle between a man's
better self and his baser instincts.
5 Parts of stirring drama, splendidly
produced and acted by a notable cast

The first of a number
of unusual Photoplays
to be distributed on the

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of

JAXON (JF) FILMS

MACK SENNETT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

MN
F.F.CO.

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA
SERVICE

RELEASED MARCH 18th

Big Spectacular Comedy

"HER CIRCUS KNIGHT"

Don't miss this fascinating story of the Sawdust Ring and the White Tops

The newest, most amazing, most amusing, MACK SENNETT KEYSTONE

Released independently through Triangle Exchanges

Great story featuring ORA CAREW

See the balloon ascension

See the sensational parachute jump

Laugh at the funny clowns

NOW SHOWING—RELEASED MARCH 11

Get a line on these new Mack Sennett Keystones by seeing CHESTER CONKLIN and GREAT CAST in the screen scream

"DODGING HIS DOOM"

Get your Mack Sennett-Keystones from the nearest

TRIANGLE EXCHANGE RELEASED INDEPENDENTLY

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Scene From Chapter Nineteen
GLORIA'S ROMANCE

By Arrangement With F. Ziegfeld, Jr.,
GEORGE KLEINE *Presents*
The World-Famous Star

MISS BILLIE BURKE
IN
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel By Mr. & Mrs. RUPERT HUGHES

Capacity houses are the rule at theatres showing this phenomenal photoplay in twenty feature chapters. If you are interested in "standing room only" houses at YOUR theatre write your nearest Kleine-Edison-Selig-Essanay exchange or

GEORGE KLEINE
80 5th Avenue
New York City

KLEINE EDISON SELIG ESSANAY

Critics and exhibitors unite in placing HENRY B. WALTHALL'S latest masterpiece, "BURNING THE CANDLE" in the first rank of strong emotional Drama.

See it for yourself!

OTHER ESSANAY FEATURES

"Skinner's Dress Suit"
"Little Shoes"
"The Phantom Buccaneer"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"Adventures of Buffalo Bill"
"The Truant Soul"
"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"The Misleading Lady"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

Producers of Pictures for the Family

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

General Film Service

WE DARE YOU

to look at Black Cat features or the series on "Is Marriage Sacred?" You can see these photo plays at any branch of the General Film Co. One look and you will book all and run them regularly. They are the biggest money getters of the period. Listen to this:

Motography says of "Ashes on the Hearthstone":

"This issue in the popular Essanay series, "Is Marriage Sacred," is an unusually dramatic short length picture. The action and the story material condensed in the twenty-six minute screen time and the tense, effective method of presenting it are worth praise. Good acting and good direction, with the technical details well handled, combine to make the release excellent."

See "The Wifeless Husband," March 24

"Meddling with Marriage." March 31

The Exhibitor's Herald says:

"Of a refreshing and humorous nature is the latest Black Cat feature, "A Four Cent Courtship." Bryant Washburn is cast in a role which he can handle so well. It is a short subject which will entertain any audience.

Don't miss "The Finish." March 20

"The Ham What Was." March 27

TRADEMARK
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago
PRODUCERS OF PICTURES FOR THE FAMILY

General Film Service

IT MEANS MONEY!!

" The Selig-Tribune means money for me. The school children come to see it with their teachers. Its good film for dull days."

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Why don't *you* book The Selig-Tribune, The World's Greatest News Film, regularly in General Film Service? All the latest news pictorials, both at home and abroad, appear in The Selig-Tribune.

◆

Have you given the Selig multiple reel drama " *A Question of Honesty* " the up-and-down? Better get busy and see this drama which will add interest to the program of *any* Exhibitor.

◆

" Everybody Was Satisfied " is another of the Selig one reel comedies. It features such laugh-makers as Irene Wallace, Wm. Scott, John Lancaster and Lyllian Leighton. To see it is to book it.

◆

TRADE S MARK

Selig Polyscope Co.

Chicago, Ill.

THE VERDICT OF THE SUPREME COURT OF CRITICISM

A few mornings ago there assembled at the Broadway Theatre, New York, the most distinguished audience that ever came together to see a motion picture.

In that audience, which packed the theatre, there were dramatic critics, musical critics, playwrights, theatre owners, publishers, actors, artists, " first-nighters," and a great throng of motion picture producers, distributors and exhibitors.

They came to see a great story greatly produced---a picture which marked a new epoch and set a new standard—the film version of that wonderful romance of Alaskan life,

THE BARRIER

By REX BEACH

The verdict of this audience—the most critical and difficult to satisfy that even New York could produce—was unanimous and enthusiastic.

In conversation, in messages of congratulation, in the newspapers, in the reviews by motion picture magazines, " The Barrier " is hailed as the most remarkable and the most revolutionary motion picture yet produced—a picture destined to enjoy a run which will break all records.

Why? Because " The Barrier " is a wonderful story of life, greatly acted, greatly produced. A story by a man whose virile, red-blooded romances have made him the most popular author America has ever produced — stories which run into editions of hundreds of thousands.

In " The Barrier " they will see the big, strong, vital things of life—love, faith, pain, joy, courage, struggle, sacrifice, clash—a vivid, truthful drama of primitive life told by a great writer who saw it unfold before his own eyes, and himself played a man's part in it.

Directed by Edgar Lewis, Produced under the personal supervision of the author.

REX BEACH PICTURES CO., Inc.

440 FOURTH AVENUE NEW YORK CITY

Pathé

Announcing the phenomenal child

Little Mary Sunshine

(Baby Helen Marie Osborne)
in the five part Gold Rooster Play

Told at Twilight

Produced by **Balboa**

Released March 25

"After showing Baby Osborne in 'Shadows and Sunshine' to a very pleased audience, I want to tell you that it is as good a feature as I have ever seen. At least a hundred persons told me it was the best picture they had ever seen."

STRAND THEATRE, FLINT, MICH.

Pathé

You have learned to expect the best in Pathé serials.

MYSTERY OF THE DOUBLE CROSS

Is so good in story, so good in cast, so good in direction that each two reel episode is a feature in itself!

An adaptation from
an original story
by Gilson Willetts

featuring

Mollie King

and

Leon Bary

Advertised in the great Hearst and other papers everywhere.

Produced by Astra
Released March 18

Pathé

Mollie King
in
Pathé's
MYSTERY OF THE DOUBLE CROSS

Pathé

Gladys Hulette

in the five part play
by Agnes Johnston

Pots and Pans Peggie

Produced by
Thanhouser

"The Shine Girl," "Prudence the
Pirate" and "Her New York"
have struck a new note and
played to great business.
"Peggy" is the best yet.

Released
March 18

TRADE MARK

Pathe-Thanhouser

presents

Mr. Frederick Warde

in a remarkable picturization of Oliver Goldsmith's world famous book

The Vicar of Wakefield

"A motion picture of unusual excellence."—Frank Lascelles, Director of the Photoplay League

Book exclusively through the

Super-Feature Department

of the

Pathe Exchange

25 West Forty-fifth Street, New York

If it's interesting it's in

The Hearst-Pathé News

Over eight years experience in making news films taught Pathé how to make them so everybody would like them. Now, in alliance with the greatest news-gathering organization in the world, the result is the most interesting motion picture –

"The only one reel feature"

With the Allies at Salonica.

The Success Special

Showing at
New York Rialto
Week of March 11

Sarah Bernhardt

IN

"MOTHERS OF FRANCE"

Written by **Jean Richepin**
Member of French Academy

Directed by **Louis Mercanton**

WRITE or WIRE

FOR BOOKINGS TO

Henry J. Brock

TENTH FLOOR 220 WEST 42ND. ST., NEW YORK CITY

The World's Greatest Actress

IN

Her Greatest Triumph

Cosmofotofilm Co INC

"Where the real features come from"

ADVISES

that

MANX CATS HAVE NO TAILS

They come from the Isle of Man

"The Manxman"

BY

HALL CAINE

also comes from the Isle of Man

BUT!!!

"THE MANXMAN" Has a Wonderful Tale

A Super Feature Film—Running time two hours

SUPERBLY PRODUCED by GEORGE LOANE TUCKER

Who produced the **Box Office winners**

"TRAFFIC IN SOULS"
"THE MIDDLEMAN"

and the English and European films of

"THE CHRISTIAN"
"THE PRISONER OF ZENDA"
"ARSENE LUPIN," etc., etc.

THE GOVERNMENT OF THE ISLE OF MAN
THE ENGLISH HOME OFFICE
THE BRITISH BOARD OF ADMIRALTY

For the First Time in History Gave

An AMERICAN PRODUCER and PHOTOGRAPHER

Full co-operation in the production of a film—HOLIDAYS WERE DECLARED on the Island and the Press urged the Entire Population to make

THIS FIRST FILM TAKEN ON THE ISLE OF MAN

--- A HUGE SUCCESS ---

9000 MANXMEN APPEAR IN THE CROWD SCENES

This extraordinary co-operation was given because

"There is but One Hall Caine and Geo. Loane Tucker is His Prophet!"
—*The London Cinema*

THE AUTHOR
OF
"THE CHRISTIAN" "THE ETERNAL CITY"
"THE WOMAN THOU GAVEST ME"
AND
"THE MANXMAN"

Is the most read—most popular—most famous Novelist now living. He writes for and touches the hearts of THE MASSES OF THE PUBLIC as no other living author has succeeded in doing

"THE MANXMAN"
IS HALL CAINE'S MOST HUMAN STORY

It is **Modern -- not** in **Costume**

Cosmofotofilm Co., *Inc.*
110 West 40th Street, New York

"THE

THE
WHIP

in motion pictures is a combination of the **MASTER MINDS** of the Movie and the Stage

Originally created by Raleigh and Hamilton of the Drury Lane, London, with the masterly direction of Arthur Collins. It was prepared for American production by Willliam A. Brady, and when selected for picturization on the screen it was given to that genius, Maurice Tourneur, who has turned out what at private showings has been classed by brainy people as a photoplay that will interest the world.

BUYERS COMMUNICATE NOW WITH

WHIP”

It is modern. It is about people of today. It has a thrill in every reel. It is clean—you need fear no censor.

All men, women and children with red blood in their veins will want to see it.

It is cast with movie favorites that you all know.

It has six stars—not one.

All in all it has everything necessary to please, to thrill, to educate the young and old.

Offers from all parts of the world are pouring in—by cable, wire, letter and phone. So the early bird will be the one who will thrive by securing

The World's Greatest Motion Picture **THE WHIP**

PARAGON FILMS Inc. 924 Longacre B'ld'g. N.Y.C.

THAT

"GROUP OF WILLFUL MEN"

OF THE U. S. SENATE

would have *stood by the President*
if they knew the facts, as shown in

"GERMANY *and its* ARMIES TO-DAY"

(OFFICIAL WAR RECORDS)

Pictures ABOUT Germany FOR Americans

Wherever these pictures are shown they create sensational outbursts of enthusiasm!

They impart knowledge! They warn! They point the way!

They show FACTS about GERMANY that we should know!

Original, Genuine—Excellent Photography!

Full line special lithos, heralds, etc.

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IN ONE WEEK
896 INQUIRIES

FROM

Buyers, Bookers and Exhibitors Throughout the Country for

"A MORMON MAID"

IN WHICH

MAE MURRAY

IS STARRED

NAMES OF BUYERS AND THE TERRITORIES THEY CONTROL WILL BE ANNOUNCED

CONTROLLED BY

FRIEDMAN ENTERPRISES, INC.

BENJAMIN FRIEDMAN, President

HILLER & WILK, Selling Agents

LONGACRE BUILDING SUITE 924 NEW YORK

ISADORE BERNSTEIN

INTRODUCES

THE SUBLIME EMOTIONAL ACTRESS

BETTY BRICE

IN

WHO KNOWS?

FROM THE SERIAL
BY
ETHEL & JAMES DORRANCE
IN
MUNSEYS "ALL STORY" MAGAZINE

Adapted by ROSALIE ASHTON and BEATRICE MORSE Direction JACK PRATT

TRADE MARK

PICTURES FOR THE CLEAN-MINDED

FOLLOWED BY

THE SEVEN CARDINAL VIRTUES

SEVEN
POWERFUL PRODUCTIONS
DEPICTING LIFE
IN ALL ITS BETTER PHASES

Supervision ISADORE BERNSTEIN

MADE IN AMERICA'S
MOST BEAUTIFUL STUDIO

BERNSTEIN FILM PRODUCTIONS

BOYLE & STEVENSON AVE'S. — LOS ANGELES.

WHY?

I MADE BETTY BRICE THE STAR

BECAUSE she has YOUTH, BEAUTY, ABILITY and EXPERIENCE coupled with a VERSATILITY that has carried her through all types of leading roles with tremendous success. My judgment is fully backed by such critics as "Hal" of the New York Clipper, who openly avows that:

"Miss Brice's performance of Mary Strickland in 'ON TRIAL' completely overshadows that of the creator of the role, Mary Ryan,"

Grewe, of the Dramatic Mirror, has this to say:

"In Jerry Miss Brice possesses all the piquant and hoydenish charms metropolitan audiences delight in associating with Billie Burke."

The Dispatch does not hesitate to reclaim that "Miss Brice's performance of Camille was the best the writer has ever seen."

WHY

I Selected "WHO KNOWS" for my First Story

BECAUSE it is a "Big" story of Red Blooded Love.

BECAUSE it has thrilling situations that are not forced.

BECAUSE the millions of readers who were carried away with it when it ran as a serial in Munsey's ALL STORY Magazine will welcome it as a picture.

BECAUSE of the tremendous advertising it had through this very popular magazine.

BECAUSE it will NOT DEPEND UPON ANY PREARRANGED PAID POLICE INTERFERENCE to gain cheap notoriety, but will be a tremendous success ON ITS OWN MERITS.

BECAUSE it blends in wonderful contrasts the picturesque beauties of the Western outdoors with the gorgeous settings depicting the wealth of society.

BECAUSE it makes one of the best five reel features on the open market today.

BECAUSE it is a picture for the MASSES as well as for the CLASSES.

BECAUSE it has every qualification that will go to make a picture for the CLEAR MINDED MILLIONS.

Sincerely,

I. BERNSTEIN.

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BERNSTEIN FILM PRODUCTIONS

BOYLE AND STEVENSON AVENUES LOS ANGELES, CALIFORNIA

This

SO YOU MAY KNOW

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First Screen Appearance

of the

Most Celebrated and Picturesque Mounted Force in the World, the "Black Hussars" of Pennsylvania.

FIVE SMASHING, VIBRANT PARTS; EACH BRISTLING WITH ACTION

A romantic story of love and peril entitled

"Trooper 44"

with

George Soule Spencer, June Daye, Roy Gahris, Walter P. Lewis, W. W. Black, Roy Sheldon and 150 others—and Two entire companies of Dashing Dare-devil troopers in Vivid, Breath-catching Action. Horsemanship.

Produced by the

E. I. S. Motion Picture Corporation

under the personal supervision of
DIXON BOARDMAN, President

Scenario by Garfield Thompson

THE PICTURE THEY'LL TALK ABOUT

PUNCHES

¶ The fight in the forest.

¶ The wild night ride of the troopers.

¶ A girl's fight for her honor.

¶ The big fight and round-up of the outlaws.

For franchises
Write, wire or telephone

E. I. S. Motion Picture Corporation
203 W. 40th St., New York City
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¶ Wonderful publicity chances.

¶ Striking paper.

¶ Heralds, press sheets, etc., etc.

¶ We'll tell you how to boost it.

Watch for Announcements of Future Releases

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ROEHM & RICHARDS

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ENGAGEMENTS **PUBLICITY** **FINANCING**

We would like to make arrangements to handle the product of a few really first class writers. We have a ready market for good feature material only.

BROKE ALL RECORDS at The RIALTO THEATRE NEW YORK CITY

MOST SENSATIONAL WAR FILMS EVER TAKEN

United States Government Bought This Picture Because It Was Authentic.

No Other Film Ever Stirred The People As This Film Is Doing.

Territories Sold
CANADA
NEW ENGLAND
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WISCONSIN

ALL DOING RECORD BUSINESS

IN SIX REELS

"WAR AS IT REALLY IS"

FILMED UNDER FIRE by CAPT. DONALD C. THOMPSON. Staff Photographer for LESLIE'S WEEKLY

FIRST PICTURE SHOWING ACTUAL WARFARE— FULL OF THRILLS & ACTION.

SEE

BATTLE BETWEEN FRENCH AND GERMAN AEROPLANES, TAKEN FROM FRENCH AERO AT 10,000 FT ALTITUDE.

ACTUAL FIGHTING ON FRENCH LINE FRONT AT POINT WHERE GERMAN TRENCHES WERE ONLY 20 YDS AWAY, WITH CAPTURE OF MANY GERMAN PRISONERS.

THE CURTAIN OF FIRE" DRIVING GERMANS TO SURRENDER WHOLESALE.

ARMORED TRAINS WITH 16" GUNS BOMBARDING A FORT.

THE GREAT OFFENSIVE OF THE SOMME AT VERDUN, FLEURECOURT AND METZ.

SALONIKI FROM AN AEROPLANE, WITH NAVY DIRGIBLE RISING FROM A WARSHIP.

AND HUNDREDS OF OTHER STARTLING.... SCENES.

LITHOGRAPHS
2 styles 1 sheets
2 " 3 "
1 " 6 "

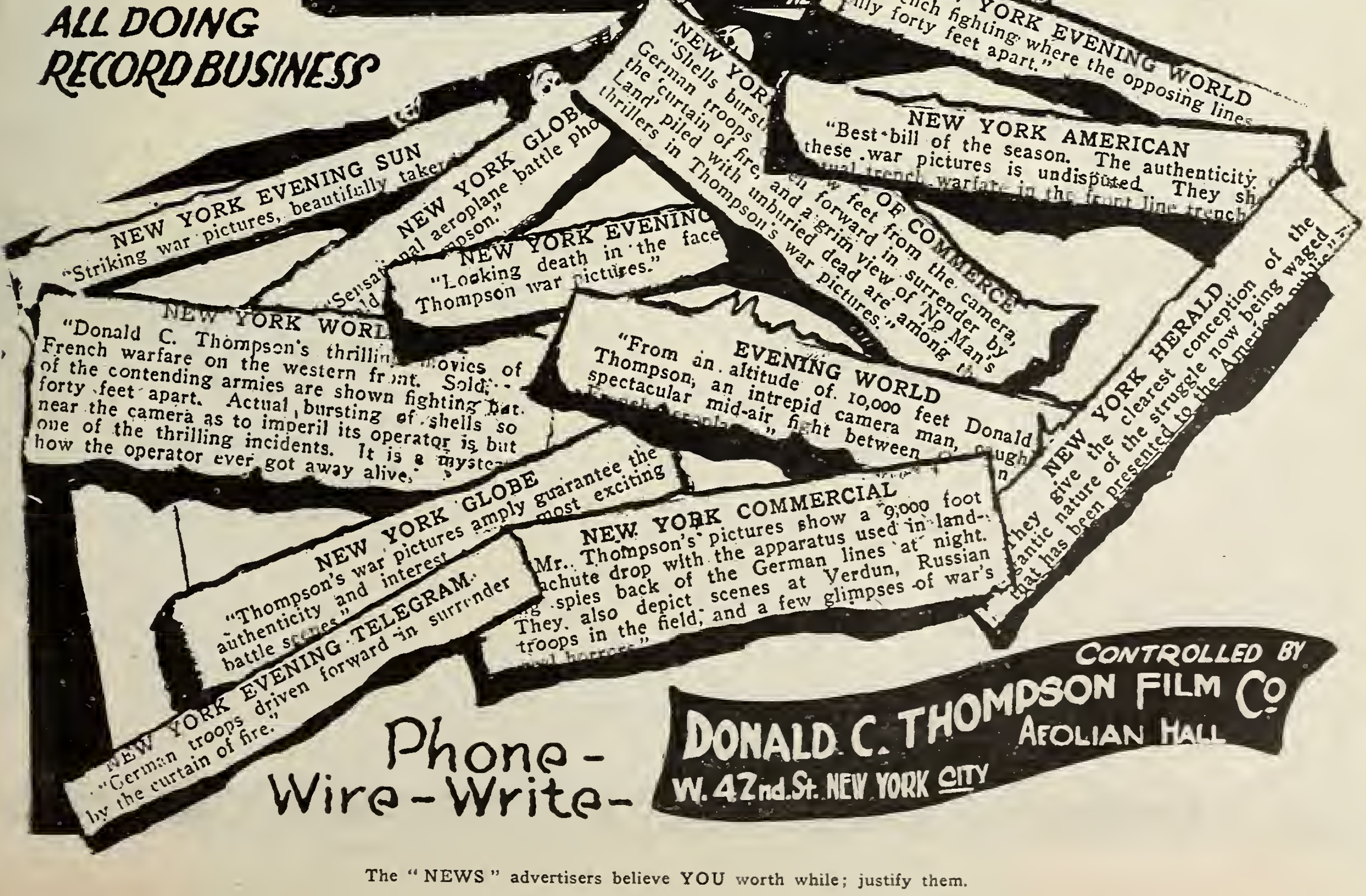
ATTRACTIVE PHOTOGRAPHS for LOBBY DISPLAY

7 SETS SLIDES

CORKING PRESS SHEETS

SENSATIONAL CUTS

YOU CANNOT AFFORD to MISS THIS CHANCE for a MONEY-MAKER



NEW YORK EVENING WORLD
"Trench fighting where the opposing lines only forty feet apart."

NEW YORK AMERICAN
"Best bill of the season. The authenticity these war pictures is undisputed. They sh

NEW YOR
"Shells burst German troops the 'curtain of fire, and a grim view of 'No Man's Land' piled with unburied dead are among thrillers in Thompson's war pictures."

OF COMMERCE
feet from the camera, forward in surrender by

NEW YORK EVENING SUN
"Striking war pictures, beautifully take

NEW YORK GLOB
"Sensational aeroplane battle pho Thompson."

NEW YORK EVENING
"Looking death in the face Thompson war pictures."

NEW YORK WORL
"Donald C. Thompson's thrilling movies of French warfare on the western front. Sold of the contending armies are shown fighting but forty feet apart. Actual bursting of shells so near the camera as to imperil its operator is but one of the thrilling incidents. It is a myste how the operator ever got away alive."

EVENING WORLD
"From an altitude of 10,000 feet Donald Thompson, an intrepid camera man, caugh spectacular mid-air fight between

NEW YORK HERALD
They give the clearest conception of the gantic nature of the struggle now being waged that has been presented to the American public."

NEW YORK GLOBE
"Thompson's war pictures amply guarantee the authenticity and interest most exciting battle scenes."

NEW YORK COMMERCIAL
"Mr. Thompson's pictures show a 9,000 foot achute drop with the apparatus used in landspies back of the German lines at night. They also depict scenes at Verdun, Russian troops in the field; and a few glimpses of war's

NEW YORK EVENING TELEGRAM
"German troops driven forward in surrender by the curtain of fire."

Phone- Wire-Write-

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DONALD C. THOMPSON FILM Co
AEOLIAN HALL
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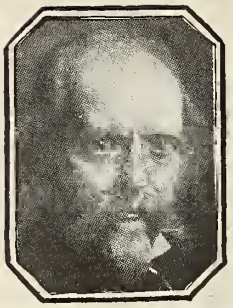
THE DEEMSTER

J. Frank Brockliss
of London Engl. announces
that he exclusively controlls the
world's rights *(United States excepted)*
of the film interpretation of
HALL CAINE'S
stupendous drama

PRODUCED IN UNITED STATES BY ARROW FILM CORP'N



HALL CAINE
The Author of
THE DEEMSTER,
The Christian
The Eternal City,
The Woman thou
gavest me etc.-

DERWENT HALL CAINE
in the great
romantic role of
DAN MYLREA

9 reels of
thrilling production which
will compel the
enthusiasm and admiration of
The World's
Theatre-going Public

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KINDLY
Communicate immediately with

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729 Seventh Ave., New York
Room 705 ▴ Phone, Bryant 8296

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Metro Program
March 26th

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD
and MAY ALLISON

in the Metro wonderplay de Luxe

HIDDEN CHILDREN

Five Acts of strength, beauty and romance. Contrived and directed by Oscar Apfel from the sublime story by

Robert W. Chambers
America's greatest writer

Exhibitors are making money

with
Wm. Christy Cabanne's master serial
of genuine thrills

The Great Secret

Story by Fred de Gresac

with the box office magnets

FRANCIS X. BUSHMAN and BEVERLY BAYNE

What more need we add?

Produced by SERIAL Producing Co.
Presented by QUALITY Pictures Corp'n

BOOKING
THROUGH
METRO EXCHANGES

"YOU have without a doubt the most beautiful and interesting and at the same time original, Educational and Scenic releases on the market." *Wrote Mr. L. V. Calbert, Manager New Garrick Theatre, Minneapolis, Minn.*

"BUT it is more gratifying to hear an audience applaud the picture throughout its presentation and give an ovation at its conclusion." *Wrote Mr. S. Barret McCormick, Manager Circle Theatre, Indianapolis, Ind., regarding one of our pictures.*

Why not show our pictures so you will feel like writing us such letters???

Inquire at the exchange covering your territory.

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

ART DRAMAS

The Consensus of Opinion

as expressed below by the leading trade journals indisputably proves the truth of our contention that ART DRAMAS is the logical program for every exhibitor.

HER GOOD NAME (Van Dyke Film Corp.)

"The company of players is a competent one. The human interest element is given a strong play. Jean Sothern heads the cast and shows ability.—(*Moving Picture World.*)

THE MORAL CODE (Erbograph)

"The acting of the entire cast is worthy of every praise. The play contains a number of strong, tense dramatic moments and the action and interest are both well maintained." — (*Exhibitors Trade Review.*)

ROSIE O'GRADY (Apollo)

"Excellent vehicle for Viola Dana. The story takes a hold on the interest from the beginning and capably holds it until the very last."—(*Exhibitors Trade Review.*)

PRIDE AND THE DEVIL (Apollo)

"Alma Hanlon has a most difficult role to portray, but she does it with consummate art. This Apollo production will fill the bill."—(*Morning Telegraph.*)

THE LASH OF DESTINY (Van Dyke Film Corp.)

" 'The Lash of Destiny' will be profitable to exhibitors and appeal to all audiences. The direction is exceptionally good. Shows throughout a laudable independence of old situations and effects." —(*Motion Picture News.*)

WHOSO FINDETH A WIFE (U. S. Amusement Corp.)

"This five-reel photoplay from the novel by J. Wesley Putnam is very well acted. In the cast may be found names that stand for honorable achievement in connection with the screen."—(*Moving Picture World.*)

THE ADVENTURER (U. S. Amusement Corp.)

" 'The Adventurer' is indeed a gripping photoplay from start to finish. It is ably acted and capably directed. The cast is strong and well selected."—(*Exhibitors Trade Review.*)

GOD OF LITTLE CHILDREN (Apollo)

"Alma Hanlon of sweet and engaging personality is given her first opportunity to shine under the direction of Richard Ridgely. Strong support. Capable handling. Good story.—(*Moving Picture World.*)

ART DRAMAS, INCORPORATED

116 WEST 39TH STREET NEW YORK CITY

ART DRAMAS

The Box Office Tells the Story

AN INTELLIGENT COMPARISON OF THE box office returns on the so-called star picture and the type of consistently entertaining screen productions released every week on the ART DRAMAS Program, will quickly convince the thoughtful exhibitor of the fallacy of further supporting the profitless stage star system, with its ridiculous film rental charges.

ART DRAMAS aptly exemplify the truth of the accepted axiom "The Play's the Thing."

Produced in perfectly equipped studios under the painstaking direction of experts ART DRAMAS have achieved an enviable reputation in a remarkably short period of time.

The unusual grade of stories presented supplemented by the proven box office value of the popular picture players appearing in ART DRAMAS has established this new program as an unqualified success.

For full details regarding ART DRAMAS service of ONE A WEEK get in touch with any of the following exchanges.

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION.

or address

ART DRAMAS, INCORPORATED

116 WEST 39TH STREET NEW YORK CITY

ART DRAMAS

Herbert Blaché
Presents

A superior picturization of EMILE ZOLA'S celebrated masterpiece "NANTAS" or

"A Man and The Woman"

with
Edith Hallor
Leslie Austen
& Kirke Brown

A modern problem play of absorbing interest and tense situations adapted for the screen by
Mme. Alice Blaché

Produced by
U.S. Amusement
Corporation

Art Dramas Program

116 WEST 39TH STREET NEW YORK CITY

MOPPING UP!!!!!!

KINE—Unit of velocity.

KINEMA—An English movie.

KINEMAGAZINE—A mop or Magazine of Pictures.

That's what our kinetic weekly is—a magazine of motion pictures issued weekly.

Nothing in it to grow old or stale.

Always breezy, comic, interesting and amusing.

Snappy is the word—for every issue is made up from about 3000 ft. of material boiled down and "Snapped-up" till it makes but one full reel of real meat—not a dead panel in the entire reel.

No matter what else you are running get the Kinemagazine on your bill and mop up the coin.

April 9th we begin a series of 200 ft. on each issue that will be a riot for drawing crowds.

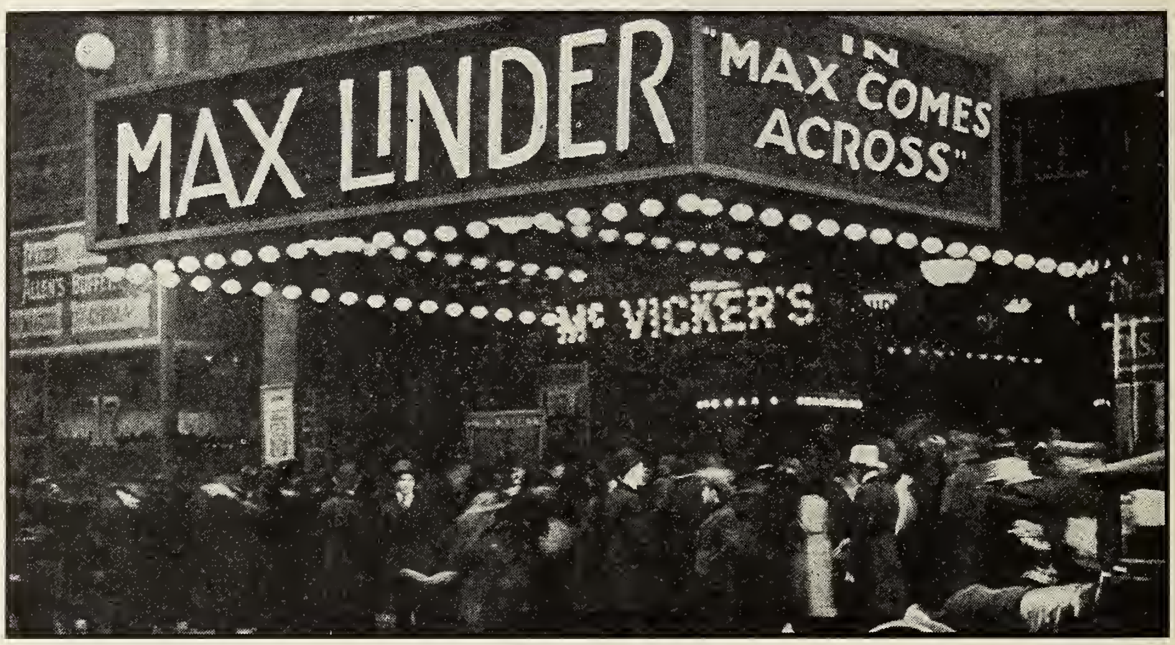
Don't miss a number!

If your exchange hasn't it—write us and we'll supply you direct.

KINETICARTOON CORPORATION

220 West 42d Street, New York City

K E S E
KLEINE EDISON SELIG ESSANAY



Section of Crowds Besieging McVicker's Theatre, Chicago, to See Max Linder in "Max Comes Across."

DON'T MISS

MAX LINDER'S

second American made comedy

"Max Wants a Divorce"

His first comedy "Max Comes Across" is making the hit of the year. It is packing every theatre playing it. Here is a sample of what all the exhibitors think:

Rochester, Minn., March 1, 1917.

Mr. George K. Spoor,
President Essanay Film Mfg. Company,
Chicago, Ill.

Max Linder in "Max Comes Across" positively a knockout. Played to capacity today. Audience absolutely in convulsion. Will have to have an ambulance corps for next release.

Beyerstedt Bros., Garden Theatre.

K-E-S-E

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

MAR 14 1917 ©Cl.B385944

Volume XV
No. 12

March 24,
1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

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News of the Week

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Put "Bunk" in the Scrap Heap

SERVICE! Here's a much-abused word; also, and equally, a much-used word. It's as difficult to get manufacturers to read an editorial on *"service,"* as to make an exhibitor read one on *"organization."*

At the same time we are convinced that one of the main and most outstanding faults of this business today is the astounding lack of that service or help which in other industries is regularly extended to the retailer by the manufacturer.

All the exhibitor letters we receive, boiled down, would compose a single complaint—*lack of service.*

They don't call it that. Generally the letters rail at the exchanges—because they do this and don't do that, because their sole effort is to unload on the exhibitor for all they can possibly get. But that's what the hundred and one kinds of complaints mean—*lack of service.*

We want to refer manufacturers and exchange men to the leading article in the February 8th *Printers' Ink,* wherein is set forth the scheme of a big paint concern, which helped its retailers.

PAINTS and pictures may seem radically different: but they're not. The public will buy a great deal more of each, if the buying is made more easy and more attractive.

This concern, first of all, really believed in service, in its dollars and cents value; and then went at it from the ground up.

The first move—and this we earnestly recommend to picture makers—was a broad and detailed study of *field* conditions. Service, *without this,* is *worthless.*

Witness this: "First it was necessary to hike to the small town to dig up marketing facts. We spend from early June until late October calling on the retail trade in half a dozen states. We studied the workings of the most successful stores, analyzed costs, turnovers, buying systems, etc., and secured through our 250 representatives and sales managers working plans.

"We consulted with manufacturers, editors, business men, universities conducting retail merchandizing courses, and carefully classified and card-indexed this information for instant access."

How many *marketing facts* have we in the picture industry?

We submit that if a picture distributor got these marketing facts—from the exhibitor—he would, straight off, reorder his exchanges *to fit these facts.*

WE have an idea that a good many exchanges today are unjust to the exhibitor and know they are, because they get orders from someone who doesn't know—*marketing facts.*

Here are some lines of service, given by this paint concern: new locations, lighting systems, window dressing, accounting, methods of building mailing lists, store management, trade possibilities, competition, business costs, questions of law, sales contests, advertising, new equipment.

Every letter is answered—immediately and at length. Complete and definite—and the latest available—information is given; often blue-prints are supplied. One-man attention is given.

This is *service;* and every picture theatre needs it just as much as any store of any kind.

It's time to stop selling pictures by "bunk," and let merchandizing service take the place of carnival and street-fair methods.

W A Johnston

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Speaking Editorially:

One the Exhibitor Liked

HE was sitting in his little office over the best theatre in Niagara Falls, New York.

With some heat he pulled out a sheet of paper and said, "There's a real contract! That firm knows how to do business."

The sheet of letter-head called for a weekly fashion review at a price of two dollars an issue.

"How so?" he was asked.

"See this," pulling out another sheet.

It was a contract from a local dry-goods firm for ten dollars a week for which the exhibitor of the fashion picture was to run a slogan at the end of the reel to the effect that at that department store and at no other could patterns for the fashions presented be bought in the locality of Niagara Falls.

Simple and clever!

This is just one instance of the way the exhibitor, the producer and the local business men may be hooked up to produce legitimate business.

The information in the subtitle at the end proved to be just exactly what every woman in the audience wanted to know.

It was news.

And it was good advertising.

Going Backward?

THE daily change of features is cheapening them.

Putting on six or seven features a week is similar in principle to the cutthroat practice, indulged in most heavily four years ago of offering fifteen reels for a nickel.

It is offering quantity, and not quality.

We have too many weak pictures today—altogether too many.

Are we drifting back into a quantity market?

Features pulled us out of it, and brought several millions of new people into the picture theatres.

Quantity features will send these people away and put us back where we started.

Big Ads and Big Pictures

"WE agree with you," writes an exhibitor. "You can't fool the people all the time. Big ads don't make big pictures."

Ten thousand other exhibitors, we firmly believe, feel similarly on the subject—the subject being all the publicity attending the release of pictures, trade advertising, press matter, posters and newspaper advertisements.

When will publicity deal frankly, sincerely, conservatively, with the picture?

Sometime, we believe. Some day, someone will awake to the dollars and cents value of telling the truth to the customer and having the product that will stand it.

Pictures and Automobiles

"AREN'T you afraid of your location?" we asked an exhibitor in a Southern city, who is erecting a 900 seat house several blocks from the theatrical district.

"Not with good pictures," was his reply.

"People will go most anywhere, nowadays, to see good pictures. All I want is plenty of automobile space."

"Give Your Wife a Chance"

THE only exhibitor in a small New York State town made the alarming discovery that his audience was gradually slipping away.

He was admittedly "up against it."

Yet he booked good pictures.

So he began taking stock of his opportunities.

His was a "commuting village." Probably 50 per cent. of the population consisted of commuters who went to New York every morning and came home on the 5:15 every night.

It was the resource of desperation that inspired him to erect an electrically-lighted sign confronting the station.

But he did not plaster it with ordinary posters. He appealed to the homecomers' instincts as thoughtful husbands. He urged them to bring their wives to his theatre—for a restful evening. And he kept hammering away on that idea.

The homecoming husbands read the sign—every night. How could they miss it? It stared them in the face every night when the 5:15 rolled in.

We have only one means of judging his present prosperity.

The last time we went to his show he had a brand new electric pipe organ—and the place was packed.

Censorship and Sense

THE industry owes a vote of thanks to the Mutual Film Corporation for its exhaustive compilation of the statutes that render censorship by appointive bodies an unnecessary evil.

The issue is now placed squarely up to those advocating the creation of new bodies to hold only the power already delegated to the public authorities by the present statutes.

Do these zealous near-reformers really seek the protection of public morals against the indecent and off-color film? Or have they, in the words of President Freuler, "other and more selfish objects"?

If it is the former—we can arm them with no better weapon than that supplied by the legal department of a motion picture corporation.

If the latter, then it is time for the public to realize that film men, in fighting censorship, are waging war on unscrupulous and crafty political hacks, masquerading in the lamb's skin of reform.

Ten Years in the Trade

TEN years is a long time in this industry of ours. It is interesting to look back and realize those who have come into prominence and those who have been lost from view during that comparatively short interim. It has been so in every branch of the business. Those who celebrate a decade of successful endeavor are to be congratulated.

On Saturday evening, March seventeenth, the Chalmers Publishing Company celebrates its tenth anniversary. A dinner will be held in the North Ball Room of the Hotel Astor and from the preparations which have been made it promises to be a most pleasurable occasion.

Selznick, Angry at Exchanges, to Buy Back Contracts

Will Take Personal Charge of Sales Campaign to Educate Exhibitor in Presentation of High-Priced Picture—Will Buy Many Costly Features—Repeats Statement That Industry Lacks Brains

LEWIS J. SELZNICK, in an exclusive interview for MOTION PICTURE NEWS, announced that he is now in the market for as many of the highest class features as producers care to submit to him.

"In going into the state rights game," said Mr. Selznick, "I intend stirring up excitement all over the country. I am disappointed and displeased with the results I have been getting from some of the exchanges which have been handling the Selznick pictures.

"I want to state this for publication. I am going to buy back many contracts from the exchanges all over the country, go out myself and show exhibitors how to handle pictures so that they can make some real profits. I am going to train them to use high-priced pictures, and for that reason I'm going to buy every really good, independent feature that any one wants to show me. I am in the market for great big features only.

"So many exhibitors who are using Selznick pictures have learned the value of quality productions that I decided to enter the market myself and buy features for them, so that their supply of high-priced features will be regular. I will sell these features in addition to my regular pictures to any exhibitor who cares to have them.

"I repeat what I said before the Wheeler Tax Investigation Committee, when I testified before them several weeks ago. I said that the industry lacks brains. I repeat that again. If producers and distributors had enough gray matter, the exhibitors would not have cause to worry. If every exhibitor were a man of as high intelligence as he ought to be, he could fill his house every night—every performance.

"The whole problem of getting patrons inside of a theatre is simply a matter of brain work. Brain work means the ability to sell the picture to the possible patrons. The solution is correct lobby display and judicious advertising.

"When it was announced that I would handle the Universal picture, "Twenty Thousand Leagues Under the Sea," for New York State, one of the first offers I received came from the Academy of Music, on Fourteenth street. The price offered was $450 for three days. I said the price was not enough, and I had my agent get in touch with an exhibitor in the same neighborhood who owned a 600-seat house. I told this exhibitor he could have the picture for two weeks at $1,000 per week.

This 600-seat exhibitor flew up into the air. He said the price was preposterous; that it would break him; that he dared not raise the admission price. But he came down again in a hurry when I explained to him the methods he should use. Now that man is converted to the high-price picture. He charged twenty-five cents admission, instead of fifteen, and he made a barrel of money.

"That is the way a picture should be booked. It makes more money for everybody concerned; more for the producer, more for the exhibitor and more for the distributor."

Mr. Selznick got up from his chair and sat down on the edge of his desk and shook his finger at the interviewer.

"People tell you I'm going broke, don't they? They say I'm full of wild schemes, and that I'm due to lose a lot of money. What they mean is that they're afraid I won't go broke! Well, they can keep right on being afraid, because I'm going to make more money than I ever did before. That's for publication, too!"

Mr. Selznick, as announced in previous issues of MOTION PICTURE NEWS, has purchased New York State rights to "Twenty Thousand Leagues Under the Sea" and "Enlighten Thy Daughter." He has several others under consideration, the names of which he will announce shortly.

Triangle Wins Philadelphia Contract Suit

Philadelphia Company Objected to Four Weeks' Cancelation Clause—Sought Injunction

THE injunction suit brought by the Philadelphia Booking Company against the Triangle Distributing Corporation and the Triangle Film Corporation, to restrain Triangle from booking pictures in Philadelphia through any other distributing channel than that of the plaintiff has been vacated by Judge H. N. Wessels.

The Philadelphia Booking Company, of which Harry Schwalbe is president, appeared before Judge Wessels and asked for an injunction restraining the two Triangle Corporations from booking any Keystone comedies in Philadelphia, except through the Philadelphia Booking Company, until the comedies which the Philadelphia Booking Company claimed as its due were given it to handle.

Stein and Wolf were attorneys for the Philadelphia concern. Gill and Lynn represented the Triangle corporations, while R. W. France and Walter Seligsberger of the Triangle New York office were present.

The Philadelphia Booking Company claimed to have paid for four pictures a week, only two of which they had received. On these grounds they believed that the remaining pictures should be handled by them before the contract could be justifiably canceled. Mr. Linn, one of the Triangle attorneys, claimed that such happened not to be the case.

He alleged no discrimination against the Philadelphia Booking Company, said if an injunction were granted it would mean a half million dollar loss.

He claimed that as the Philadelphia Booking Company had in March, 1916, taken the Triangle Film Service it was not entitled to the Mack Sennett Keystones, which were independent of any program, and which had come out in February, 1917.

He further alleged that the Philadelphia Booking Company, although making complaints, had accepted the service; that they were getting what they were entitled to; that there was no bad faith. If the judge so desired, he said, Triangle would extend its present service to the Philadelphia Booking Company for six weeks, but under the terms of their contract with Keystone Company, it was impossible to give any firm exclusive use of the Mack Sennett releases, and that no one of the 2,700 exhibitors except the Philadelphia Booking Company expected this. Triangle was willing to do anything to satisfy Mr. Schwalbe, but it might mean the loss of $1,000,000 if they violated the Keystone contract.

The court decided at five o'clock that an adjoinment be taken and asked the opposing lawyers to meet privately and try to come to some agreement on the case.

R. W. France, general manager of the Triangle Distributing Corporation sent out the following announcement to the trade papers. When interviewed by a reporter from MOTION PICTURE NEWS, he had nothing to add to it. He admitted that legal proceedings of some sort were under way. His statement follows:

"The Triangle Distributing Corporation has canceled the contract with the Philadelphia Booking Company for distribution of Triangle Films in Philadelphia. We have taken this action because we believe that it is to the interest of our exhibitors that we should deal with them directly through our own exchange. Hereafter exhibitors in Philadelphia, who desire to do business with us will have the opportunity to do so without the intervention of any intermediary whose methods of booking and general methods of conducting their business we are unable to control."

Patronage is Falling off in Theatres Throughout Land

Not only is the number of motion picture theatres decreasing all over the country, but the total seating capacity, per city, is also decreasing, according to figures submitted Friday to the Legislative Committee oppointed to investigate the motion picture industry at the State of New York The figures, which were submitted by William A. Brady, president of the National Association of the Motion Picture Industry, covered twenty of the chief cities of the country of which thirteen showed a decrease in the number of theatres, six an increase and one no change.

New York, Philadelphia and Chicago showed a most decided decrease, and in Chicago, where there were exact statistics, the decrease in seating capacity totaled 29,000, indicating that while the number of theatres was decreasing, the size of those remaining was also decreasing.

Newark Expose Deals Blow to Local Censorship

Police Censor and Other Officials Tangled by Citizens' Committee—Sunday "Charity Fund" of Theatres Looked Into

INVESTIGATION by the citizens' committee of Newark into the municipal affairs of the city has resulted, according to reports, in the uncovering of a fine little motion picture scandal which threatens unlooked for results. Public officials, one of whom, a police lieutenant and an active member of the board of censorship, are, according to the testimony of Frank G. Hall, one of the exhibitors examined, interested in various film companies and hold stock. Four officials are named in Hall's testimony.

These men have not denied the testimony of Mr. Hall, who is manager of the Strand theatre of Newark. They have also refused to appear before the committee in answer to subpœnas.

Disclosures of the last few days, with their unexpected turn, have gone far to crystalize local public sentiment against the present form of censorship rather than against the actual evils of the system. The public has come, it is said, to look upon the law giving motion picture houses of Newark the right to remain open on Sundays as far preferable to the present arrangement that compels exhibitors to give one-half of their Sunday receipts to such local charities as may be designated by the police.

The disposition of the Sunday charity fund as directed by the police is also being closely investigated. Testimony has been introduced that at least one local political club has been the direct beneficiary of the receipts of Sunday shows in Newark. It is generally rumored that other political organizations have been the depositories for large parts of this "charity fund."

The committee has succeeded in opening the eyes of the public to the fallacy of the present system of local censorship. It has also arrayed a material and strong sentiment in favor of legalizing Sunday openings for motion pictures throughout the state.

Standard Clause Is Adopted by Jersey Insurance Companies

A standard film clause for fire insurance policies has been adopted by the New Jersey Rating Bureau, and the National Association of the Motion Picture Industry, which arranged the matter with the New Jersey office, will present the same clause to the insurance departments of all other states where motion picture negative is made or stored.

The old clause allowed no value to negative after the first prints had been released, and limited the value that could be placed upon it even before release. The companies carrying insurance on negatives were required to take out special policies if they wished full insurance.

The insurance clause in New Jersey will now allow the insurance of negative at its full cost of production, with the following decreases. Upon release in the United States, 60 per cent.; England, 10 per cent.; Canada, 5 per cent., leaving a residual value in the negative of 25 per cent., its value for reprints, reissues, etc.

Color-Film Company Capitalized at $850,000

Other Film Corporations of the Week Include A. H. Woods Picture Corporation — Other New Organizations of the Week Reported

AMONG the new film concerns capitalized at large amounts recently are the Natural Color Pictures Company, Inc., and the A. H. Woods Motion Picture Company. The Natural Color Company was organized at Wilmington, Del., at $850,000, for the purpose of manufacturing and selling natural color motion picture films. The organizers are William F. Fox of Whitestone, L. I.; A. P. Barnard and A. E. Farrell of New York City.

A. H. Woods has formed a producing company with a capitalization of $1,000,000. It is the purpose of the A. H. Woods Company to present on the screen many of Mr. Woods' past stage successes and his future triumphs as rapidly as they become triumphs. Instead of sending his plays on the road by second and third companies, Mr. Woods will send the first companies, immortalized in the celluloid reel.

Other incorporations of the past week as reported to MOTION PICTURE NEWS by the Corporation Trust Company of Jersey City, are as follows:

Master Drama Features, Inc., for the manufacture of motion pictures, with a capitalization of $11,000, are to locate in Manhattan. Harris Block, Wm. I. Friedman and L. M. Friedman, all of 233 Broadway, New York City, are the incorporators.

Williamsport Majestic Theatre Company, for the establishment and maintenance of an opera house, and capitalized at $10,000. Harry S. Thayer, 150 Lake street, Elmira; Malcolm D. Gibson, Elmira, N. Y., and Mark C. Krause of Williamsport, Pa., are the incorporators.

Bedford Amusement Company, Inc., to conduct a moving picture theatre, with capital of $5,000. The incorporators are G. W. Layman, F. B. Leffel, New Castle; A. H. Myers, Eagle Rock and R. S. Brewbaker, Bedford, all of Virginia.

Milwaukee Mayor Favors Local Unsalaried Censor Body

That a local censorship board is fully adequate to handle the censor question, and that a state censorship board is unnecessary is the gist of a statement given out by Mayor Daniel W. Hoan, Milwaukee. The Milwaukee Censor Board is composed of unsalaried citizens appointed by the mayor. The mayor's statement in part, follows:

"I desire to say that in the City of Milwaukee, not only are all films censored by competent men on the censorship board who serve without pay, but my experience has been that the services of the board has been highly satisfactory with the exception of a few theatres who now and then attempt to appeal to me to override the decision of the censorship board.

There is absolutely no need up to the present time for any salaried state commission in Milwaukee.

Hodkinson Leaves on Six Weeks' Tour of West

W. W. Hodkinson, president of the Triangle Distributing Corporation, left New York the first of the week on a tour which will take in all the big cities of the West. His first stop will be Chicago, and from there on he will visit the Triangle Western exchanges, and most of the important exhibitors using Triangle pictures.

It is his intention to take up matters of interest to the development of Triangle service along original and progressive lines, and to inculcate a spirit of co-operation in the various branches.

Mr. Hodkinson first came into prominence as an exhibitor in Utah, Idaho and California, and no figure in the industry is better known or better liked in that part of the country.

Adolph Zukor Returns from Tour of Country

The censorship agitation has aroused a country-wide interest on the part of motion picture fans in behalf of the producer, declares Adolph Zukor, who has just returned from a six weeks' tour of the country. During the course of his journey Mr. Zukor visited many of the principal cities and consulted with a great many exhibitors.

It was the unanimous opinion of the Paramount exhibitors with whom Mr. Zukor talked that the insistent agitation of the self-constituted reformers and professional guardians of the public morals on behalf of motion picture censorship had had the effect of uniting the great body of photoplay fans in a firm stand against censorship.

Arizona Censor Bill Dies as Legislature Closes

The drastic censor and Sunday closing bill before the Arizona legislature was killed on Thursday, March 8, the last day of the session. Except in the improbable event of the calling of an extra session picture men may rest assured that they will be untroubled by threatening legislative action for two years.

Exhibitors are much elated at the death of the menacing bill in as much as the "long haired" movement in the state has of late been gathering strength. The picture people look upon the defeat of the element advocating "blue law" enforcement as a signal victory.

Weather Closes Picture Houses in Michigan

Bad business in Michigan, due to inclement weather, has compelled many theatres to close. Such was the gist of a statement by Fred W. Herrington, official organizer of the Motion Picture Exhibitors League of America, who has just returned to Pittsburgh from a state-wide trip.

Mr. Herrington has been trying his hand at organizing the Wolverine state's motion picture men into a league of their own, and reports he had fair success in the venture.

Mutual's Broadside Shows Censorship Unnecessary Evil

Laws Now on Statute Books of Every State Give Ample Protection For Public — "Censorship's Advocates Have Other Purposes" Says Mutual

AT considerable expense, the Mutual Film Corporation has completed, through its legal department, a compilation of the existing laws in every State and territory applicable to motion pictures. The compilation printed in the form of a two-page "Censor Broadside," places in the hands of film men the strongest weapon yet devised to oppose advocates of censorship boards. It proves, from the incontestable evidence of the statute books, that censorship is not necessary—it is superfluous.

The prevalence of an adequate censor statute on the books of every State, as Mutual has gone to such lengths to bring out, might be considered to prove that censor bodies are not interested half so much in the guidance of public morals as they are in the welfare of their own pocketbooks and political ambitions.

From Alabama to Wyoming, the Mutual Film Corporation has dived into the statute books of the States. *In each State the subject is covered in a broad, sweeping fashion.*

In Alabama, any person who is a party to a nuisance which is inclined to taint the public morals in any way is considered guilty of misdemeanor.

In Arkansas, "every person publicly exhibiting any obscene or indecent pictures or figures shall be guilty of misdemeanor." The fine is $500.

Arizona embraces the question by making any one guilty of a misdemeanor who writes, composes, prints or publishes anything obscene or indecent.

California covers the subject in the same broad way, going into more extensive detail. Any kind of print or picture that might affect public morals makes its original subject to fine or imprisonment.

Colorado provides a fine of not less than $20 and not more than $2,000 for any one who exhibits lewd or indecent pictures. One month to one year is the jail punishment.

District of Columbia and other territories directly under the exclusive jurisdiction of the United States Government imposes a fine of $2,000 or imprisonment not more than five years, or both, upon exhibitors or possessors of prints or pictures immoral in nature.

Connecticut imposes a fine of $1,000 or imprisonment of not more than two years, or both, for the offense.

Delaware lets offenders off more lightly. The offender is liable to a fine of only $100.

Florida fines any one who imports, prints or has in possession pictures manifestly tending to the corruption of youth $100. The punishment may be five years in the State prison, or one year in the county jail.

Illinois puts the jail term at six months, and the fine at $100 to $1,000.

New York puts the fine at $50 to $1,000 with jail sentence at the option of the judge.

Georgia declares that any person commits a misdemeanor who brings into the State, offers for sale, or has in his possession any indecent picture.

Hawaii covers immoral pictures in great detail, and gives any district magistrate the authority to issue a search warrant.

Idaho covers the subject in the same general fashion as Georgia and Florida.

Indiana imposes a fine not less than $10 and not more than $500, to which may be added from ten days to six months' imprisonment.

Iowa will fine theatre managers $1,000 who present immoral or obscene plays.

Kansas covers the case generally, not mentioning drama. Offenders are fined from $5 to $300 and imprisoned thirty days besides, if the judge sees fit.

Kentucky: Any person or corporation who sells, rents . . . or shows . . . or has in his possession with intent to sell, rent or . . . show . . . any obscene, lewd, lascivious, filthy, indecent or disgusting . . . picture, drawing . . . or who designs . . . draws, photographs, prints . . . any such picture, is guilty of a misdemeanor.

Louisiana and Georgia have practically the same law.

Maine punishes possessors of immoral prints or presenters of improper pictures—including prizefight pictures—by jailing them for a year or fining them not exceeding $500.

Maryland covers the ground generally, putting the fine at $200 maximum.

Massachusetts, by act of 1910, fines corruptors of youthful morals by the pictorial route not more than $500.

Michigan takes care of offenders by fines reaching from $100 to $1,000.

Minnesota covers the subject generally, with a fine of $100 to $500, and (or) imprisonment of not less than ninety days, or more than one year.

Mississippi embraces the subject generally. Fine: $500 maximum.

Missouri has a typical "lewd picture" statute, with a $50 to $1,000 fine.

Montana covers the subject generally.

Nebraska does the same, with a fine of $50 to $1,000.

Nevada covers the question to the point of "pictures showing deeds of bloodshed."

New Hampshire imposes a $100 fine.

New Jersey, North Carolina and North Dakota have general coverage.

New Mexico has no laws on the subject, but will shortly.

Ohio, in a short paragraph, covers the subject exhaustively. The fine is $50 to $2,000.

Oklahoma covers the subject generally.

Oregon fines offenders $1,500, with penitentiary terms of one to three years.

Pennsylvania covers all branches of immorality propaganda by fines ranging from $100 to $1,000.

Rhode Island, South Carolina and South Dakota have general coverage.

Tennessee punishes the offense of corrupting the morals of youth by lewd pictures by a $100 fine.

Utah has general coverage.

Vermont, Virginia and West Virginia cover the subject generally. The maximum fine in each State is $200.

Washington covers the question generally.

Wisconsin imposes a fine of $25 to $500.

Wyoming has general coverage, the maximum fine being $100.

"Lois Weber Productions" Latest Organization

First Result of Carl Laemmle's Coast Visit Seen in Formation of Separate Unit for Production of Miss Weber's Future Big Features

"LOIS WEBER Productions" is the name to be given subjects made by a new company headed by the well-known directoress who has for the past two years been with the Universal. No announcement has been made by the promoters or officers of the new company, but it was learned this week from Miss Weber that erection of a studio will be commenced within the next few days. Lease has been secured on property in south Hollywood in the vicinity of the studio now occupied by the Lone Star Chaplin organization. Here a modern plant will be erected, and first production work will be commenced by June 1st. It is planned the first release shall be made about July.

Because of the sphinx-like attitude of the officers, it is impossible to say how these subjects will be marketed, but judging from the exceptional photoplays made by Miss Weber in the past, it is not idle prophecy to say there will be a great demand for these pictures, and indications are that they will be marketed on State Rights through Universal channels, as with many of her recent successes.

Miss Weber's first highly-successful production which is still being shown in many parts of the country was "Hypocrites." Miss Weber is now producing her last picture at Universal City, entitled "Is a Woman a Person," which was written by herself, and in which she plays a prominent part. After finishing this, she will leave for two months' rest and travel, returning to Los Angeles by June 1st to begin the filming of the first subject.

H. C. Caulfield, who is identified as general manager of the Lone Star Film Corporation, general manager of the Caulfield Photoplay Company, will serve as general manager.

Warren Feature on Territorial Plan in April

"The Transgressor" now being finished up in the South, will be released by Edward Warren Productions early in April on state rights plan. Eight weeks have already been spent on the production, and several more will be necessary for the completion of the subject.

English Public Flocking to Picture Houses

"Daughter of Gods" Given Ovation in London, Says Gen. Mgr. Sheehan of Fox—Legitimate's Loss Is Picture's Gain

AFTER introducing "A Daughter of the Gods" to British exhibitors and spending some time on an inspection of the foreign offices of the Fox Film Corporation, Winfield Sheehan, general manager of that organization, dodged the German U-boat cordon, and arrived safely back in the U. S. A. recently.

"'A Daughter of the Gods' was most enthusiastically received in London," said Mr. Sheehan. "The trade and newspaper press praised the production most highly, and the London Times for the first time in its history devoted space to a review of a cinema production. The Kellermann production will be shown in a theatre near Piccadilly about May 1.

"Motion pictures are rapidly growing in favor throughout Great Britain. Attendance in all theatres is large, and it now appears to be the chief form of entertainment.

"Owing to the reduction in train service, and the increased rates of fare on all British railroads, the touring companies have abandoned routes, and as a result the larger theatres are filling in with film dramas. William Fox pictures are firmly established.

"In France the motion picture business is not so good as in England. Because of the necessity for utilizing electricity in the manufacture of munitions the motion picture houses are only allowed to open three night a week.

"The committee in charge of the celebration, at Stratford-upon-Avon, of the anniversary of Shakespeare's birth, April 23, 1564, viewed all motion picture productions of his plays and selected the William Fox production of "Romeo and Juliet," with Theda Bara, as the, most excellent. In this production Miss Bara plays the part of "Juliet." It will be shown in the Shakespeare Cinema during the celebration.

"Their selection of 'Romeo and Juliet' is not only a great compliment to the Fox Corporation, but also to Director J. Gordon Edwards. The entire production was made in the Fox Studios, at Fort Lee, New Jersey, yet the committee found that in accuracy of detail it was not approached by any other pictures of a Shakespearean play.

Winfield R. Sheehan, General Manager, Fox Film Corporation

"The Fox production of 'Carmen,' with Theda Bara, is to be shown in Madrid and Seville, during the coming season."

Lasky Engages Maurice Tourneur for One Year

Success with "The Poor Little Rich Girl" Said to Have Prompted Contract—Petrova Picture to Be First of Nine

MAURICE TOURNEUR, the French director, who has lately come in for considerable praise as the result of his work with Mary Pickford in "The Poor Little Rich Girl," has been engaged by Jesse L. Lasky for at least one year. Mr. Tourneur's first picture under the Paramount brand will have as its star Mme. Petrova. He will also handle the Russian star's second Lasky production. He will direct nine pictures during the year. The work on the Petrova photoplay is to begin within the next two weeks.

Mr. Lasky has announced that it was Mr. Tourneur's accomplishment with the latest Mary Pickford vehicle that determined him to place the French director under contract at once. Arrangements are said to have been completed between the producer and director within one week of the first showing of "The Poor Little Rich Girl."

Mr. Tourneur's career has always been an artistic one. In Paris he started out as a painter and then sought out the stage for quicker fame. On the stage his success was equal to, and even surpassed that with which he met in the studio. Within ten years he rose to a position of eminence on the French stage, and as a producer he was associated with a number of well-known persons in that line, among them Andre Antoine and Mme. Rejane. His travels took him throughout France, England, and in the principal cities of South America.

When the wave of producing activities swept over this country a few years ago Mr. Tourneur saw greater opportunity and immediately came to America His success with film productions of the feature type soon became a matter of record. Mr. Tourneur has a gift in handling light fantastic subjects for the screen that is typically Latin in its touch, and mainly to this may be attributed his success.

Continued Sunday Shows in Nebraska Doubtful

The Nebraska legislative house has indefinitely postponed a drastic bill which, while it provided for motion picture theatres to operate in every town in the state on Sunday, fixed an occupation tax of from two to ten dollars a month on every house.

There is another bill before the Legislature of Nebraska, which would close all theatres throughout the state on Sunday. The Omaha Commercial Club is uniting with the exhibitors of the state to prevent the passage of this bill. Lincoln and Fremont, the next largest cities in Nebraska, have Sunday closing laws. Citizens of these cities are aiding in the fight to put Omaha in the same class. The large majority of theatres in smaller towns are now closed on Sunday.

A censorship bill admitting any film approved by the National Board of Review, has been brought out of the house committee and will probably pass. It provides that complaints must be signed by twenty-five people who saw the picture; these complaints will be sent to the Nebraska State Conservation Commission, and this commission will view the picture. If it fails to meet with the approval of this commission, the exhibitor may demand a trial before a district court jury in the county from which the complaint was filed.

Missouri Wins Fight Against Two Censor Bills

The hard fight that Missouri exhibitors and exchange men have been making against the passage of a censorship bill seems to have ended with victory for the film interests. Two bills, each of them drastic, were being considered by the 49th general assembly of Missouri. The first bill, which provided for an annual expenditure of $32,000, was in the hands of the ways and means committee of the senate, and several delegations had gone to the state capital to protest against its passage, when the second measure, patterned after the Pennsylvania law, was introduced.

This second bill was reported unfavorably by the house committee on criminal jurisprudence on the last day of February, and as the first measure is lying dormant in the hands of the other committee and the session closes in a few days it is almost reasonably sure that the censorship danger is over—for the present at least.

A very strong fight was made to keep these measures from becoming laws. The St. Louis Exhibitors' Association of St. Louis and the exchange men made a well planned and effective campaign against the legislation.

Moving Statues—Novelty on Strand Screen

The Strand theatre will introduce the latest novelty in motion pictures to the public during the week of March 25. It is called "Animated Sculpture," which means that statues made of clay are made to move. Helena Smith Dayton, New York sculptress, is the originator of the "Animated Sculpture" idea.

"Enlighten Thy Daughter" Sold in Many States

Territorial rights to Ivan Abramson's production, "Enlighten Thy Daughter," are being disposed of rapidly. Henry J. Brock, president of the Enlightenment Corporation, announces the following territories allotted:

Greater New York: Lewis J. Selznick.

John H. Kunsky, Detroit, secured the Michigan rights to the picture, while William Seivers of St. Louis procured the rights of the film in Missouri.

Joseph M. Gaites, acting for the Fontana Film Corporation of Pennsylvania, purchased the rights for the entire state. Frank Hall, of the New Jersey Civilization Company, secured the rights in that field from Mr. Brock.

N. H. Gordon of Boston, acting for the Globe Feature Film Corporation with offices in the New England Metropolis, bought the New England franchise, and will release through the offices bearing the Globe name.

Canada was sold to Harry Kauffman, and has already passed the censors in certain communities and will be submitted to others this week. No trouble is anticipated from censor sources, however, for the picture has been endorsed by various civic and national organizations and was this week given an unusually commendatory editorial in the official organ of the General Federation of Women's Clubs.

Ultra Plans Continuous Press Campaign on All Releases

The innovation which A. J. Cobe, president of the Ultra Pictures Corporation, announced last week would be introduced in connection with the Ultra releases has caused comment in the trade. Both exchange men and exhibitors are unanimous in declaring that this new method of advertising a picture is a most advantageous one for all concerned. The exchange man is assured of a continuance of his advertising for some time after the picture is received. In the majority of cases the advertising stops with the sale of the most important or valuable territory, and the late buyers are practically left high and dry so far as trade advertising is concerned.

Although the list of exchanges handling Ultra releases is almost complete, the trade advertising will continue for quite some time, a valuable asset to the exchange man and exhibitor handling the productions.

Corona Feature Offers Novel Setting

The Corona Cinema Company will introduce a decided novelty on the screen in the production of "The Curse of Eve," which will be released about April first. In one of the sequences of the story is shown an exclusive Japanese resort which is patterned after the only one of its kind in America, which is located in the vicinity of Forrest Park, St. Louis, Mo. In the production of this sequence an entire troupe of Imperial Geisha Girls, dancers direct from Japan, and the only Geisha Orchestra in America, were used.

Extensive Plans of Vita Take in West Studios

President Smith Visiting Los Angeles to Amplify Producing Facilities There—Studio Interchange by Stars Is Probable

ALBERT E. SMITH, president of the Vitagraph Company, left New York last Saturday for Los Angeles, where he will remain two or three weeks. The object of Mr. Smith's Western trip at this time is to add to the production resources and facilities of Vitagraph's California studios, with particular regard to Blue Ribbon program features, all of which will be distributed, as heretofore, solely through V-L-S-E.

The growth of the sales department of the Vitagraph Company, under the management of Walter W. Irwin, has made it imperative that, now that the Brooklyn studios have been placed on a firm schedule of production, the Western studios likewise be increased.

Consequent upon the re-alignment of Vitagraph stars in new and permanent teams, it is expected that the Eastern and Western Vitagraph studios will be so conducted as to permit of the stars working in the East to be sent West, and those in the West to be brought East, from time to time, so as to present these players in new surroundings and locations.

Alice Joyce and Harry Morey, Peggy Hyland and Marc MacDermott, and Dorothy Kelly with Evart Overton, with Anita Stewart and Earle Williams, will constitute the four teams in Vitagraph's Eastern studios. It is expected that, as a result of Mr. Smith's Western trip, a new co-star will be found for Antonio Moreno, to replace Edith Storey. In addition, it seems probable that at least one more team will be created to work in the Los Angeles studios.

Charles Brabin, who has directed a number of Vitagraph successes, has returned to that company. His latest production is "Babette," in which Peggy Hyland and Marc MacDermott are seen. Perry N. Vekroff remains as a Blue Ribbon feature director.

Under the supervision of A. E. Smith, the Eastern Vitagraph studios have been divided into seven main departments. Victor Smith is, as before, the studio manager, in charge of the whole plant. W. P. S. Earle becomes production manager. Eugene Mullin is editor-in-chief of the scenario department. R. F. Van Velzer is the factory manager. John Ickes remains the purchasing agent, Walter Bunyon the manager of the accounting department, and J. B. French the superintendent.

Frank Daniels' contract with the Vitagraph Company has expired, and Marguerite Bertsch, who has lately been directing the "Captain Jinks" comedy series, has severed her connections with her company.

Myron Selznick Out to Duplicate Father's Success

A transaction of interest to all exchanges and exhibitors handling Selznick pictures was consummated this week between Myron Selznick, purchasing agent of the Lewis J. Selznick Enterprises, and the National Printing & Engraving Company, through its representative, E. J. Doolittle.

This is the firm responsible for the recent attractive posters for the various Selznick productions and under the terms of the deal the National has contracted to take over the entire production of the posters for all future Selznick releases.

This contract involves about $700,000, and will prove of great benefit to the Selznick exhibitors and exchanges both as to the quality and price of the posters and facilities afforded for prompt shipment and delivery. The credit for the deal goes to Mr. Selznick's son, who, although not yet of age, has held the important position of purchasing agent since the formation of the Clara Kimball Young Film Corporation a year ago. Myron Selznick is probably the youngest film executive in the industry.

Book of Nature" Booked for One Year at Strand

The Strand theatre, New York, has just finished the twenty-second week of solid booking on the Raymond L. Ditmas animal pictures, "The Living Book of Nature." The Ditmars pictures are released through the Independent exchanges of the Educational Films Corporation. It is significant that the Strand has booked these pictures for 52 solid weeks.

Frank, Reinstated, Then Resigns

Louis Frank, recently deposed by a snap meeting of the Motion Picture Exhibitors' League Executive Committee, from his post as manager of the coming Chicago convention, was on Saturday reinstated when a regularly called meeting reviewed the case.

The reinstatement was a vindication for Frank, and also for Sam Trigger, of New York, who waged a vigorous battle on behalf of the man who so successfully handled the affairs of last year's exposition.

Following his reinstatement, Frank, declaring that his action was in the interests of harmony, tendered his resignation. The committee then once more elected Louis Schindler, chosen exposition manager at the meeting which had deposed Frank.

LeVino Leaves Vita for Metro

Albert Shelby Le Vino, for the last four months manager of the news service department of Vitagraph V-L-S-E, this week takes hold of the reins as scenario editor of the B. A. Rolfe Photoplays, releasing through Metro.

Mr. Le Vino is well known in both the publicity and producing ends of the film game. Coming to the picture field from the New York Evening World with an extensive newspaper experience, his first connection was with the Arrow Film Corporation. Preferring production activity to publicity work, his departure from Vitagraph comes in response to that desire and carries with it the sincere regret and best wishes of his Vitagraph associates.

Paramount's Plans for the Future

By Jesse L. Lasky

I AM going to be personal for a moment, and then very impersonal.

It is a matter of considerable gratification to me that the gods of fortune have placed me in the position of having sole charge of the choice of subject matter, the supervision and division of work and the direction of activity in four of the big motion picture studios of the United States.

My message is a brief one. The industry has a right to ask what kind of pictures we are striving to make; what ideals, if any, are prompting us, and how we hope to attain our ends. Particularly are the exhibitors of the country entitled to this information.

I should like to see every program producing branch of the industry so arrange announcements of forthcoming productions that the exhibitors could make selections weeks in advance. It would create a new condition in photoplay producing, shifting responsibility direct to producers, and encourage better effort because of the heightened competition that would follow.

For the first time in the history of the Paramount program the several producing units are working under a single instead of a divided direction. A year ago this condition could not have existed. It was more economical and tended to better product to have the several studios of the Famous Players, Lasky and the Pallas-Morosco in competition with each other.

Conditions changed. A closer co-operation between the studios was found to be a solution of problems essentially our own, and that co-operation led to the present arrangements.

There are four big studios daily employed in the work of photoplay producing for the Paramount program. They are the Lasky and Pallas in California, and the Famous Players and the new Famous Players-Lasky in New York and Fort Lee, respectively. While they are separated by great distances, notwithstanding, their motive power and artistic inspiration are derived from a single source.

The producing policy of the Paramount program is for clean pictures. *Nothing can swerve us from that ideal. The problem of cleanliness of the screen is the most important which the industry is facing at the present time. It is even more important than the problem of making pictures interesting and not stupid.* Where the stupid and inane will alienate one theatre patron, the nasty picture will make a hundred enemies.

Paramount is not producing pictures for exhibitors who find it profitable to capitalize on an occasional vice picture! We are producing pictures for the public that wants good stories, clean stories, and interesting problems told by their favorite stars.

I select from the schedule of releases before me for the next few months a few productions which are of the type I mention. They are picked at random. They are Blanche Sweet in "Those Without Sin," Pauline Frederick in "Sapho," Jack Pickford in "The Dummy," George Beban in "The Bond Between," Sessue Hayakawa in "The Bottle Imp," Fannie Ward in "The School for Husbands," Margaret Illington (her first screen appearance) in "The Inner Shrine," Marguerite Clark in "The Valentine Girl," and Mme. Petrova in "The Mysterious Miss Terry."

You will see on the above list the names of two new stars for the Paramount program, Mme. Petrova and Miss Illington.

Maurice M. Tourneur is a director whom I long have wished we could secure to produce for the Paramount program. Several days ago I saw his production, Mary Pickford in "The Poor Little Rich Girl," one of the finest contributions to screen fiction in several years. Since Miss Pickford has gone west I was able to engage Mr. Tourneur for the series of program features in which Mme. Petrova will appear.

The concentration of control of the several producing studios has made it possible for me to plan the Paramount releases far ahead. This means that greater variety than ever before is being offered.

For years to come, it is my belief, the motion picture industry will find its greatest stabilizer in the program system of producing and exhibiting. Not every picture can be of the extraordinary quality of "Miss George Washington," "The Cheat," "Carmen," "Seventeen," and some of the other notable program attractions. No exhibitor is so unreasonable as to expect so much. But the general standard is improving. I respectfully submit the Paramount releases of the next few months for the earnest consideration of exhibitors, who will find verification of what I have stated in the foregoing. Thus, Paramount feels itself justified in its action, but will let exhibitors decide.

William Wright Chairman Movie Ball Committee

William Wright of the Kalem Company has been named chairman of the manufacturers and exhibitors, which will have charge of the fund for the Movie Charity Ball, to take place at the Terrace Garden, April 16. As was announced in MOTION PICTURE NEWS last week, William A. Brady has been appointed treasurer.

The committee in charge of the ball consists of Sidney Ascher, chairman; Samuel Trigger, treasurer, and Harold W. Rosenthal, manager.

Arrangements have been made for a number of well-known screen actresses to canvass the business section of the city, selling tickets.

Canada Picture Stars Asked to Aid Prisoners

The Prisoners' Aid Society, of Fort William and Port Arthur, Canada, are seeking the aid of Canadian born motion picture stars in their conducting of a carnival for the soldier boys that are prisoners of war in Germany.

The committee are seeking gifts of all sorts that can be turned into funds, and are asking that motion picture stars of Canadian birth send them gifts to aid in this object.

Film Man U-Boat Victim

Cedric Ivatts, who was drowned on the Laconia when that vessel was sunk by a German submarine, was closely connected with Pathe Freres. Mr. Ivatts was the brother of E. A. Ivatts, for many years chairman of the board of directors of of Pathe Freres in France, and was for several years the general manager of Pathe Cinema, Ltd., of London.

He leaves a widow and two daughters, who are engaged in ambulance work in France. Mr. Ivatts has recently been representing American concerns in England.

Open Sundays for Indiana After Five Years Ban

Frank Rembusch's Efforts for Picture Show Reopening on Sunday Finally Capped by Success—Bill Passes Both Houses and Has Been Signed by Governor

THE McCray Bill, providing for motion picture shows on Sunday, has been passed by both Houses of the Indiana Legislature, has been signed by Governor Goodrich. Much credit for the passage of this measure is due Frank Rembusch, who got behind the bill at its inception, and worked with unflagging loyalty.

It was feared for a time that the bill would be tabled in the Senate, as it was the subject of hot discussion on several occasions.

A number of ministers from Indianapolis and environs appeared before the Legislature and demanded that the bill be defeated. Charles C. Pettijohn, an attorney, who is a registered lobbyist for the Indiana Exhibitors' League, appeared at the hearing and presented his clients' case.

As the issue was battled, frequent attempts were made to alter the bill radically. On one accasion, Representative Harker suggested an amendment whereby shows could operate on Sunday, provided no admission was charged. The motion picture men in the rear of the house gasped; then Representative Geddes moved to lay the amendment on the table. The motion was carried.

After hot skirmishing Representative Gentry moved that an amendment be made providing for a commission of three members, to be appointed by the Governor to have charge of inspecting film shows. A salary of $1,000 per year for each commissioner was incorporated in the amendment. Efforts were made to table the amendment, but it was passed by close voting.

"Master Dramas" the Latest

Edward Small and Herman Becker are the heads and organizers of a new picture firm, to be known as the Master Drama Features, Inc., for the purpose of producing photodramas. The initial production will be a drama by Willard Mack, "Who's Your Neighbor?" S. Rankin Drew is directing.

"Pictures for the Clean-Minded" Bernstein Slogan

Work Started on Initial Production of New Organization, "Who "Knows," from Well-Known Serial—Praise for Company's Policy

ACTIVE production was commenced this week on the first of the Bernstein production at the new studio completed in East Los Angeles at the corner of Boyle and Stevenson avenues. This photoplay is adapted from the serial which ran in the All Story Magazine, under the title of "Who Knows," of which Ethel and James Dorrance are the authors. General Manager Isadore Bernstein has engaged Rosalie Ashton and Beatrice Morris to adapt the story for the screen, and the production will be made under the direction of Jack Pratt, who recently came to the Coast after serving the Metro organization as director in New York.

Betty Brice, who was recently engaged by Mr. Bernstein, is to be the star of this production, and all-star cast is being selected to support her. The personnel will be announced shortly. All the settings have been prepared for this first subject, and by the efficient methods provided at the new plant, it will be possible to do all the filming in three or four weeks.

"Pictures for the clean-minded" is the slogan of the Bernstein organization. As the first producer to come out flatfooted with opposition to the off-color productions Mr. Bernstein has been the recipient of many expressions of praise since his initial announcement a few weeks ago. In "the studio beautiful," as the new Los Angeles plant has been named, Mr. Bernstein is now doubly encouraged, pushing the work on his first production. "Who Knows" will be the first of a series of productions under the general title of "The Seven Cardinal Virtues." Among the prominent authors contributing to the series and later Bernstein productions, are Henry Christeen Warnack, James and Ethel Dorrance, Ray Lewis, Rosalie Ashton and Beatrice Morris.

In answer to the question, "Do you think that pictures for the clean-minded will be a financial success?" Mr. Bernstein quickly snapped back, "Ask the parents and the children who compose more than three-quarters of the moving picture public. Of course, they will be a success. Is it only licentiousness, crime and morbidness that can be made interesting? Don't you realize that filth, moral and physical, will eventually sicken the ones who delve into it? It is the same with pictures. The seekers after morbidism and so-called questionable productions as well as sex problem pictures cannot themselves support the theatres; and the exhibitor is beginning to see that fact. By exploiting this class of production he is slowly but surely driving away the better class of people who have of late taken to the motion picture theatre as the logical place to spend an evening with their family.

"I contend that clean motion pictures can be made with a story so interesting, the dramatic values so great, the settings so beautiful and the productions so near to perfect that beside attracting the clean-minded it will also attract those who seek the lurid or sensational, and in time make them staunch supporters of the pictures that need not bring a flush of shame to the cheek."

"The Crisis" Presentation Talk of Pittsburgh

Effects Added, Including Symphony Orchestra of Forty, Two Stage Sets and Singers, Enhance Beauty of Subject

REPORTS from Pittsburgh indicate that the visualization of Winston Churchill's novel, "The Crisis," is one of the most pronounced successes of the season in that city. The picture is in its third week in the Pitt theatre at prices ranging from 25 cents to $1.50, a higher admission price than is being charged in the Park theatre in New York.

William Moore Patch, managing director of the Pitt theatre, has given "The Crisis" a beautiful presentation. A symphony orchestra of forty men, under the direction of Carl Bernthaler, director of the Pittsburgh Symphony Orchestra, is the main feature of the exhibition. A chorus of thirty voices is also used back-stage. The most interesting novelty, however, is two massive stage sets, which introduce the first two acts of the picture. The first is a replica of "Glencoe," Colonel Carvel's ancestral home near St. Louis. This setting, it is claimed, is an exact reproduction of the old Carvel home. Mr. Patch journeyed to St. Louis last November and inspected "Glencoe" thoroughly. The scene which precedes the second act shows a cotton field, with the Mississippi river far in the distance. The lighting of this set, especially the reflection of the water on the Mississippi, is said to be exceptional. In addition to the chorus of thirty white singers, fifteen negroes are used in this scene. They are represented as coming from the cotton fields, each bearing baskets of cotton.

Particular attention has been paid to effects to heighten the battle scenes of "The Crisis." At the end of each performance the entire audience rises and sings "My Country, 'Tis of Thee," with the conductor of the orchestra leading.

Because of contracts for other pictures, Mr. Patch will be unable to prolong "The Crisis" beyond March 17 or 26. "The Barrier," by Rex Beach, is scheduled to follow. After "The Barrier" comes Geraldine Farrar in "Joan the Woman."

Yale Boss in "The Half Back"

Yale Boss is to be starred in the first production released by the Conquest Pictures for the Forum Films Company. His vehicle will be titled "The Half Back." Forum is a new concern, with W. W. Hodkinson and Thomas A. Edison as the heads.

Cameragraph Ball a Huge Success

CAPT. ARTHUR J. LANG, who does publicity and other things at the headquarters of the Nicholas Power organization, generally hits the bull's eye when it comes to making predictions, and his forecast of the Cameragraph Ball was right, for over 4,000 paid admissions were registered on Saturday night, March 3, and to say the affair was successful both from an artistic and financial point of view would but mildly express the views of those who were present.

There were a number of great headliners in his entertainment features and as drawing cards they were hard to beat. Marceline, the greatest clown in the world, who for nine years made many thousands laugh at the Hippodrome, made his initial bow as a movie director, and Griffiths, Ince, Frank Powell and the rest had better look after their laurels for, as a director, Marceline is there forty ways. In his big stunt, a burlesque on a movie studio, Marceline was assisted by Alfredo, the best known clown of Continental Europe, who acted as the cameraman, and Freddie Carr, the well-known vaudeville comedian, who imitated Charley Chaplin. The scenario had no name, and it didn't need one, and no sets or props. were necessary.

Miss Frankie Mann, the well-known motion picture favorite, led the Grand March with Mr. Edward Earl, the vice-president and treasurer of the Nicholas Power Company.

The Cameragraph Club is a benevolent organization composed of the heads of the various factory departments of the Nicholas Power Company. Theodore Uhlemann is president, Ray Dengel vice-president, Bennett Goldsmith secretary and treasurer, and Hector McKimmon chairman of the Entertainment Committee. The honorary members are the officers of the Nicholas Power Company, viz.: Nicholas Power, Edward Earl, John F. Skerrett, Will C. Smith, S. S. Cassard and Capt. Arthur J. Lang.

"The Deemster" to Be Released at an Early Date

Dr. W. E. Shallenberger will shortly make announcements of release dates for "The Deemster." This production has attracted attention among state rights buyers. With the exception of "Robinson Crusoe" and "Uncle Tom's Cabin," it has probably had a larger circle of readers than any other work of romantic fiction.

A well-known bookseller, in estimating the probable number of readers of this story, has stated that it cannot have been read by less than ten million people during the past thirty years.

On top of all this, the author, Hall Caine, has been constantly before the public, at frequent intervals publishing stories which have proved great successes and contributing in other ways to current literature. He is one of the most widely known authors of fiction in the English-speaking world today. In addition to this his books have been translated into almost every language.

"The Deemster" presents Derwent Hall Caine, an actor who, in youth and personality and in dramatic interpretation completely fulfills the conception of the character gained by the reading of the book.

"No Chance Taking" Rule of Pathe's Builder

J. A. Berst, in Interview, Tells of Pathe's Growth, Crediting It to Soundness of Ideals and Committee, Not Individual Rule

MINUS non-essentials and fluff, but with salient, hard-rock facts to the fore, J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., last week outlined the policy employed in the past that has made Pathe what it is; the policy of the present, which will make the Pathe of the future, and added a brief dissertation of the picture industry as a whole.

The cohesive plan of the film department, which is representative, including as it does members of all other departments, in twice-a-week viewing pictures to be released on the Pathe program, may be taken as the keynote of the scheme which has made the Pathe organization a leader in the business.

Administration by committee instead of by individual departmental heads sounds the dominant note of Mr. Berst's policy.

In the course of his talk Mr. Berst said:

"The swift passage of events in the motion picture industry, particularly during the past two years, emphasizes the fallacy of building in the sands of chance. In almost kaleidoscopic succession, new companies have come and gone. Combinations have formed and unformed and only now is the industry beginning to settle down to a real business basis.

"Pathe has built on the rocks. We have constructed an organization which I feel sure will stand unscathed when the gathering storms have passed.

"About one year ago when I returned to the management of Pathe, general conditions in the industry were chaotic. Stars and directors were, and still are, receiving fabulous salaries. Expensive exchange organizations were springing up over night. There was general uneasiness. All the trouble was not from within. The industry from the outside was threatened by local censorship boards, taxation and other hostile legislations. All but a comparative few of the big exhibitors were losing money. Fly-by-night promoters, seeking to capitalize the public belief in the stories of high profits in pictures, complicated the situation.

"Reviewing the past twelve months I am content with the progress we have made. Our policy of constructive organization, discouraging at the start because it seemed so slow, has been strictly adhered to in everything we have done despite the temptation to 'take a chance.'

"As is generally known, serials are the backbone of Pathe's program. Our $5,000,000 program for 1917 calls for eight serials, probably more than have been released in twelve months by all of the other companies combined.

"The average serial, in round figures, represents a total investment of $400,000. This includes the cost of production, the cost of the story, the advertising, the prints and the expense of marketing. It is necessary under our program of two serials to have at least four serials in advance so there will be no break in the chain. Pearl White, Molly King and Ruth Roland are the featured players in three of the new productions, one of which, "The Neglected Wife," has already been completed. The fourth serial is being produced on the coast."

The home office organization under personal supervision of Mr. Berst includes the business, accounting, scenario, publicity, poster, production and film departments.

Pathe's general manager is a strong believer in advertising, and watches closely the results of the various advertising and publicity campaigns. For several years Pathe has been one of the largest and most consistent advertisers among motion picture companies. The expenditure in 1917, it is stated, will approximate $1,000,000. At the same time, according to Mr. Berst, the get-together, co-operative spirit strong in the inner workings of the organization will be fostered and strengthened during the coming year.

Censor Commission Proposed for Connecticut

A bill has been introduced into the Connecticut Legislature providing a commission of three persons to examine and pass on all films used in that state. Each of the commission, according to the bill, is to receive $2,000 a year, and they have the option of appointing deputies without limitation to salary or numbers. Nothing specific is contained in reference to the kind of examination to be made of films.

It is also provided that a rate of examination, amounting to one cent a foot is to be charged for all pictures viewed by the censors. But three persons were present to fight the bill at the hearing before the Judiciary Committee on March 7.

Kansas Censors to Remain—Law Revised, However

A motion to do away with state censorship of moving pictures in Kansas was made by Representative Jewell in the Kansas Legislature at Topeka, February 12, and it received just one vote. The house did, however, revise House Bill No. 355, which provides for a censorship board of three members, the chairman to receive $1,800 a year and the other two members $1,500 each.

The censor headquarters will be at Kansas City, Kansas, instead of Topeka, the movie people winning that much of their fight. The fee for censoring was reduced from two dollars to one dollar a reel. The measure provides this fee for each reel. It will probably be amended in the Senate to provide the one dollar fee on each reel, original and copy, so as not to leave too much loophole for cutting down the revenue from the law. The appeal board section of the law was passed.

N. A. M. P. I. Brings System to Express Companies

As a result of a conference held March 6 between the traffic managers of the big express companies and the Transportation Committee of the National Association of Motion Picture Industry, it is announced that the Adams and Wells Fargo Companies will put into immediate effect the same method of handling shipments of films used by the American Express Company.

This system keeps a full record of every transfer of the package from the time it leaves the shipper until it is delivered to the consignee. Heretofore, except in the case of the American, shipments were not recorded from the time they left the shipper's office until they were delivered at the other end, and, if lost, there was no way of tracing it.

J. A. Berst (Pathe)

Daily Program Change Is an Absurdity, Says Rowland

Metro Picture Corporation's President, in an Enlivened Interview, Calls Daily Change "a Wart on the Face of Film Growth"—Predicts That "a Cave Man Among Film Men" will Clean House

THE day of the daily program change may be doomed, but Richard A. Rowland, president of the Metro Pictures Corporation, firmly believes that scenes of readjustment, amounting virtually to an unscrambling, will be witnessed in all branches of the industry before the millennium arrives.

"Of course I believe in longer runs," was Mr. Rowland's crisp reply to the question. "What hard-headed business man doesn't? The daily change is doomed just as surely as the smutty picture is doomed. The daily program change is an absurdity. Longer runs are a natural evolution. Does day follow night?

"I've been following the campaign in the News, and I am applauding every time you make a convert. It's a hard game, and if you win out every member of your staff deserves a gold medal."

Mr. Rowland reached for one of his long, strong cigars, lighted it and blew a cloud of smoke at his mahogany desk, where it settled in a gray puddle.

"Your attack on the daily program change is stirring up comment in all parts of the country. That is excellent. You are great folks to start balls rolling in the right direction. I think you will fail, not because the cause is not just, but because you have sunk your knife into the thickest part of the industry's hide.

"The daily program change is a great big wart on the growth of the film. Its roots spread out in every direction—weave in and out—up and down. If you are the surgeon to cut out that wart—go to it, and God bless you!

"But you are not a surgeon; you are only the surgeon's messenger. If you keep unflaggingly at the attack, some one who can handle the knife skilfully will be goaded to the point of taking your excellent advice.

"The surgeon must be a film man of wide experience. *He must have vision which projects beyond his nose, and he must have a bank roll and bravery.* He must put a stop to the daily change by brute force. He must stop overproduction; then the daily change will stop."

"Why can't the exhibitors do that?" he was asked.

"Bringing all the exhibitors to the point of demanding it is impossible," said Mr. Rowland. "Look at the map. There's your reason. One or nine or a thousand exhibitors, taking the responsibility upon their individual shoulders, can abolish the daily change as far as they are concerned. Some of them have. Numbers have followed your suggestion and they are happy. The majority will wait. Some day a cave man among film men, with unlimited check signing ability, will come in and clean house.

"He will start with distribution and work in both directions. On one hand, he will curb production. On the other, he will train exhibitors. Probably, he will establish chains of theatres where pictures will be booked on merit just as Keith vaudeville acts are booked on merit. Am I the man? Thank you, I'm not!"

Motion Picture News's fight for longer runs is making headway in all parts of the country. Many exhibitors have been persuaded to discard the wasteful daily program schedule, and they have been astonished at their success.

After many experiments in all sizes of cities and towns, and in many kinds of locations, since the Motion Picture News began agitating longer runs, representative exhibitors in Nebraska and Iowa have come to the following conclusions:

Longer runs and fewer and better pictures are more desirable.

Competition in little towns and in many suburban districts, together with uncertainty on the part of the exhibitor, prevents longer runs in these theatres at the present time, so they stick to daily changes.

Downtown theatres are gradually lengthening their runs and are finding them more profitable.

Within another year in this territory longer runs will be more common, depending upon the rapidity of progress among the exhibitors.

Two changes a week, week in and week out, are the most practical in Omaha, Neb., a city of near 200,000 population, says Wilfrid Ledoux, manager of the Empress theatre. Mr. Ledoux, since the Motion Picture News campaign began, has been keeping a careful record of attendance and interest, trying week-long runs and now twice a week changes.

"I found during the week-long runs that Thursday and Friday were my lowest nights," he said. "I put on another change Thursdays, and at once noticed a big jump in business. Thursday now vies with Sunday. Saturday continues the biggest day. My records show thirty per cent. of my patrons come twice a week. My advertising bills are bigger, but not in proportion to my increased income. My film rental is more, too, but lacks much in offsetting the gain in patronage.

"I have found from experience that too many patrons of a community or neighborhood theatre pay no attention to what the house is going to put on, unless that house does some big advertising. The patron is likely to take a sudden notion to 'go to the movie,' and goes, knowing there will be a new picture. It is the fear that he will disappoint patrons like this, who do not keep in touch with what he is showing, that leads many an exhibitor to change daily. He does not realize more than 1 out of 100 people goes every night."

The daily change of program is not a problem in Minneapolis, and has not been since picture theatres came into their own. Every first-class house in the city sticks to the two a week program, with a possible variation of one film on certain nights to let in the serials.

The Strand, New Garrick, New Garden, New Astor, Calhoun and many of the outlying theatres run the two a week change without serials. The others change but twice a week on the lead film, but as a rule throw out a comedy on Friday and Saturday night to run the serials. Occasionally some of the larger theatres will take a film for a one-night stand on Sunday, to split the week even with two others, but this is not the general practice.

Samuel Goldfish Recovering from Broken Ankle

Samuel Goldfish, president of the Goldwyn Pictures Corporation, is recovering rapidly from a recent fracture sustained to his right ankle. He is expected to be back at the Goldwyn offices within a short time. The accident occurred while Mr. Goldfish was playing handball recently and since then he has been confined to his home.

During this confinement distributors and exhibitors from all over the country have conducted their conferences with him at home. His injury has caused no postponement in the Goldwyn production plans.

Censor Bill Blocked by Exchange Men

The Davis Bill, introduced into the Washington State Senate the last of January, was killed before it came to a vote of either house through the efforts of the exchange men of Seattle. The managers sent F. S. Fountain of the local Progressive office down to Olympia to lobby against the bill, with the result that it never got farther than the committee.

The bill provided for a censor board of three members, who should pass all film for the entire state, and the producing companies were to be taxed one dollar for each thousand feet or less of film viewed.

Keystone Distribution Plan

As the result of a misapprehension on the part of some exhibitors to the effect that they cannot book Mack Sennett Keystone comedies except in connection with the whole Triangle program, R. W. France, general manager of the Triangle Distributing Corporation, has made the following statement:

"We desire to make it clear to every exhibitor that he is entirely free to book Keystone comedies irrespective of whether he uses the Triangle program or not. The Keystone comedies are distinct from each other, but they may be booked separately without any reference whatever to our regular program."

BEWARE OF STRANGFRS

Jaxon Films Enter the State Rights Field

First Release Will Be "Strife," with George LeGuere in Leading Role—Lambert Hillyer Director—May Produce Short Subjects Later

THE Jaxon Film Corporation, of Jacksonville, Florida, and New York City, wishes to announce its entrance into the state rights field. The New York offices are in the Candler Building, 220 West 42d street, New York City.

The first production to be released by this company is a five-reel picture starring George LeGuere, who is also being starred in the McClure series, "The Seven Deadly Sins." The picture, which is to be released under the title "Strife," was produced at the Jaxon studios, in Florida, under the direction of Lambert Hillyer. Supporting George LeGuere in the production is a cast of well-known players that includes Jean Stuart, Herbert Bostwick, Dean Raymond, Martha Burlingham, Alfred Swenson, Malachi Kelley, Katherine Patch and Frank Andrews.

Speaking of the entrace of the Jaxon Film Corporation into the film industry, one of the officials of the company made the following statement:

"The only new thing about our company is the name. Our organization is composed entirely of experienced people, each one a specialist in his or her particular branch of the business. We have systematized every branch of the production of pictures in our studios so far as it is possible to systemize artistic endeavor, and we believe that we obtain the maximum of result with the minimum of effort.

"It will be the policy of our company to take the greatest care in the selection of stories. Popular players will be featured in Jaxon Films. Mr. LeGuere has received more advertising and publicity recently than almost any other male star now appearing before the public, and his work on the "Seven Deadly Sins" series has firmly established him as a screen favorite.

"Jaxon Films will be distributed on the open market, through the medium of independent exchanges. This method of distribution was chosen in preference to releasing on a program as not only being more equitable to both producer and exchange-man, but also because it is strictly in accordance with the trend of the times. Jobber distribution is logical because it eliminates the waste which now adds from 15 to 25 per cent. to the cost of a production, a tax which is necessarily added to the rental price to the exhibitor.

"It is possible that the Jaxon Film Corporation will have a further statement to make to the industry in the near future with regard to short-length subjects."

Michigan Exhibitors Up Against New Censor Evil

Michigan exhibitors are fearing more trouble with the censorship question. Recently there was a second hearing before the State Affairs Committee on the Eaton Censorship Bill. Among the speakers, for and against the bill were many clubwomen and social workers. One of the principal speakers against the Eaton bill was George W. Trendle of the John H. Kunsky interests. He sounded the keynote for local censorship, rather than state censorship, if any form was wanted.

Exhibitors learned at this meeting that a new and unsatisfactory bill had been introduced into the legislature. It is practically along the same lines as the Eaton bill, differing only that it calls for an itinerant censor board to travel from one town to another and pass on the pictures. To meet this feared possibility the exhibitors are urging a more complete state organization, for the purpose of gathering the funds and effort necessary to meet the adverse legislation.

Tellegen to Trade Acting for Director's Job

Internationally Known Stage and Screen Star to Be Lasky Director—"The Long Trail" His Last Picture Appearance

LOU TELLEGEN, internationally known as a stage and screen star, and who has appeared recently in numerous Lasky-Paramount productions, is to become a director and forsake the screen. The announcement comes from Mr. Lasky that the action was taken at the suggestion of Mr. Tellegen himself, who has long desired to take up directing. Although he is known in America as an actor only, Mr. Tellegen was one of the first directors of successful photoplays on a large scale in Europe.

It was Tellegen who directed Sarah Bernhardt when the French tragedienne made her debut on the screen for the Famous Players in 1912. The picture, "Queen Elizabeth," was the first production released by the Famous Players. Later Lou Tellegen came to this country as a member of Mme. Bernhardt's company, and it was rather as actor than director that he became popular here. During his connection with the Lasky company he has appeared on the Paramount Program in "The Explorer," "The Unknown," "The Victory of Conscience," "Victoria Cross," and "The Black Wolf."

A few weeks ago he came to New York City, where he is at work with Mary Fuller on "The Long Trail." This, it is said, is to be his last appearance on the screen. He will return to the Lasky studio, at Hollywood, and associate himself with Cecil B. DeMille. Mr. DeMille has expressed himself as greatly pleased with the addition of Tellegen to his directing staff.

Mr. Tellegen has stated that it was always his ambition to direct American photoplays. Because he was unfamiliar with American methods and viewpoint was the only reason that his first association with American motion picture was before the camera rather than behind it. No decision has been reached as to his first production.

Shipping Case Designed by the National Association

A standard film shipping case which will make possible the shipment of reels, paper, stills and electros in one case, instead of two or three, has been worked out by the Transportation Committee of the National Association of the Motion Picture Industry. The specifications have been turned over to shipping case manufacturers, and the new cases will probably be adopted by all the members of the association as fast as the cases at present in use wear out.

The work was done by a sub-committee consisting of J. S. Clark, of the William L. Sherry Feature Film Company; G. J. Schaefer, of the World Film Corporation, and P. H. Stilson, of the Paramount Pictures Corporation. The final details were decided upon last week, and the specification presented to the General Metal Box Company and Sharlow Brothers, who had made up sample boxes of various sorts. Both of these companies have agreed to manufacture these standard boxes and to market them at a small advance on the price of the simpler forms.

The new cases are made of the regulation weight of metal, fibre lined, and differ from the present form of telescope box only in size and in the compartment for photographic stills which is inserted.

Long Canadian Fight Ended—"Damaged Goods" Passed

After a fight of nine months waged by W. R. Marshall, Alberta (Canada) manager of Mutual, "Damaged Goods" has been passed by Howard Douglas, censor of that province.

A score of private exhibitions have been given during this period by Mr. Marshall, both in Calgary and Edmonton. Ministers and social workers at these performances have endorsed the production, but the Lord's Day Alliance and Alberta Temperance and Moral Reform League were too strong, and the film was continually banned.

The latter organization, in conference in Edmonton ten days ago, was shown the film by Marshall, and with little opposition they finally voted the production wholesome and educational, and the censor forthwith passed it.

General Offers Reward for Film Thieves

The increase of thefts of valuable films, has caused the General Film Company to organize a detective bureau to overcome this growing evil and apprehend those responsible for it.

A notice issued by the company offers a reward of $500 for the apprehension and conviction of "any party or parties guilty of receiving property stolen from this company or its producers."

Reward of $100 is offered for information which will lead to the arrest and conviction of the guilty parties. The General Film has made the request of its employees, exchanges and exhibitors in general to co-operate with it in stamping out a practice which has become a menace to the business.

WITH THE EXHIBITOR

Maryland Picture Men Looking Forward to Dance

A definite date has been set and a name given to the motion picture dance of the Maryland Branch of the Motion Picture Exhibitors' League of America. It is to be held on Sunday, April 28, at the Lyric and will be known as the "Dance of the Motion Picture Stars."

The committee in charge consists of the following:

General ball, Frederick Clement Weber, chairman, and J. Louis Rome, secretary; finance, Frank Hornig, Louis Schlichter and Louis De Hoff; hall, Louis Schlichter; publicity, Louis De Hoff; program, G. Horton Gaffney and Joseph Brodie, vice-chairman; reception, J. Louis Rome; hotel, E. B. McCurdy; players, Frederick Weber.

Exhibitors Send Sunday Lists to New York Legislature

At a meeting of the executive committee of the combined New York locals, held Tuesday, March 6, it was decided to send to the committees on Sunday pictures at Albany lists of Sunday programs of as many exhibitors as would comply. The executive committee felt that such lists placed in the hands of the legislators would aid in convincing them that exhibitors have sufficient moral power to select Sunday programs that offend no one.

Mailing List Offers Unlimited Opportunity

Exhibitors in Big and Little Theatres Find Astonishing Results from Direct Appeal to Patrons by Personal Letter

HARDLY had the type been set on our last week's article on "Why Does the Mailing List Pay?" when a letter reached us from the sort of exhibitor we said in that article would get the MOST from an intelligent use of this great power to reach the theatre patron—the man in the small town.

It has been assumed by the small town exhibitor that he knows all his patrons. To him Bill and John and Mary are regular comers, and he cannot imagine their staying away from his show overnight. Or at least he thinks the slide he puts on tonight will stick in their memory, and they will tell all their friends what a great show he has coming.

The use of the personal letter is different from slides, heralds, or newspaper advertising. This kind of message reaches the home fireside as a personal compliment to the recipient, a little out of the ordinary attention that both tickles his vanity and stirs his interest.

We take pleasure in printing a letter that was forwarded to us this week for criticism. We have no criticism to offer. It tells its story straight away, and yet not too bluntly, and is the kind of personal letter that will do more good than a hundred "advertisements." It comes from a town of less than three thousand persons, and we give the correspondence in full, in the words of the witness to the proof that mailing lists offer unlimited opportunity to theatre managers to add worth while patronage.

Lexington, Neb., March 2, 1917.

Gentlemen: Am inclosing a sample letter I used for mailing list, sending to each member of every woman's club, lodge society, etc., in the town, besides to many regular patrons not listed in the clubs, relative to the children's picture plays.

It brought very good results, and many, many remarks and compliments relative to the nature of these plays.

But would like your criticism of it, and any advice that you may have.

I have found my mailing list to positively get me better results than anything else I do in advertising, and I keep tabulated lists for certain classes of pictures, etc.

Thanks for the favor.

Am here to get the business.

R. E. Falkinburg,
Majestic Theatre.

Here is the letter:

Mrs. Fred Wisner:

To You and Your Friends: Believing you are interested in that which has the welfare of the community at heart, and, realizing the educational and cultural influence motion pictures have upon the young folks, we beg to call your attention to a new program of pictures—plays we will start on next Thursday and Friday, March 1 and 2.

Pictures having an especial appeal to young folks, yet thoroughly enjoyed by the older ones, through their entertaining qualities.

Baby Marie Osborne, four-year-old star, appears as "Little Mary Sunshine." It is a beautiful and absorbing picture that parents may take their children without the least fear of anything that might injure young minds, while the children may take their parents in the certainty of their not being "bored."

In the elimination of deep-thoughted problem plays on those days most attended by young people, and by the showing of such pictures as "Little Mary Sunshine," through which we see life in rare and beautiful tints, we hope to have your co-operation and suggestions in making this theatre of the greatest possible service to the neighborhood.

We trust you can attend one of the above days, and then tell us personally of your approval or criticism of this new kind of picture plays.

Thanking you, we are, sincerely for better pictures.

R. E. Falkinburg,

Taking Exhibitor Into Confidence in Unusual Way

Frank Dealing Between Southern Film Exchange and Chattanooga Exhibitor Sets Fine Example Others Might Profit by Following

We are just in receipt of a letter from that high-voltage station at Chattanooga over which Exhibitor Frank Dowler, Jr., presides, calling our attention to the astonishing manner in which a southern film exchange takes its exhibitors into its confidence. Friend Dowler says he would rather we would not use the name of the exchange or the picture, but thinks such an unusual letter from a film exchange should be published far and wide (viz., in the News), as it is on a topic so much discussed in the trade papers just now, that of the "moral uplift" of the industry.

Here is the letter received from this man who wanted to sell a certain film which has been notoriously condemned in several localities:

Dear Sir:

The writer screened .... this morning, and while we have not as yet received any word from you, believe that it would be an excellent idea not to show it. Of course, we have this picture for rent, but I believe a high-class exhibitor would be doing himself an injustice by showing this production.

...... Film Service.

Exhibitors, how is this for frankness? And yet if you were the exchange that had the picture to sell, would you not consider it good business to let the exhibitor who would be willing to take chances for the extra dollars he would get immediately by showing it (if the town authorities did not stop him) do it against your advice?

This exchange shows human management and a perception of psychology and real salesmanship. The man who wants to cater to salacious audiences would wire for a booking on that picture on receipt of this letter.

The film had been forwarded before the letter, so Brother Dowler had already decided it for himself. And he did not book it, for he is in business permanently in his town. But he had the chance to book it, and at the same time the exchange man handled a questionable type of picture in such a way that it was to his credit, rather than a disgrace, to have had it in his hands.

BEWARE OF STRANGERS

Wm. Brandt Deplores Lack of Harmony in League

William Brandt, executive secretary of the Associated Motion Picture exhibitors of Brooklyn, New York State Local No. 3, in an interview for MOTION PICTURE NEWS denounced vigorously the lack of harmony which exists in most exhibitor organizations.

"To those on the outside of the business," said Mr. Brandt, "it must appear ridiculous. Men are losing confidence in exhibitor organizations. Every word uttered in an antagonistic spirit is tending to undo the work that has taken years to accomplish. Feelings are being aroused, resentment is being kindled, and while this is happening the enemies of the industry are sharpening their blades, secure in the satisfaction of knowing that without concerted opposition, the victim will be easy. In these times when the legislatures of practically every State in the Union have either censorship, tax, or other adverse legislation under consideration, we find the men who can lead in a fight busily engaged in slinging a line of gab at some other exhibitor in the League with whom they disagree. If this energy were used in the same manner in opposing this hostile legislation, some benefit would accrue.

"It is all disgusting. The very first thing a non-member points out is the continuous bickering, and rejects the application to join.

"First, one makes a statement, then the other answers, and in between the crossfire, the organization suffers. The proper places for these disputes are the councils of the League, as provided for by the by-laws. If there are any defects in the organization let's remedy them. If the organization is weak, let's strengthen it. If we have undesirable leaders, let's dispose of them. But let's do these things in the League. Can you imagine an organization containing every exhibitor in the country, working harmoniously with the manufacturers exchangemen, supply men, and actors standing shoulder to shoulder facing the common enemy for the good of the entire industry?

"But first must come absolute harmony. Cut out the petty, mean, little squabbles and controversies, for please remember that, in spite of the obstacles and hindrances caused by them, the League and the principle on which it was founded is greater and stronger than any man or set of men within it."

Frisco Exhibitors Ask Ratio Reduction in License

San Francisco exhibitors are asking for a new system of license in that city. The Exhibitors' Association of California, in the absence of a local organization, have taken up the fight and will shortly petition the Board of Supervisors for a change.

It is proposed to have the houses of largest capacity pay the present fee of $10 a month and to reduce this standard for the smaller houses in proportion to the seating capacity. A reduction of license fee was secured in Oakland and Berkeley and it is believed that the change can be effected in San Francisco.

"How to Run a Show," Booklet from Universal, Worth While

Universal has just issued a booklet of sixty pages for distribution among exhibitors which every exhibitor should ask for. Many valuable suggestions are made on matters of house policy, and even personal conduct of the manager. "What Constitutes a Good Show," "How to Advertise to Get Results," "How to Use Posters," "Your House—Your Show—and the People," "How to Boost Your Matinee Business," and a dozen other equally broad subjects are treated in an interesting way, with the purpose, of course, of boosting Universal business first, *but* there are literally hundreds of good suggestions for every exhibitor, and to read this book is to get inspiration for renewed and vigorous efforts to keep the pace as one of the "live wires." We recommend that you read Universal's "How to Run a Show" booklet if you can get hold of a copy, and all Universal exchanges doubtless have a supply.

EXHIBITOR PERSONALS

ARKANSAS.—Gillett: T. J. Caughter recently sold his motion picture theatre in this city to Furstenberg & Lechmann, who will improve same.

ILLINOIS.—Clinton: Manager Wilson of the new Star theatre has installed a new pipe organ, which was first used in the showing of "The Battle Cry of Peace." Mrs. Davis was the organist.

Monticello: H. P. Harris is putting in a metal ceiling in his recently rebuilt Globe theatre.

INDIANA.—New Albany: Walter Bradford, formerly of this city, has leased and is now operating the Victoria theatre near the Daisy depot here. Mr. Bradford has better pictures, better heat, and better order than formerly. He is a New Albany man, but has been away from the city much of the time for the past three years. For the past year he has been in the moving picture business at Ashland, Ky.

Indianapolis: The theatrical firm of Barton & Olson has closed a long-time lease on the Griffith property, 38 West Washington street, adjoining the Alhambra theatre, which Barton & Olson own, and within the next sixty days work will be started on a new building which will be a part of the Alhambra theatre. When completed the picture house will have a seating capacity of approximately 1,400. It will be the largest theatre in the city devoted exclusively to pictures, with the exception of the Circle. Plans for the work have been completed by architects. The cost of the improvements will be about $30,000. The new addition will conform in appearance with the present Alhambra and will be fireproof throughout. A woman's rest room, a smoking room and a recreation room for employes will be new features. The Griffith building was erected in 1875 and is owned by the heirs to the Griffith estate. The Alhambra picture program will be transferred to one of Barton & Olson's other picture houses while the construction work is in progress. There will be no change in the policy of the theatre.

IOWA.—Cedar Rapids: March 1 the management of the Ideal theatre was transferred to E. R. Griffin, an experienced motion picture man, from both mechanical and executive points of view.

The Garden theatre is now owned by Joe Mulkerin of Marengo, the ownership passing March 1. Mr. Mulkerin, however, will have Mr. Umbreit, from whom he bought it, go on managing it until he makes further plans.

KANSAS.—Leavenworth: C. D. Townsend, manager of the Lyceum theatre, is making certain alterations to his playhouse to render it most adaptable for lobby displays. He also is arranging to double his seating capacity from 700 to nearly 1,500 persons

Sabetha: H. A. Koch has purchased the Royal theatre from Charles Robinson, who has owned and managed the house for some time past. This is Mr. Koch's first attempt in the motion picture game and he is exceedingly pleased with his new enterprise, and he contemplates making no changes, either in the house or in its policy. Features exclusively are used.

Hiawatha: Cornelius Wagensvelt, manager and owner of the Royal theatre here is making preparations for moving into his new house about the second week in March. Whether this will be called the Rosary or the World is not yet decided.

Atchison: Lee Gunnison, owner and manager of the Crystal and Royal theatres here, and one of the veteran exhibitors in the entire Kansas City territory, has been confined to his bed for the past six weeks, suffering from a combination of rheumatism and neuritis. For a short time it was thought a serious operation would be necessary, but excellent treatment and Mr. Gunnison's fighting spirit have eliminated that hazard.

MARYLAND.—Baltimore: Mr. Harry Cluster, manager of the Crystal theatre on Gay street, will shortly take over the management of the Waverly theatre, located on Greenmount avenue, Waverly, a suburb of Baltimore. Mr. Cluster has been supervising the booking of the shows at the Waverly for some time past, and now proposes to take a direct interest in the general direction of its policies. He will also continue as active manager of the Crystal.

W. W. Cole, manager of the Krug theatre, has resigned and the management has been turned over to the musicians, stage hands, bill posters and engineers in consideration of discharge of obligations amounting to $500. The theatre is to be managed by a committee of union men.

The Peabody theatre, located at 11 East North avenue, Baltimore, has been sold. The former manager, Samuel Buckman, refused to divulge the name of the purchasers, but it is understood that an entire change is to be made in the policy of the house, as big feature photoplays only will be presented.

MICHIGAN.—Howell: A. J. Moeller, secretary of the Michigan Exhibitors' League, and owner of the Temple theatre here, has been appointed manager of the Franklin theatre in Saginaw by Col. W. S. Butterfield, proprietor. Mrs. A. J. Moeller will look after the management of the Temple at Howell.

MISSOURI.—Springfield: E. F. West of the Alhambra theatre, Springfield, was in Kansas City recently and booked up for nine weeks with the Federal exchange.

Fort Scott: J. E. Shinn has given up the management of the Stafford theatre here. Roy Peacock is the new manager.

Kansas City: The Glory theatre, Thirty-ninth and Troost avenue, Kansas City, was recently purchased by Mrs. W. A. Eylar. This house was formerly under the management of W. A. Breyfogle. Mrs. Eylar has made no physical improvements in the Glory, but is making radical changes in the booking policy of her new possession.

W. A. Andlauer recently assumed management of the Bonaventure theatre here in lieu of C. H. McCann.

NEBRASKA.—Superior: A deal was closed a few days ago whereby the Majestic theatre has changed ownership, B. A. Garber having sold the theatre to E. P. Good of Esbon, Kans. Mr. Garber has been retained as operator and will assist in making the Majestic a better show.

Fremont: Robert Hall will take over the management of the Larson theatre here.

PENNSYLVANIA.—Philadelphia: Title to the motion picture theatre property at 917-29 North Second street, including five three-story brick stores and dwellings, was conveyed a few days ago by Francis E. Hennessey to William Cohen, subject to a mortgage of $30,000. The property is on a lot 105 by 189 feet, running through to Hancock street, and is assessed at $50,000.

The Garden theatre at the corner of Fifty-third and Lonsdowne avenue, was recently conveyed by Charles Cohen to J. E. Gashwind subject to a mortgage of $10,000. It was then reconveyed to Samuel Segall subject to a $15,500 mortgage. This property is 173x66 feet and assessed at $25,000.

The Somerset theatre was conveyed by Southwestern Building and Loan Association to J. Arnold subject to a $20,000 mortgage. J. Arnold conveyed the same to S. Stein subject to a mortgage of $32,000. This theatre is at 2775 Kensington avenue, on a lot 18x192 feet.

Plans are under way for alterations and additions to the Grand theatre at Seventh and Snyder avenue. This is a house of 1,100 seats, owned by Abe Steifel. F. V. Greenstein is architect.

James Egnal has bought the picture theatre at 702-4 Morris street from Benjamin F. Miller subject to a mortgage of $15,000. The assessed valuation is $10,000. The house is on a lot 33x44 feet.

WISCONSIN.—Madison: Harry Chappell, manager of the Varsity and Pastime theatres, has acquired the Rex theatre at Oshkosh. He will continue to operate his Madison show houses.

Waupaca: A deal has been consummated whereby J. P. Water Nelson and William Craig become the owners of the New Grand theatre in this city, they having acquired the interest from G. W. Porter of Wisconsin Veterans' Home.

Edgar: John Socha and Frank Bowe have purchased the moving picture outfit of George Fessler. They show high class pictures at the Woodman hall every Sunday evening.

LIVE WIRE EXHIBITORS

War Extra Issued by Stolte

In Vinton, Iowa, when the break with Germany was announced several weeks ago, the local theatre, managed by Arthur G. Stolte, issued a special "Extra" which beat the local papers by several hours, and was read and reread by the local citizenry. A prominent headline after the brief account of the President's intentions was, "Capt. Paine Arrested—Plans of Canal Zone Gone"—and a reward for the finding of the man with the mysterious papers. Of course all this referred to a patriotic serial just starting at the "Palace." When something happens in your town, if you are alive enough to beat out the local papers, you will make a cleanup as Manager Stolte did on this occasion. "Extras" have boosted business in many a town for many a theatrical attraction, and they will work equally well with a picture attraction at the right moment.

Chaplin Impersonator Greets "Fatty"

George Scoville, manager of the Idle Hour theatre, Kansas City, coupled up the recent visit of "Fatty" Arbuckle to his town with his theatre by having Charlie Chaplin (impersonated by Leslie Kelly), as representative of his theatre, greet the "big man" in his Paramount Racer.

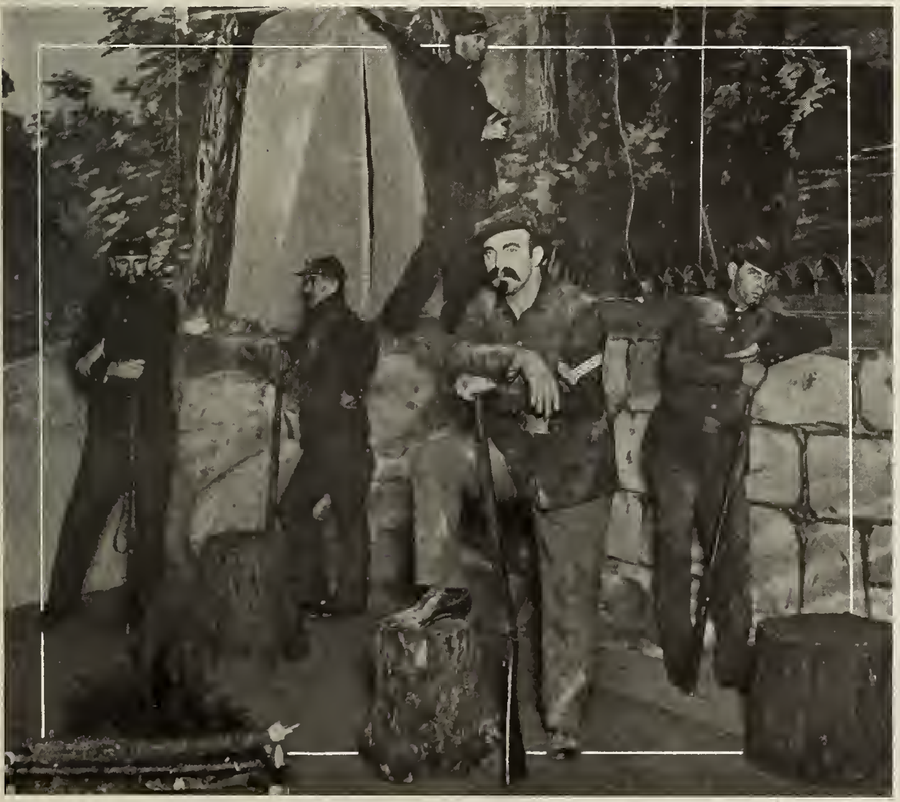
Needless to say the combination was a sure laugh starter.

Puts Big Picture Over in Big Way

S. Barrett McCormick Stages "The Crisis" in Manner He States Gets Him 20,000 Extra Admissions in One Week

S. Barret McCormick, of the Circle theatre, Indianapolis, Indiana, writes interestingly relative to the presentation of Selig's "The Crisis," in Indianapolis. He says:

To gain the proper atmosphere for the production, we built and painted in our studios a complete stage setting, a picture of which I am enclosing herewith. It represented a fort overlooking a moonlit river with its rippling waves. On the other side in the woods are tents of the troopers, while about the center burns the camp fire. On the barricade, on which is mounted a gun and over which the Stars and Stripes fly, a sentry paces to and fro. At the beginning of the show the curtain is down and the orchestra of twenty plays a medley of American National airs. Slowly the curtain rises upon the scene, bathed in the glowing colors of the dying sunset. Lounging about the stage are the boys of '61, thinking of home and loved ones. As the orchestra strikes up the National anthem, "The Star Spangled Banner," the flag flies out in the breeze and a spot from off-stage catches it. The troops come to attention and hold the present until the sunset gun is fired and retreat sounded on the bugle. They again lay down their arms while Gerald Gardner, the celebrated American basso, sings "Tenting on the Old Camp Ground." The production was made under my personal direction and was constructed and painted in the Circle theatre studios.



Stage Set Used by Circle Theatre, Indianapolis, with "The Crisis." Gerald Garner, Basso, in Foreground

Sachs Boosts the Playwright as a "Personal Attraction"?

Personal appearance of stars is now the vogue everywhere, and recently a Nebraska exhibitor had a housewarming at which the local playwright was the featured guest. This was a knockout in the way of a hit, and now Manager Edward Sachs, of the Morningside theatre, New York, reports his theatre packed to suffocation when he procured the attendance of the author of "The Royal Pauper," Henry Albert Phillips, at his theatre recently.

When and how the story originated, and how it was produced, held the attention of the audience introductory to the picture.

Manager Sachs is another of the theatre men who have escaped from the "legitimate" into the picture theatre management and successfully adapted their long theatre experience to the new ways of the films, and this latest publicity stunt puts him in the front rank in the "live wire" honor roll.

"Daily Talks" Feature of "Joan the Woman" Aid-Book

The super-de-luxe in exhibitors' advertising books has arrived from John C. Flynn, of the Cardinal Film Corporation, for "Joan the Woman."

Supercalendered paper carries illustrations of seven-column mats, and a feature of this aid-book for exhibitors is ten "daily talks," titled "The Story," "The Star," "The Director," "The Cast," "Mediaeval and Modern France," "The Seat Sale," "For Women and Children," "To Men and Boys," and "The Exhibition," with a layout showing how these daily talks can be incorporated in a four-inch double-column ad.

A complete accessories catalog accompanies the aid-book.

BEWARE OF STRANGERS

New Ideas for Kid Shows in Omaha

Naming the Shows for Special Appeal—One Cent Matinees—And Other Schemes Keep Exhibitors Hustling

THE exhibitors of Omaha must lie awake nights thinking up new schemes, judging by the multiplicity of ideas that come from this busy metropolis every week. Children's shows in Nebraska have reached a point where the local exhibitors would not know how to get along without them, so they are getting the same attention nowadays that "regular shows" get elsewhere. For example, note the following:

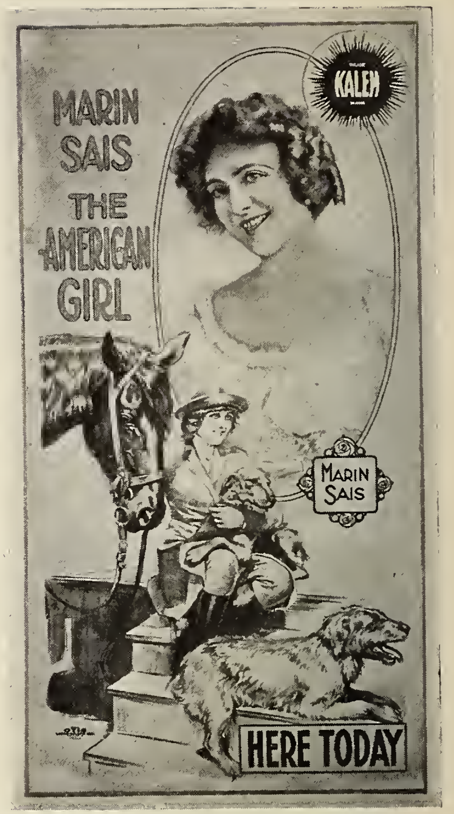
Manager Robert Shirley, of the Muse, announced "Laugh Day" last week. Saturday morning the "Laugh Day" program was two comedies: "Wild Animals at Large" and "A Bowling Contest"; and the children's favorite, "Borrowed Sunshine," and the colored film, "Water Scenes in Belgium." The program was the most successful yet. It was shown by Manager Atkins at the Besse, South Omaha, theatre, the afternoon of the same day.

The same day was "Bird Day" at the Strand theatre. Manager Thomas entertained capacity houses with the picture, "The Spirit of Audubon," a short talk by Miles Greenleaf, a local writer and bird authority, who urged the children to realize the value of birds and to appreciate the benefits of the Junior Audubon Society; and bird notes and songs on a phonograph. Caged birds were on the stage as part of the decorations, and spent their time singing.

Saturday, March 3, at the Strand was "Boy Scout Day." Nearly 250 members of the local Boy Scout troops attended in a body, and gave a fife and drum drill. The film was "Adventures of a Boy Scout." As the Boy Scout idea is now rapidly spreading in Omaha, great interest was taken in the show by the juvenile population of the community.

When Manager Atkins, of the Besse theatre, South Omaha, Neb., heard the Philip's Department Store was going to put on a sale of Bluebird dishes, including soup bowls, meat plates, sugar bowls, etc., he at once booked a big Bluebird feature. In the window of dishes he put artistic signs advertising his show. To every person showing receipts that he had bought $1 worth of Bluebird dishes, the Besse gave a free admission to see the Bluebird feature. In this manner the store and the show united their advertising, and the financial results were satisfactory, said Mr. Atkins.

When W. W. Cole, for over forty years manager of legitimate shows, last week quit that business and went into the motion picture field as manager of the Rohlff theatre, Twenty-fifth and Leavenworth streets, Omaha, he was widely advertised as a new addition to the "movie" field. His first step was to advertise that the Rohlff, which has a general admission charge of 10 cents, will admit children under 10 years of age between the hours of 3 and 6 p. m. on week days at 1 cent each. This, Mr. Cole advertises, is to show the children and their parents that the Rohlff's programs are intended particularly for the children and their mothers. He plastered the Rohlff's neighborhood with big signs advertising the innovation and used a lot of newspaper space.



Unusually Appealing Three Sheet for American Girl Series by Kalem. Released Through General. A Real Work of Art Which Exhibitors will Welcome for Permanent Display in the Lobby

A Press Agent's Dream

The ever alert press-agent suggests the following special publicity for Mutual's Girl Reporter Series, No. 12, "Outwitted." The picture contains the incident of a man forced to find a better half in twenty-four hours, and advertising for a wife. The p. a. says:

Advertise conspicuously in the local paper "Wife wanted—by wealthy young man of good character—must be found within twenty-four hours—apply at Number 000 Blank street (the address of the theatre), between the hours of 12 and 10 P. M..

Now, says the ever alert p. a., all the unmarried women, also the young men, and even the curious among the married people will gather for the fun—"invite them inside to see all the women who answered the advertisement, and they will thoroughly enjoy all the funny complications shown on the screen."

Oh! BOY, what a big idea if the police don't get you for speeding and spoil the—dream.

A Trio of Live Wires and Some of Their Ideas

L. H. Hillman, manager of the Palace theatre, Lincoln, Neb., recently "parked" an auto with theatre ads all over it in the middle of the street as per city ordinance. In vain did the city authorities remonstrate. Some free publicity ensued before the fuss calmed down. Hauling logs all over town for "Lass of the Lumberlands" was another Hillman idea. A wax figure of a woman wielding a hatchet made everybody stop to look.

George Monroe, formerly of Omaha, Neb., but now exhibitor at the Jewel, Beatrice, Neb., was showing "Pearl of the Army" the other day, just at the time national affairs were so stirred up. One of his advertising stunts was to get a pretty girl to ride about the streets on a horse, a large flag draped about her. Despite the fact that it was a bad evening, he had to quit selling tickets, his house became so crowded.

When the Glenwood, Ia., company of the Iowa National Guard returned recently from the border, the management of the Rex theatre leased his house to the city, which gave an all-day and all-evening motion picture party to the soldiers attracting much comment.

Egg Matinees the Latest!

Exit the potato matinee in favor of the "egg matinee"—two for adults and one for children. This originates in Kansas City, where a charity performance at the Bonaventure theatre recently was on this basis of admission. We leave NEWS readers to formulate for themselves the necessary rules which it would be advisable to observe in handling so adaptable a currency as the fruit of the classy chicken.

PUBLIC APOLOGY

The management of the Coliseum sincerely regrets its inability to accommodate the enormous crowds which came to see the world's most sensational, actress, Theda Bara, in her greatest drama, "The Tiger Woman," yesterday evening.

An apology is due you. We felt sure that, with the enormous seating capacity of the Coliseum, we would be able to seat comfortably and quickly every person who applied for a ticket, but there is a limit to everything—we were literally swamped during the evening performances.

Judge us not too harshly.

However, our regret is tempered by a degree of pride in being able to offer such a popular star as Theda Bara in her best "vampire" drama. You can assist us materially by attending the matinee performances.

The Coliseum opens at 11 A. M. every day. Again we sincerely ask your forbearance.

COLISEUM THEATRE

Quarter Page That Brought the Desired Results—More Crowds. Brain-Child of J. O. Hovick, Seattle Coliseum's Adv. Mgr.

Baltimore Managers Are Producing Local "Kid" Picture

Bernard Depkin, Jr., manager of the Parkway, and Harry Lewy, manager of the Wizard theatre of Baltimore, are at present experimenting on a new proposition. Mr. Depkin is directing a child picture, and Harry Lewy is photographing it. Amateurs only are employed, and, if their efforts are successful, they will show the picture around Baltimore at children's performances, and will engage in producing others especially for the kiddies.

THE EASTERN STUDIOS

TOURIST travel, directed South and West by force of circumstances preventing migration to European countries, has re-acted to the detriment of motion picture producers who go South for settings.

When Marie Doro and the Famous Players company, which is staging "Heart's Desire" under the direction of Francis J. Grandon, arrived in Jacksonville, Florida, they found it practically impossible to settle. So Mr. Grandon took his company to St. Augustine which was worse. One or two favorable locations for the picture were found however, so the city was made the producing headquarters and Jacksonville the base of operations.

This meant a drive of forty-five miles every morning before a single scene could be taken, and the players had to arise at 5:30 in the morning.

Mr. Grandon finally succeeded in taking over Coquina Inn on Anastasia Island off the mainland of St. Augustine for Miss Doro, her maid and five other members of the company. This also is used as a storehouse for the cameras and other equipment.

A LARGE part of the police force of Hoboken assisted in several scenes in Metro's latest Lionel Barrymore photoplay, "The Millionaire's Double," and yet none appear in the play itself. The assistance of the force was necessitated through wartime precautions, and Director Harry Davenport and his assistant P. Thad. Volkman used all the diplomacy at their command.

A sweeping edict that no suspicious persons be allowed to loiter about the docks of the trans-Atlantic companies in Hoboken had gone forth, and the police were on the job.

Such expressions as "We'll shoot it now," and "Bring a loaded magazine" used by director and cameraman, when with the players they drove up to one of the docks of a trans-Atlantic Company in two automobiles, made the policemen prick up their ears, and investigate. Of course, everything was O. K. when the real status of the warlike visitors was explained.

HERBERT BRENON, whose second Selznick-Picture, "The Eternal Sin," starring Florence Reed, is almost ready for release, will begin work at once on an adaptation of Louis Joseph Vance's popular novel, "The Lone Wolf."

YALE BOSS, one of the best known of the younger film artists, prides himself on having been in pictures longer than the average star of today. Yale's invasion of the screen dates back eight years, a time when Mary Pickford, Blanche Sweet, Henry Walthall, Clara Kimball Young, Dorothy and Lillian Gish and Shirley Mason were first becoming known.

He is about to be featured in five-reel productions, most of them to be released by the General Film, and he is actively engaged at the Edison studio at present. His first release will be "The Half Back," in which he plays the leading role.

LLOYD LONERGAN of Thanhouser, author of a number of successful Gold Rooster Plays, has the enviable distinction of having two of his stories being put into pictures at the same time in the Thanhouser studio.

THOUGH it is not customary for motion picture directors to wear makeup in the pursuit of duty, J. Searle Dawley has found it expedient to adopt a large and flowing beard, while preparing for Marguerite Clark's next Famous Players-Paramount production, "The Valentine Girl." A gambling den plays an important part in the story, and Mr. Dawley, always a stickler for realism, has found it necessary to gather data first hand for these scenes.

However, the activities of the police in the suppression of polite gambling institutions impressed upon the director the fact that a large false beard might prove the better part of valor in case he and the police should happen to strike upon the same institution at the same time as the scene of their investigation.

Marjorie Rambeau and Director Frank Powell of Mutual Discussing a Scene for a Forthcoming Production at the Powell Studio, College Point, L. I.

LILLIAN WALKER, she of the dimples, says that for more than a year she has not seen herself upon the screen and does not intend to resume the habit, which she declares was always repugnant to her. Hearken to Miss Walker, who is the star of the General Film Company's "Dimples" series which is being made by the Broadway Star Features.

"Constant watching of oneself upon the screen," dimplingly declared Miss Walker, "tends to make an actress self-conscious. Small faults which the director should correct are magnified and as a consequence one becomes morbid and fussy with great detriment to one's work. Besides that it is actual physical torture to me to watch myself working."

"POTS AND PANS PEGGY," the Pathe Gold Rooster release for March 18, is an excellent example of the talent of Agnes C. Johnston of Thanhouser, perhaps the youngest scenario writer in the business. Miss Johnston has been with Thanhouser but a short time, yet in that time she has written four very successful Gold Rooster Plays, "The Shine Girl," "Prudence, the Pirate," "The Fear of Poverty" and "Her New York."

ROBERT VIGNOLA, who is directing Pauline Frederick's next Famous Players-Paramount picture, is such a stickler for detail that upon learning that one of the principal scenes in Miss Frederick's picture would show a trial in court, he devoted all his spare time between the completion of "The Fortunes of Fifi," in which he directed Marguerite Clark, and the beginning of actual work upon the Frederick picture to studying court proceedings at the Supreme Court in New York City.

Mr. Vignola and William Scully, his assistant, daily attended one of the biggest murder trials that has taken place in New York City in recent years, watching the case from the opening to the final passing of sentence upon the prisoner who was judged guilty.

BEWARE OF STRANGERS

How The Chicago Daily News Uses the "Studio Directory"

Mr. Johnson, Motion Picture News, Inc.,
729 Seventh Avenue, New York City.

September 22, 1916.

Dear Mr. Johnson:—Will you be kind enough to have mailed to me a copy of your last Studio Directory. I had one and somebody swiped it. Perhaps someone else in the office found it to be as full of good information as I did. Until it disappeared from my desk, **I have had numerous occasions to refer to it and found the very information I sought.**

Trusting you are well and with the kindest regards, I am, Yours truly,

W. K. HOLLANDER, Editor Motion Picture Department,
Chicago Daily News.

H-E.

Which Means Publicity for the Photo Player

Tear off the opposite page after filling in your name, permanent address, and all the facts about your career and mail it to Motion Picture Studio Directory. It will be published **FREE** in the next issue out the first part of March. **This secures for you** unlimited free publicity all over the country, as Motion Picture Studio Directory is used extensively **by Newspaper Editors** for write-ups on the players appearing at the local photoplay theatres.

This free publicity secures for you a **permanent press agent** who is always working for you day in and day out and **continually keeping your name and career before the photoplay public.**

MOTION PICTURE STUDIO DIRECTORY

PUBLISHED *by* MOTION PICTURE NEWS, Inc.

729 SEVENTH AVE. NEW YORK, N. Y.

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BALFOUR, SUE
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BARBEE, RICHARD
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Motion Picture
Studio Directory
TELLS ALL ABOUT THE PEOPLE OF THE SCREEN
729-7th Ave., New York

MOTION PICTURE STUDIO DIRECTORY, published by MOTION PICTURE NEWS, INC., is about to go to press. We will be glad to include YOUR biography absolutely WITHOUT COST TO YOU if you will fill out the following blank and mail it immediately.

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Positions now held (mark an X after the proper classification).

Director...., Assistant Director...., Leading Man...., Juvenile...., Comedian....,
Characters...., Leading Woman...., Ingenue...., Comedienne...., Character Woman....,
Scenario Writer...., Studio Manager...., Camera Man...., Press Representative...........

Place of Birth.. Date of Birth (optional).....................

Motion Picture Companies you have been connected with, giving names of some of your latest pictures and the names of the parts you played in them..
....
....
....
....
....
....

Legitimate stage experience, or previous career before entering motion pictures:
....
....
....
....
....

Where educated..
....

Accomplishments—riding, swimming, painting, literary, etc.......................................
....
....
....

Parts you have played in pictures—Western, Society, Character, etc...........................
....
....
....
....

Other information (kindly fill in as follows):

Height................, Weight................, Complexion................, Color of Hair....................................., Color of Eyes................,...............
....
....
....

Home address.. Phone.................
Studio address.. Phone.................
Agnecy address .... Phone.................

We are including a Section of Professional Advertising in the Studio Directory, grouped by Studios. For rates see opposite page or our nearest representative, William Barry, 729 Seventh Avenue, New York, J. C. Jessen, 427 South Figueroa Street, Los Angeles, T. S. Mead, 110 South Dearborn Street, Chicago, or E. T. Hollingsworth, Jr., 9 East Forsyth Street, Jacksonville, Fla.

MOTION PICTURE NEWS, Inc.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

WHAT promises to be the most successful year in the history of the Motion Picture Producers' Association began Thursday evening of this week at the first monthly dinner of the organization, held at the private dining rooms of the Los Angeles Athletic Club. The dinner was the first step toward carrying out the new plan adopted at a recent meeting of the organization, and at this the officers recently elected president for the first time. William D. Taylor, president, was toastmaster. In his introductory remarks he outlined the general policy of the association, pointing out that the erroneous impression had been gained by many that the association was formed for the purpose of boosting salaries. This he stated was not the case, as the directors had bound themselves together thinking association and discussion of methods of production would be beneficial to each and every member, and therefore to the industry as a whole.

In closing his remarks he introduced Lois Weber, the only woman member of the association, who was the guest of honor at the dinner. Miss Weber's remarks were of a very happy nature and appreciation, for the many kindness shown her by members of the association. Miss Weber pointed out the need of a press committee for the association, and outlined the work such a committee could accomplish for the association in working with the trade journals.

Dr. J. Whitcomb Brougher, pastor of the Auditorium Baptist Church; and District Attorney Thos. Lee Woolwine of Los Angeles county, were the principal speakers of the evening. Dr. Brougher made the prophecy that shortly some company would make pictures that could be used on the pulpit, on Sunday evening to aid the minister in his weekly work. Lee Arthur, scenario writer of the Keystone, who spoke on the difficulties encountered by the photodramatist, pointed out that a legitimate stage playwright is given from six months to two years to complete his play, while in the studios an author scarcely has more than six days. Miss Hazel and Victor Schertzinger added pleasure to the program with several musical numbers. It is the plan of the association to give a dinner once each month at which prominent men will address the association.

SUNSHINE Comedy Company is the name given an organization incorporated by William Fox who is president, and Henry "Pathe" Lehrmann, vice-president and general manager. This fact became known this week upon the return of Mr. Lehrmann who has been in the East for more than four weeks, where he was called for a conference with Mr. Fox. The new company will have its producing studio in Hollywood, where within the next week or ten days, four companies will be put to work on making comedies under the direction and supervision of Mr. Lehrmann for the Fox program. The output of the new company will be a two-reel comedy every other week. Mr. Lehrmann stated to a NEWS representative that three companies had already been organized. Billie Ritchie, who was brought to the coast by Lehrmann about two years ago, together with Gertrude Selby, who was one of the first players of the original Lehrmann comedy company, will be leads of one organization to be directed by Dave Kirkland, who has been affiliated with this producer for more than a year.

Mr. Lehrmann in addition to supervising the production of all comedies, will direct one company and play leads himself. Opposite him will be Mildred Lee, who accompanied him from the East. H. I. Symonds and Noel Smith, who were formerly directors in a Lehrmann comedy enterprise, will be in charge of directing the third company. Players for this organization have not been selected.

For the present, the Sunshine Producing Company will work at the studio on Sunset Boulevard near Gower in Hollywood, but negotiations are now pending for a large tract of land near the Fox Hollywood studios, and it is probable a studio will be erected there within the next two or three months where the organization will concentrate all its producing forces.

THE West Coast studios of the Fox Film Corporation are to be greatly enlarged in the immediate future, it became known this week. William Fox, president of the Fox Company, has been at the studios for the past week, and negotiations are now pending for twenty-two acres of city property, immediately adjoining the studio on Western and Sunset Boulevards, Hollywood. All, or a part of this property will be taken by the Fox Company. It is planned that additional open air stages will be built shortly, and other equipment added to give the studio the greatest efficiency possible.

William Fox Arrives in Los Angeles. Abraham Carlos Has His Back to the Camera; William Farnum on Mr. Fox's right, Dustin Farnum on His Left

With the information that the studio is to be enlarged, also came a statement from an official of the company to the effect that sixteen producing units would constitute the West Coast studio producing forces within a few weeks. Half of the directors will make dramatic subjects, and the other half will be engaged in the filming of comedies. It is understood the production force will be materially increased within the next ten days, or two weeks.

EXTERIOR scenes for a far North picture are being made by a Fox company now in Truckee district, under the direction of R. A. Walsh. Miriam Cooper will be starred in this picture, and Charles Clary will play the lead opposite, with Ralph Lewis as heavy. Monroe Salisbury, who recently played with Fox, has been engaged for an important character part in this subject, and will remain as a member of the Fox staff. James Marcus who has played in all of the Walsh West Coast made subjects, is a member of the cast. Dal Clawson is with the company as cameraman, and is working to secure artistic effects that will give this release prominence.

William D. Taylor, who was engaged by the Fox Company in December to direct Dustin Farnum, has resigned to return to the Morosco-Pallas organization where he will again make subjects starring Kathlyn Williams. Richard Stanton has been selected to produce Dustin Farnum films, and will shortly take up the making of "Durant of the Badlands," from an original scenario prepared by Ben Cohn.

Director Frank Lloyd, William Farnum and Mark Robbins, are this week preparing the next subject in which Mr. Farnum will appear as star. Jewel Carmen will play the feminine lead, Allen Forrest, who recently returned from the East, will appear as juvenile, and others in the cast are Lillian West, Genevieve Blinn, Bertram Grassby as heavy, Willard Louis and Joseph Swickard. Billy Foster will be in charge of the photography.

A MOST unusual city has been built by the technical department of the Fox studios, and being used exclusively in the production now being made by the Franklyn Brothers, "Jack, the Giant Killer." The city occupies more than ten acres, and is surrounded by a high wall. The only difference from the ordinary city is that it is built in miniature, being about

BEWARE OF STRANGERS

one-third the size of the average buildings. This was done so that the buildings and equipment would conform to the size of the players, who are all children. More than 200 kiddies take part in the picture, and the cast will include fully thirty important members. Every one familiar with the work so far accomplished, speak of this as the greatest child picture ever made. It will contain all sorts of action, even to the coronation of the king, little Carmen De Rue.

CLARA WILLIAMS, who has been absent from the Ince studio for several weeks on a vacation, has returned and under the direction of Reginald Barker will play in a comedy drama with William Desmond. The story for this photoplay was written by J. G. Hawks.

The first starring vehicle of Charles Ray from the Ince studio at Culver City was completed this week by Director Victor Schertzinger. This photoplay required but three weeks in the making, despite the fact that it had many exterior locations, and a number of the scenes required a large group of extra people. In some others, more than 600 took part. The story was written by C. Gardner Sullivan, and is spoken of as a comedy drama.

A company of Ince-Triangle players including Dorothy Dalton as star, and under the direction of Charles Miller have worked during the past week in Pasadena, the millionaire city of California. Joe King who played in a number of Selig and Universal subjects, has been engaged as leading man to play opposite Miss Dalton in this subject.

Reginald Barker has been working with an army of children, who take part in scenes for an Ince photoplay, starring Bessie Barriscale. Another feature of this will be the introduction of a giant who measures seven feet and nine inches in height. This photoplay was written especially by the star J. G. Hawks.

FORTUNE has smiled on the Signal Company, for it is now found they will have at least half of the episodes of the coming serial "The Railroad Raiders" completed before the first episode is released. Everything has worked to the advantage of the company in the production of this number, which is just the contrary to what happened in the making of others. When work on the serial was commenced, Director McGowan made a solemn oath that he would not use grease paint during its making. This held good until after the first three episodes were made.

F. L. Hemphill, a character actor, is in a local hospital suffering with a broken shoulder bone as the result of leaping from a moving auto truck while a Signal scene was being made.

ONE new production was started this week at the Fine Arts studio, which at present is known as "Hands Up." Wilfred Lucas, who has just completed playing the star part in "A Love Sublime," will be the featured player of this. Opposite Mr. Lucas will be Colleen Moore. Another subject will be started within a few days under the direction of Eddie Dillon.

The picture in production under the direction of Paul Powell which was originally known as "More Blessed to Give," will be titled "Cheerful Givers." Bessie Love has the featured role in this, and Kenneth Harlan plays the opposite lead. All of the Fine Art kiddies have important parts, along with Josephine Crowell, Spottiswoode Aitken, and other well-known players. Winifred Westover appears in the part of a kitchen vampire, which adds comedy to the subject. The scenario for this was written by Mary H. O'Connor.

Adolph Zukor, President of Famous Players-Lasky Corporation, Enjoys Watching a New Star Make One of Her First Scene. Margaret Illington in Her Film Debut in "The Inner Shrine"

Director Chester Withey is making the final scenes for the society drama featuring Seena Owen, "A Woman's Awakening." In many of the scenes Miss Owen rides a horse she recently purchased from Jim Kidd, a famous cowboy who played in pictures for six or seven years. Kidd died a few weeks ago, but prior to his death, sought to find someone to whom he could intrust his faithful companion, and the animal was sold to Miss Owen.

TELEGRAPHIC advice from Director Lloyd Ingraham of the Fine Art Company headed by Robert Harron, who are making scenes for "A Young Gentleman of the Old School," while en route from Los Angeles to New York, states that the company has been treated royally all along the route. The first stop was made at New Orleans, then the company journeyed to Georgia, stopping at Atlanta. From there they went to Washington, D. C., and the final scenes will be made in New York City. The party from the studio includes Sam de Grasse, Loyola O'Connor, Adele Clifton, Charles Lee, Wilbur Higby and Bert Hadley. As soon as the picture is completed, Ingraham and the company will return to the Fine Arts studio in Los Angeles.

The Fine Art Company filming "Her Official Fathers," has been working this week in Los Angeles Chinatown. Director Joseph Henabery and Elmer Clifton found an ideal location in the oriental city for a number of scenes in this photoplay, which stars Dorothy Gish, supported by Frank Bennett, and a number of well-known Fine Art players. F. A. Turner has a very unique character part for this production. He appears in the dual role of "Jeykell and Hyde of the Financial World." Jennie Lee, who was injured a few weeks ago in an automobile accident, appears in this production in practically all scenes in an invalid chair.

Sam Rork, directing genius of the Keystone publicity department, is on a business trip to Chicago and New York for Mack Sennett. His mission was shrouded in mystery, but is said to concern important matters of arranging for release of the Mabel Normand feature "Mickey." While on the trip, Mr. Rork will spend considerable time to learn of the receptions of the new independent Keystone subjects, the first of which was released late in February, so that upon his return he will be in better position to co-operate with the exhibitor and exchange man.

THE technical department of the L-Ko studio has been busy for the past week, building a full-sized lighthouse on the rocky shore of the Pacific near Long Beach, which location will be used for many scenes in the comedy "The Worshippers of the Cuckoo Clock," now in the making under the direction of Director General J. G. Blystone. Alice Howell is featured in this comedy. This promised a number of real sensations, and the final one will be the destruction of the lighthouse by a big explosion.

Another L-Ko company, headed by Phil Dunham is making a fire comedy. Dunham takes the part of a fire chief, and has a wonderful courtship with the mayor's daughter. A street set will furnish the blaze for this picture which is being filmed by Joe Moore, and the comedian as co-directors.

The mustache which has formed an important part of the makeup of Dan Russell has been discarded, and the comedian is now appearing in a Western bucking broncho comedy with a face as smooth shaven as a juvenile. The film is being directed by Noel Smith and Gladys Roach and Dick Smith are principals of the supporting cast for Russell.

THE Horsley Cub Comedy Company this week filmed "Be Sure You're Right," which has a very elaborate setting, and is expected will prove popular at this time. This picture is dated for release on the Mutual, March 22, and like other comedies from this plant, features George Ovey.

The Cub Comedy Company this week lost Jack Ryan, professional baseball pitcher, who went into training with the Los Angeles Coast League team. Ryan while with the Horsley Company, was leader of many noon time games, and now that he has left, George Ovey is organizing a club to represent the Horsley studio this summer.

A PECULIAR condition existed at Universal City this week. Not a single change was reported by the head of any department, other than the release of a few players who have taken small parts. This is possibly the first week in the history of the big plant that no new people were added to the organization, to replace others who had left for other organizations, or to take up the duties of new departments. It was stated the present companies will continue until about the middle of April, when a number of directors and players will be added.

Director Stuart Paton and "The Voice on the Wire" serial company, headed by Ben Wilson and Neva Gerber, went to San Diego by boat the early part of the week, taking scenes while en route. Howard Crampton, Joseph Girard and Francis McDonald are members of the company. The first six episodes of the serial are now completed.

"Twenty Thousand Legs Under the Sea," is the title selected for a two or three reel comedy now in the making by Director W. W. Beaudine and Jokerites, the title having been suggested by the big universal subject, "Twenty Thousand Leagues Under the Sea."

WILLIAM WORTHINGTON has a big task on his hands these days for he is directing the production of two five-reel subjects at one time. And if the director is in trouble his leading players have more than that on their hands for in both photoplays the leads are the same, Franklyn

(Continued on Page 1866)

BEWARE OF STRANGERS

Hollywood Hookum

March 24, 1917 NEWS MORE NEWS

Now that the rainy season is over, J. Pep McGowan has taken up the production of episode known as "A Watery Grave."

Freddie Jackman, one of Mack Sennett's crank turners, begged for something about him in HOOKUM, so here it is.

William Hart has received another crop of poems. This is surely an indication that Spring has came back East.

Dave Horsley can now give one or two hours of his time daily to his business as the daughter has been named Frances.

Morosco's "The Roadside Impresario," has three bears, two real ones, and George Beban, an extra player told HOOKUM.

A Balboa Company is now producing the sixth serial made at that plant, and the officers claim the title "The House of Serials."

The Murray family was in great demand this week in Los Angeles. Mae and Charley both were on the bill at Woodley theatre.

Marshall Neilan needed snow, so he moved the mountain to Mohammad, bringing the frozen moisture to the studio in a truck.

A mouse was discovered in the publicity department of the Fox studio this week, where it had destroyed reams and reams of perfectly good copy prepared by one A. B. Bernd.

The Pennsylvania censor who said Charlie Chaplin was crazy, will be glad to learn that the comedian is now in a health resort. Yes, that's the name of his next comedy.

Director Walt. Edwards did a mean thing this week. He permitted a star to climb hand over hand thirty feet along the narrow ledge of a three-story building. Then called for a retake.

And now it's to be "Captain" Tom Mix of the Los Angeles Vol. Home Guards. Tom has organized a company of one hundred and fifty men, and is just itching for a chance to stop bullets.

A twelve-year-old St. Louis tot, has written Fred Church, wanting a date to play opposite him in 1922. The child already has the story, "Cinderella's Marriage," written.

Bud Duncan has bought a new gun, the caliber of which is .256. Bud swears the muzzle verbosity is thirty-five hundred feet per second, and the flat projectory of the "weepon" is 1,000 yards.

Neal Burns has blossomed forth again as a scenario writer, having worn out a half dozen pencils, used a complete ream of paper to produce the latest story for the Al. Christie combination.

Three writers, two of scenario, and one for the public print, Monte Katterjohn, William Clifford and Guy Price, have all declared scenarioists are at last to get recognition. It must be so.

Frank Whitson, for eighteen years a magician, is going to do a few of his stunts before the Universal camera. He promises to grow a four foot in height orange tree in sixty seconds.

Edith Roberts, the little Nestor girl, fell and tore her dress between the scenario department and the visitors' observation platform. The efficiency of the company was destroyed for thirty minutes.

Dictaphones have been installed in all of the offices of the Lasky plant, and they are proving a great source of pleasure to the assistant directors and extra players. A dance is on every half hour.

Chet withey has other accomplishments besides being a director, scenario author and actor. He has a friend of whom he can borrow complete furnishing for a room, and the furniture is all of genuine Chipendale.

Many good motion pictures are not available for re-issue because of the change in styles, but HOOKUM opines that "The Daughter of the Gods" will never suffer such a state. Nature's styles won't change for many years.

HOOKUM library was this week increased by another photo-fan poem. It is all about Carmel Meyer, and consists of seven spasms. To accommodate the interested public, the library will be kept open from ten to three daily.

Fine Art property men have been paging the State of California for a long legged horse. One of unusual height is needed for A. D. Sears to ride in "A Woman's Awakening." Yes, Sears is built like paper cutter's shears.

Kathleen Kirkham has the only sure way of maintaining the friendship of studio scenario editors and yet continue writing screen stories. Miss Kirkham never presents her stories for acceptance or rejection, she knows they're good and therefore retains them.

HOOKUM this week learned of a new pleasure in life. It will no longer be necessary to eat the regular doughnut, as Ham, Bud and Al have discovered a holeless one. The process of making 'em is to be patented, and they already have a number of offers for the right to make under their patent.

Atmosphere for an Ince picture this week cost $350. The money was paid to a Santa Monica high school athletic association because its members appeared in the grand stand during a baseball scene in which Charlie Ray batted a home run every time he stepped up to the plate.

President Carl Laemmle was induced to walk into the animal arena at Ucity by Henry McRae this week, and there he stroked "Ethel's," a lioness, silky fur while McRae cranked a camera and still pictures were made. It was not such a warm day, but all noticed the U president was perspiring profusely after the scene was over.

A shepherd plaid cat used in a number of scenes for the Mabel Normand production, "Mickey," disappeared from the studio when several scenes were to be retaken. In the hope of securing one of the same appearance, a want ad was inserted in a local paper. The Normand plant now has a feline population aggregating several hundred.

It happens that everything—man and beast—has not become acclimated to filmdom, for this week a Los Angeles dairyman filed suits for damages alleging that the smoke and din of battle caused his cows to close down their milk factories, causing a loss of $1,500. The Fox Company is the defendants in the precedent setting suits.

Speaking of the terpsichorean art brings to mind the fact that Lee Moran turkey trotted away with the prize of a contest at one of the fashionable beach cafes, and so he now takes refreshments from a beautiful loving cup. Eddie Lyons is so jealous he won't speak to his partner comedian, even if they do have the same suite of rooms at the Athletic Club.

Gard. Bradford, who manipulates an Oliver in Mack Sennett's P. A. department, asked Eileen Allen, American champion high and fancy diver—by the way a Keystone diving girl—to send him information regarding her success in the contest at Honolulu. The near mermaid writes she'll tell him all about it when she gets back, and so the world is held breathless in suspense until the ship comes in.

There are to be no more fights among the Fine Art kiddies or bursts of temperaments. They all agree they will work for the mutual benefit of all. In fact they have adopted a slogan of "one for all, and all for one" at the suggestion of some of the old troopers of the studio who have played in "The Three Musketeers." The cause of this change is they have organized a mutual admiration secret society. They even promised their teacher they will live up to the golden rule.

Some one used a dictagraph on Richard Stanton, the Fox director, while he was giving orders for a scene, and this is what the machine recorded: "Corral those rockers and put some arm-chairs in their place. Rope a bunch of flowers for that center table. Lead in a pedestal to fill in that space by the door, and round up a clay statue to stand on top. That window looks loco! Cinch up the curtains so that Miss Brockwell gets that light on her hair. Get on the trail of a couple of good pictures, and sashay that rug! Someone's going to trip on it. Drive that tea-wagon closer to the foreground. Rustle a couple of high-falutin' pillows for that velvet bunk. Is the outfit ready? Miss Brockwell, if you please. Let's go! Camera! Shoot.

A riotous mob of angry citizens formed a reception committee for "Pathe" Lehrmann the first morning he showed up at his studio after an absence of four weeks spent in the East. Our fellow townsmen had been annoyed. A Venician canal scene was built for the Lehrmann Fox comedy, "The House of Terrible Scandals," and in one of the canals two or three inches of water remained after the dam was taken away. Mr. and Mrs. Frog came to live in the canal, and being believers in the Rooseveltian doctrine, immediately raised a large family. "Pigs is pigs" has nothing on "Frogs is frogs." In three weeks' time the population of the canal was estimated at thousands, at least it sounded like that from sunset until dawn, for the canal was walled in by background for the scene, which served as a wonderful sound board. There were echoes and re-echoes from every croak, and as the only opening from the set pointed toward a number of apartment houses, the Italian serenade floated in that direction. "Sleep, there ain't no such a thing," was the cry of our citizens. The war is now over, for the canal has been drained and all the frogs driven off to other watery pastures.

SHREDDED WOOFS!

CHAPTER III.

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

She is one of the cleverest male impersonators the stage ever saw.

(To be continued in our next)

ADVANCE OFFERINGS OF THE PROGRAMS

Big Metro-Yorke Plans Made by Balshofer

After being snowbound in the wilds of Utah, Fred J. Balshofer, president and general manager of the Yorke Film Corporation, reached New York last week, burdened with an adaptation for the screen of a novel, "The Yellow Dove," and plans for the immediate erection of a new studio at Hollywood, Cal., at a cost of $75,000—all the result of his enforced encampment in a Pullman.

The general enlargement of the Hollywood plant and the starring of Harold Lockwood and May Allison in ambitious productions for the coming year are among the plans of the Yorke president. The filming of "The Yellow Dove" adaptation with these stars will cost, it is said, not less than $100,000.

Mr. Balshofer came East to attend the annual directors' meeting of the Metro Pictures Corporation.

Six Bluebirds As Yet Not Programmed, Completed

Schedule Filled Until April 16 with Additional Subjects of Variety of Theme, and with Prominent Players, Ready

WITH its program definitely scheduled until April 16, when Dorothy Phillips appears in "The Girl in the Checkered Coat," Bluebird has six more features ready for distribution that only waits the necessary formality of programing. In the products for April and May will be found the works of some of Bluebirds best producers and most popular stars. Among the undated releases are "Flowers of Doom," "The Code of the Klondyke," "The Flash-Light Girl," "Pawned," "The Plow Woman" and "The Clock."

"The Code of the Klondyke" was produced by Lynn F. Reynolds, at Truckee, on Huntington Lake, high up in the Sierras. Myrtle Gonzales will be the star, with George Hernandez featured in a company of twenty supporters. The interiors were made in Universal City, in a setting declared to be the largest ever built on the West coast.

"The Flash-Light Girl" was also filmed, under the direction of Joseph De Grasse, in the Sierras, with Dorothy Phillips, Wm. Stowell and Lon Chaney leading. "Flowers of Doom" is a picture made in Chinese atmosphere, with Wedgewood Nowell and Sien Far, a Chinese actress, featured. Rex Ingram, who produced this feature, had the advice of R. H. Gubbins, who was for eight years in China, on Government service, gaining a familiarity with Oriental costumes and customs that will be reflected in the various scenes.

"Pawned" will introduce Ella Hall, directed by Jack Conway; "The Plow Woman" returns Mary MacLaren to Bluebirds, with Chas. Swickard as her director, and "The Clock" was produced by Wm. Worthington, from Aaron Hoffman's story, with Franklyn Farnum and Agnes Vernon in the principal roles.

April Bluebirds, definitely set for release, include Violet Mersereau in "Susan's Gentleman," a feature directed by Edwin Stevens from Kate Jordan's story (April 2); "The Pulse of Life," a Rex Ingram production in which Wedgewood Nowell and Gypsy Harte will be featured (April 9), and "The Girl in the Checkered Coat" (April 18), presenting Dorothy Phillips.

Baby Star Leads Pathe's March 25 Schedule

Large Program Includes Third Linder-Pathe Comedy, Another Combitone Scenic, Florence Rose Fashions and Two Serials

A BABY MARIE OSBORNE picture, episodes of "Mystery of the Double Cross," "Patria," a Max Linder comedy, a combitone scenic, and a Florence Rose Fashion Film share the honors on Pathe's program released the week of March 25.

Exhibitors throughout the country report that Baby Marie Osborne plays to as big business as any grown-up star and cite "Little Mary Sunshine," "Sunshine and Shadows," "Joy and the Dragon," and "Twin Kiddies" as among the big drawing cards they have played.

"Told at Twilight," the child actress' latest, is a story full of laughter and tears, with a thrill at the end. It is claimed to be a clean production and an attraction for every day of the week. The cast supporting Baby Marie Osborne includes Daniel Gilfeather and Henry King.

"The Masked Stranger" is the title of the second episode of "Mystery of the Double Cross," starring Molly King, supported by Leon Bary and Ralph Stuart.

In his episode Peter Hale, the hero, incurs the enmity of Bridgey Bentley, social gangster, who learns of the provision in the will of Peter's father that to inherit his millions he must find and win the girl of the Double Cross.

The eleventh episode of "Patria" is entitled "Sunset Falls." This episode contains some stirring riding and fight scenes, produced under the direction of Jacques Haccard in California. It marks the appearance in the cast of Marie Walcamp in support of Mrs. Vernon Castle.

The third of the Max Linder-Pathe comedies, entitled "Max's Feet Are Pinched," is released on the same reel with "Skinny Gets a Goat," a comedy produced by Rolin Film Company.

The second of the Combitone scenic pictures is released under the title of "Know America, the Land We Love." Scenes of Arizona and New Mexico are shown.

The twenty-fourth release of the Florence Rose Fashion Films is entitled "Fads and Fancies," showing beautiful girls and beautiful clothes at a baseball game, and is released on the same reel with "The Gardener's Feathered Friends," a Pathe colored picture of views of unusual birds.

An International Cartoon and Scenic release in split reel and Hearst-Pathe News Nos. 26 and 27 complete the program.

Mollie King (Pathe-Astra)

O. Henry Picture Finished

The first of the O. Henry series of photodramas has been finished. It is a picturization of the story, "Past One at Rooney's." It was made by the Broadway Star Features Company and will be released through the General Film Company.

In the cast besides Gordon Fray and Mildred Manning are William Martin, James Stanley and Wally Clarke. All of the author's whimsical and inimitable titles will be retained for the pictures. Following "Past One at Rooney's" will come "Friends at San Rosario," "The Third Ingredient," "Gifts of the Maji" and "The Marionettes."

Films Aid in Girl Search

In response to a request made by District Attorney Swann of New York, Hearst-Pathe News is aiding in clearing up the mystery surrounding the disappearance of Ruth Cruger, a local school girl, by showing a picture of the girl in the current news reel.

Read these Pages Every Week for You · Own Benefit and Profit

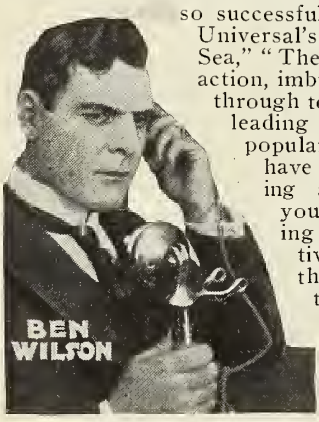
Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *“The Largest Film*

A Serial Sensation!

“The Voice on the Wire”--the Universal's Latest and Greatest Serial a Huge Success

SELDOM in the history of films has a serial been accorded the splendid appreciation that has marked the showing of the first episode of “The Voice on the Wire.” From theatres all over the country come enthusiastic reports of the genuine ovation given to this remarkable screen drama. Based on the popular novel of the same name, written by the brilliant author, Eustace Hale Ball, this lavish production marks a new era in serials. Directed by Stuart Paton, who so successfully produced that remarkable Broadway sensation, the Universal's filmization of Jules Verne's “20,000 Leagues Under the Sea,” “The Voice on the Wire” is a genuine novelty, crowded with action, imbued with an air and atmosphere of mystery, and carrying through to the end a love story that fascinates all who see it. The leading male role is in the capable hands of Ben Wilson, the popular Universal star, whose vigorous and energetic methods have won him admirers by the million. Opposite, in a charming and sympathetic role, is beautiful Neva Gerber, the young Universal film star, who has achieved a large following by the brilliance of her acting and her gracious and captivating manner. Closely following the huge success of the first release, bookings have been pouring in to all of the 73 Universal Exchanges, and again the mighty Universal has demonstrated that in the matter of serials, as well as in all other lines, it has no real competition. Exhibitors who want a consistent crowd-getter should write or wire their nearest Universal Exchange for booking or reservation on “The Voice on the Wire,” without delay.



A Screen Innovation!

“The Perils of the Secret Service,” the Universal's Remarkable Series of Dramas, Gratifies Exhibitors

ALWAYS in the lead in the matter of catering to the Exhibitor's needs, the Universal again scores a decided hit with its remarkable series of eight two-reel dramas, released under the general title of “The Perils of the Secret Service.” These two-act plays, each complete in itself, are screen adaptations of the famous and popular stories published under the name of “Yorke Norroy—Diplomatic Agent.” Their author, George Bronson Howard, is one of America's best-known and most widely read novelists, and the stories in their printed form have been eagerly read and enjoyed by millions. Moving picture lovers who have read these fascinating stories may be sure of a real treat when they see the pictures, for the direction was personally made by Mr. Howard. The resources of the mighty Universal at Universal City, California, were placed at Mr. Howard's disposal, and the productions are markedly lavish for short subjects. The opportunity is afforded Exhibitors who do not care to book or show serial photoplays, to give their patrons this supreme novelty for eight straight weeks, with the assurance that the stories, being complete in each two-reel release, they will miss no connecting link from episode to episode. Kingsley Benedict, the popular Universal star, plays the lead, a remarkable character, that of an internationally famous secret service operative. The leading woman is different in each release, and the various parts are assigned to eight of the Universal's cleverest woman stars. Universal Exchanges report heavy bookings on “The Perils of the Secret Service,” which proves that Exhibitors are quick to appreciate the efforts of the Universal on their behalf.

Kingsley Benedict.

THERE WITH A PUNCH

Universal Comedies—Nestor—L-KO and Joker—Have Established a New Standard in Screen Fun

POPULAR WITH EVERY FAN

EVERY week in thousands of theatres throughout the country millions of film fans revel in the delightful entertainments afforded by Universal Comedies. They keenly enjoy Eddie Lyons, Lee Moran and dainty Edith Roberts in the refined comedies of the Nestor brand; they laugh till the tears come at the antics of Phil Dunham, Fatty Voss and the big group of L-KO comedians; and they have spasms of delight whenever Gale Henry, William Franey and that merry Joker bunch appear on the screen. Universal Comedies are different from all other brands of film fun. They are never coarse, never suggestive, never vulgar. If of the slap-stick variety, there is reason—reasons of fun—for the horse play. It is more common to see the highest type of burlesque and travesty in Universal Comedies than any other kind of humor, and that this fact is appreciated by the moving picture patrons is evidenced by the constantly increasing number of bookings reported by the 73 Universal Exchanges. Universal Comedies are released on the regular Universal Program, but they may be booked through any Universal Exchange separately, if desired.

Gale Henry and Wm. Franey in Joker Comedies.

For further details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

The Universal Program

Twenty-nine Reels of Superior Screen Entertainment Every Week--Greater Quantity and Quality Than in all Competition Combined

SPECIALS ON THE UNIVERSAL PROGRAM

are listed below. They include all such novel features as appeal to the Exhibitor who shows an "open" programme. They are thus arranged to give him an opportunity to see at a glance the Universal's wonderful array of specialties and distinct novelties that will add lustre to any sort of program he cares to offer his patrons.

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 2d, 1917

RED FEATHER—"THE BRONZE BRIDE" (Five-Reel Drama) Claire McDowell, Charles Mailles and Eddie Polo.
NESTOR—"MIXED MATRIMONY" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.
LAEMMLE—"THE STAR WITNESS" (Two-Reel Human Interest Drama)—Lee Hill, Lena Baskett and Elizabeth Janes.
L-KO—"NABBING A NOBLE" (One-Reel Comedy)—Phil Dunham.
IMP—"THE PERILS OF THE SECRET SERVICE"—No. 5, "THE MAN IN THE TRUNK" (Two Reels)—Kingsley Benedict.
UNIVERSAL SCREEN MAGAZINE—Issue No. 13.
JOKER—"A BOOB FOR LUCK" (One-Reel Comedy)—William Franey and Gale Henry.
POWERS—"PHOLL PHAN PHILMS" (Comedy Cartoon), and Educational (title not decided)—Split Reel.
L-KO—"CROOKS AND CROCODILES" (One-Reel Comedy)—Fatty Voss.

REGULAR RELEASES on the UNIVERSAL PROGRAM

may also be booked separately. They are the highest standard of short subjects in the world. Great stories and great stars under the ablest direction are the basic foundation of the marvelous dramatic releases listed below. Whenever you see a Universal three-reel subject, you may rest assured that it has all the punch of the average five-reeler; a two-reel Universal subject has the power of the average three, and the Universal one-reel subject is in a class by itslf.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 2d, 1917

GOLD SEAL—"THE MAGPIE" (Three-Reel Drama)—Tina Marshall.
VICTOR—"THE $1,000 DROP" (One-Reel Comedy)—Eileen Sedgwick, Ralph McComas and Milton Sims.
UNIVERSAL ANIMATED WEEKLY—Weekly No. 66.
VICTOR—"SOMEBODY LIED" (Two-Reel Comedy-Drama)—Priscilla Dean and Harry Carter.
POWERS—"HAGENBECK'S WILD ANIMALS" (One-Reel Educational).
BIG U—"THE DAWN OF DECENCY" (One-Reel Drama).
VICTOR—"PLEASE BE MY WIFE" (One-Reel Comedy)—Bob Leonard.
BISON—"THE BURNING SILENCE" (Two-Reel Western Drama)—George Pearce, Jane Bernoudy.
LAEMMLE—"THE BLUE PRINT MYSTERY" (One-Reel Drama)—King Baggot.
BIG U—"THE TERRORS OF WAR" (Two-Reel War Drama)—Grace Cunard.

The most successful Exhibitors in the world today are those who book and show the complete Universal Program of twenty-nine reels. The two lists given above, when combined, constitute the complete Universal Program. Write your nearest Universal Exchange for full particulars today.

Scores Another Beat

Presidential Inauguration First Shown In Leading Broadway Theatres By Universal Animated Weekly

PROVEN BY MANAGERS' STATEMENTS

RUNNING true to form the great, unequalled Universal Animated Weekly scored another beat over all competitors by showing the first moving pictures of the official ceremonies attendant upon the inauguration of President Wilson, at Washington, D. C., Monday, March 5, in all leading Broadway, New York, Theatres.

Every week since its inception the Universal Animated Weekly has "been first on the screen with moving pictures of the world's leading news events." In this latest great scoop the resources and facilities of the Animated were again proven more effective than those of its competitors. Proof positive of the statement made here may be obtained from statements of the managers of the house where the inauguration picture was shown. (Names on request). Shown on the regular Universal Program, the Animated may also be booked separately from any Universal Exchange or the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

Now---Released Every Week

Universal Screen Magazine Released Weekly to Meet Overwhelming Popular Demand

ORIGINALLY planned for an every other week release, the Universal Screen Magazine is now released weekly to meet the demand of Exhibitors and their patrons. Including as it does subjects that are of interest to every man, woman and child, it is not strange that this remarkable one-reel became a notable feature for any program immediately upon its first release. It is to the great popular magazine what the Animated Weekly is to a great newspaper, and its appeal is equally wide. The Exhibitor who is looking for a distinct and popular novelty in a short subject should get in touch with his nearest Universal Exchange at once and get full particulars about this screen favorite. Book now before your competitor beats you to it, either through your Exchange or direct from the UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

Willie Hopkins Animated Sculpture
Universal Screen Magazine.

If you are not on the mailing list of the Moving Picture Weekly—GET ON!

You are wasting your opportunities if YOU ignore advertising.

LEWIS J. SELZNICK
Has Purchased
New York & Greater New York
STATE RIGHTS
On That Stupendous UNIVERSAL Production
"20000 Leagues UNDER THE SEA"
HERE'S 1 of 1000 Reasons

COPY OF TELEGRAM

UNIVERSAL FILM MFG. CO 1600 BROADWAY NEW YORK

TWENTY THOUSAND LEAGUES UNDER THE SEA OPENED AT LIBERTY THEATRE HERE SUNDAY MORE PEOPLE ATTENDED THE LIBERTY SUNDAY THAN EVER BEFORE ATTENDED A THEATRE HERE IN ANY ONE DAY LIBERTY SEATS TWENTYONE HUNDRED PACKED FROM TEN AM TILL ELEVEN PM

GEO H BELMAN
SEATTLE TIMES PHOTOPLAY EDITOR

The Universal Film Mfg. Co. is now ready to receive offers for bookings on its stupendous spectacular attraction "20,000 Leagues Under the Sea" in the Unsold State Rights Territory as listed below

Prompted by the immense number of requests for bookings on its extraordinary production, Jules Verne's "20,000 LEAGUES UNDER THE SEA," the Universal Film Manufacturing Co. is now ready to receive offers for bookings in the unsold State Rights territory.

Already the following States have been sold: California, Nevada, Wyoming, Utah, Arizona, New Mexico, Colorado, Texas, Montana, North Dakota, South Dakota, Minnesota, Wisconsin, Illinois, Mississippi, Louisiana, Arkansas, Tennessee, Alabama, Georgia, Florida, South Carolina, Michigan, Ohio, New York, Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, Delaware, New Jersey, Pennsylvania, District of Columbia, Maryland, West Virginia, Virginia, North Carolina.

The following States are those in which we will receive offers for bookings: Washington, Oregon, Nebraska, Kansas, Oklahoma, Iowa, Missouri, Indiana, Kentucky, Idaho. Be advised that "20,000 LEAGUES UNDER THE SEA" played to over $1,300 in ONE DAY in Portland, Ore., with Eight Competitive Feature Productions—outdrew them all for crowds and outplayed them all for money taken in.

"20,000 LEAGUES UNDER THE SEA" is the biggest money getter on the World's Market. Nothing begins to even compare with it as a House Packer. Communications will be given attention in order of their receipt. Communicate direct with the State Rights Department of the **UNIVERSAL FILM MANUFACTURING CO.** (Carl Laemmle, President). "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

BLUEBIRD
PHOTOPLAYS, (INC)

Current Release

VIOLET MERSEREAU

in

"Susan's Gentleman"

The Delightful Story of a Bowery Waif and the Surprising Effect of a London Inheritance.

Directed by Edwin Stevens

"Hell Morgan's Girl"

Purchased Outright by
BLUEBIRD Photoplays (Inc.)

In other advertisements we have announced the purchase of all State Rights for America on "HELL MORGAN'S GIRL" by BLUEBIRD Photo Plays (Inc.). Shrewd Exhibitors who have witnessed its presentation pronounce it one of the most unusual and remarkable screen productions of the decade with a Box Office value that compels the attention of all who seek large and certain financial rewards. No salesmanship is required with those who view the production. See it at your nearest BLUEBIRD EXCHANGE, or BLUEBIRD Photo Plays (Inc.), New York City.

"The Eagle's Wings"

"The EAGLE'S WINGS"—the tremendous BLUEBIRD preparedness drama of the hour, has the backing of the entire 1500 chapters of the Daughters of the American Revolution, represented in almost every city and town throughout the United States. This backing was won on the merits of the production and means more than all the sales talk we could write for a month of Sundays. In 5 reels it tells a brilliant story of unusual dramatic power, with a suspense and action guaranteed to grip any audience, while affording magnificent entertainment in every foot of the picture. It is a "repeater" and should be booked for from 3 to 7 days. Book thru your nearest BLUEBIRD EXCHANGE or BLUEBIRD PHOTO PLAYS (Inc.), 1600 B'way, New York City.

"Aladdin From Broadway," a Vitagraph Blue Ribbon, With Edith Storey, Antonio Moreno and William Duncan, Released March 19, Displays Its Oriental Character in the Above Cutouts

Vitagraph Blue Ribbon Releases for 3 Months

Ten Pictures, the Majority Social or Outdoor Drama Subjects, Make Up the Schedule—Best Known "V" Stars to Be Seen

THE Blue Ribbon feature releases in the Vitagraph V-L-S-E program for April, May and June were announced last week. They include a wide range of subjects, with drawing room and outdoors drama in the preponderance. In some instances the productions were made before the new teaming of Vitagraph stars had been arranged by Albert E. Smith, president of the company.

"Babette," whose first showing to the sales force of Vitagraph V-L-S-E, while the production still was in the rough, was well received, will be released on April 2. Peggy Hyland, the little English actress, and Marc MacDermott are co-starred in this story of modern life, with a French atmosphere, dramatized from the novel by E. Berkely Smith.

"Apartment 29," a drama starring Earle Williams, with Ethel Grey Terry as his leading woman, follows on April 9. Alice Joyce and Harry Morey come next, in "The Third Party," a modern story of Western and Eastern life, written and directed by Perry N. Vekroff. "The Third Party" will be released on April 16.

A film version of the stage play "Caste," which for almost thirty years has been the subject of all-star speaking stage revivals, features Peggy Hyland as the little wife of the aristocratic British soldier. This subject will be released on April 23.

"The Hawk," with Earle Williams playing the role used by William Faversham in a recent New York presentation of this play, will follow on April 30. Ethel Grey Terry plays the leading feminine role.

Lillian Walker's last appearance as a Vitagraph feature star is made in "Sally in a Hurry," to be released May 7.

Edith Storey and Antonio Moreno are co-starred in a film version of "The Captain of the Grey Horse Troop," which will be released on May 14.

Peggy Hyland and Marc MacDermott make their re-appearance next in "The Sixteenth Wife," which will be released on May 21. This is a story wholly different from anything Miss Hyland ever has done, and Mr. MacDermott, as a sort of Terrible Turk, also has a role unique in his long screen experience.

"A Son of the Hills," starring Antonio Moreno, will be released on June 4. Then comes, a week later, "The Maelstrom," co-starring Dorothy Kelly and Earle Williams.

Many of these pictures are already scheduled for their premier New York appearance at the Rialto theatre.

"Fatty" Arbuckle Arrives and All Is Well

Graced with quite a few extra pounds of flesh—tangible evidence of banquets, luncheons and such affairs, tendered him in the larger cities of the country, Roscoe Arbuckle alighted from a train in Grand Central Depot the afternoon of March 7, ending his two weeks' trans-continental tour.

A large crowd of people were at the terminal to see the comedian. Motion pictures were taken of the arrival at the depot, after which "Fatty," wearied by the long trip, departed for his apartment accompanied by Minnie Durfee, who, of course, is Mrs. Arbuckle.

In the Arbuckle party were: Hiram Abrams, president of Paramount Pictures Corporation; Adolph Zukor, president Famous Players-Lasky Company; Jesse L. Lasky and W. M. Greene of Artcraft Pictures Corporation.

Wiliam L. Sherry, N. J. Sennott and W. J. Hagerty headed the reception committee which met the train.

Goldwyn Signs John Noble

John W. Noble, one of the younger directors of motion pictures, has signed with the Goldwyn Pictures and began work with Mae Marsh in her second Goldwyn production.

The newest recruit to the Goldwyn direction staff is a West Pointer. He saw army service for seven and a half years. After leaving the army he went on the stage for the Shuberts and Lieblers. During his career as screen director he has been with Thanhouser, Biograph, Mutual, Universal and Metro. Some of his productions were: "The Three of Us," "Satan Sanderson," "The High Road" and "A Million a Minute."

Edgar Lewis, Not Rex Beach, Was Director of "The Barrier".

To correct a misunderstanding as to whom credit belongs for direction of "The Barrier," Charles Abrams, of 220 West Forty-second street, New York, has sent the following letter to trade magazines:

Dear Sir:

"The Barrier," of which Rex Beach is the author, was directed entirely by Edgar Lewis.

Some trade papers, through error gave credit for the production to Mr. Beach.

Mr. Beach was not even present when the picture was being made, and had nothing whatsoever to do with its direction or the selection of the cast, which was done solely by Edgar Lewis, and through whose talent and ability, the production was such a success. In fact, Rex Beach wired Mr. Lewis his congratulations on the skill and effort displayed in the production.

In all justice and fairness to Mr. Lewis, will you kindly announce this fact in the columns of your paper, that credit may go to whom it belongs?

Very truly yours,
CHAS. ABRAMS,
New York representative of Edgar Lewis Productions, Candler Building, New York City.

Gaumont Specializing on Singles; April 1 Program

For the time being the Gaumont Company is centering all its attention upon its single-reel releases.

The first April release is "Tours Around the World" No. 22, undoubtedly one of the most timely pictures upon the screen. The reel is devoted entirely to our new West Indian possessions.

These are two of the most important islands of the group we purchased from Denmark. St. Thomas has an impregnable harbor, destined to be an important naval base for our Atlantic Squadron. St. Croix is the largest and the wealthiest of the islands. Sending a cameraman to photograph our new possessions is only one instance of the Gaumont promptness in giving the timeliest material possible.

The Mutual Magazine in Film, "Reel Life" No. 49, will be released April 5. Its two principal subjects are "Magnetism" and "Making Bread the Modern Way."

The third single-reel of the week is The Mutual Weekly, which is made at the Gaumont studios.

Wallace Reid is Seen on the Left in a Scene from "Prison Without Walls," in Which He Co-stars with Myrtle Stedman, While in the Center and Right is Jack Pickford Doing "The Dummy," Both Paramount Subjects

Third "Fortune Photoplay" Has Ruth Roland as Star

Ruth Roland stars in the General Film Company's third "Fortune Photoplay," which is entitled "The Devil's Bait." The scenario, adapted by Will M. Richey from the original story, carries the spectator from the ruby mines of India to the drawing-rooms of modern society.

Miss Roland has the role of a girl who inherits a passion for jewels (the Devil's Bait), which almost wrecks her life. Many emotional opportunities are afforded the star.

In her support will appear William Conklin, Edward J. Brady, Lucy Blake, Henry King, Myrtle Reeves, Gordon Sackville, Lucille Serwill, Zada Marlo and Charles Dudley.

Frohman Executives Guests at Empire Studios

Alf Hayman, representative of the Charles Frohman interests, and Daniel Frohman were guests of W. C. Toomey, assistant to President John R. Freuler of the Mutual Film Corporation, at the Empire All Star studios at Glendale, L. I., on Washington's birthday.

Ann Murdock, the first of the Charles Frohman stars to enter into contract to appear in the picturization of Charles Frohman plays with the Empire and Mutual corporations, was working on her first Mutual Star production, "The Outcast."

"Jimmie Dale" Titles Announced

The "Jimmie Dale, Alias the Grey Seal" series of sixteen two-reelers by the Mutual Film Company are scheduled for release March 23. The titles of the episodes and the order of their release are given in full below:

"The Grey Seal," "The Stolen Rubies," "The Counterfeit Five," "The Mitzer Murder," "The Fight for Honor," "Below the Deadline," "Devil's Work," "The Under Dog," "The Alibi," "Two Crooks and a Knave," "A Rogue's Defeat," "Good for Evil," "The Man Higher Up," "A Sheep Among Wolves," "The Tapped Wires," "The Victory."

Vivian Martin and Jack Pickford in Paramounts

Head March 19 Program, Which Also Contains Travelogue, Comedy and Pictographs—Pickford's First Starring Subject

THE two features on the Paramount program for the week of March 19, the Famous Players production of "The Dummy," in which Jack Pickford is starred alone for the first time, and the Pallas production of "The Spirit of Romance," in which Vivian Martin plays the leading role, are particularly attractive.

Those who saw the stage production of "The Dummy" will remember it as a thrilling drama. Briefly, it is the tale of a boy who pretends to be a deaf mute in order to assist a detective in capturing a band of kidnappers.

Jack Pickford is "The Dummy," Frank Losee the detective, and the rest of the cast includes Edwin Stanley, Helene Greene, Ruby Hoffman, and the child actress, Ethelmary Oakland.

"The Spirit of Romance," an original scenario by George Hopkins, is said to be a particularly excellent vehicle for Vivian Martin. The production was directed by E. Mason Hopper, and Miss Martin is supported by the following cast: Herbert Standing, Colin Chase, Elinor Hancock, George Fisher, Percy Challenger, Daisy Robinson, Beatrice Burnham, Dr. H. F. Crane and John Burton.

The story tells of Abby Lou, who is the niece of the crabbed old antique dealer, Richard Cobb. Abby relieves the hard drudgery of keeping the stock of antiques dusted and in order, by her love for the wonderful characters who live in fairy books. Abby's chosen comrade is a shadowy make-believe spirit named Romance.

The plot unraveling discloses the love affair of Abby and Cobb's son, an inventor. Ultimately eccentric and wealthy Joseph Snow tests Abby by furnishing a large sum of money, which she believes is left by a relative. Abby makes every one happy with her wealth, and finally gives Snow a new understanding of life and its meaning. The denouement occurs in happy fashion.

Surrounding the program for this week are three single-reel features; the fifty-eighth edition of Paramount-Bray-Pictographs, the magazine-on-the-screen; the fifty-ninth of the series of weekly trips around the world, conducted personally by Burton Holmes; and a Black Diamond comedy.

Pictographs contain scenes of "Farming for Feathers," "The Reviving of the Weaver's Craft," "Safeguarding a City's Health," and an animated comedy subject.

The Black Diamond comedy has many scenes of trick photography and plenty of action.

Paramount has arranged many exhibitor's aids for the publicity and advertising on all these subjects for this week, and will distribute them through their Exhibitors' Aids Departments.

Mutual to Provide Music Cue Service with Features

The Mutual Film Company has instituted as a part of its campaign of special service to the exhibitor the furnishing of a music cue sheet, or musical suggestion schedule representing more than ordinary effort. The first of these cue sheets was issued with the release of "The Greater Woman." They are prepared by Joseph O'Sullivan, a composer and operatic man, who has been added to the staff for the purpose.

The suggestions on the cue sheet are so indicated that the picture can be presented with the numbers available in any reasonably equipped orchestra library.

Two Selig Multiples Finished

The latest productions announced by William N. Selig for release in the General Film Service, include "The Boob," a multiple reel comedy drama, and "The Greater Punishment."

"The Boob" is the story of an ignorant country lad mulcted by a fake detective school. It winds up with the lad being instrumental in bringing a famous criminal to justice. "The Greater Punishment" is a drama of today featuring Miss Edith Johnson.

Drama and Comedy Balance Universal's Offering

"Ski Army" Is Most Unique Subject in March 19 Program—Favorite Universalites in Serials—Other Presentations

A FIVE-PART Red Feather, "The Scarlet Crystal," featuring Herbert Rawlinson, heads the Universal Film Company's program for the week of March 19. The drama is described as dealing with the subject of human frailty, and as replete with tense situations. The subject is from the pen of J. Grubb Alexander, and was produced by Charles Swickard. The supporting cast includes Betty Schade, Dorothy Davenport, Raymond Whitaker, Richard Ryan, Marie Hazelton and Gertrude Astor. Monday, March 19, is the release date.

On the same day the Nestor comedy, "When the Cat's Away," with Eddie Lyons, Lee Moran and Edith Roberts, will be released.

The chief offering for Tuesday, March 20, is the Gold Seal three-part Western drama, "The Raid," written and produced by George Marshall, with Neal Hart as the star. The other Tuesday release is the Victor split-reel, "Black Magic," a comedy, and "Landmarks of France," a scenic.

Wednesday, March 21, the L-Ko comedy, "Defective Detectives," a two-part farce directed by J. A. Howe, with Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling furnishing the laughs, will be released. The Laemmle one-act drama of the sea, "Old Faithful," featuring Leah Baird and William Shay, and the regular issue of the Universal Animated Weekly, will also appear on this date.

An interesting feature is offered for Thursday, March 22, entitled "The Strangest Army in the World," which will be presented under the Powers brand. It shows the famous ski army, which patrols the mountain fastnesses between Italy and Austria. The skill of these soldiers in ascending and descending the icy mountain walls is depicted as are all the strange maneuvers they are called upon to perform. The other Thursday release is the Victor two-part comedy, "The Hash House Mystery," with Harry Myers and Rosemary Theby.

"The Dreaded Tube," the third episode of "The Perils of the Secret Service," will be released Friday, March 23. The Nestor comedy, "In Again, Out Again," with Eddie Lyons and Lee Moran, and issue No. 11 of the Universal Screen Magazine, are the other releases of this date.

Harry Carey is the star in the Bison two-reel Western drama, "Goin' Straight," which will appear Saturday, March 24. Joker comedy, "Whose Baby?" with Gale Henry and William Franey, and the Rex drama, "The Boyhood He Forgot," with Phillips Smalley and Antrim Short will also be released Saturday.

The leading release for Sunday, March 25, is the two-part human interest drama, "The Grudge," featuring William V. Mong, Irene Hunt and Zoe Rae presented under the Rex brand. The Big U drama, "The Rebel's Net," with Grace Cunard and Francis Ford, and the Powers' split-reel, "The Love Affair of Ima Knutt," a comedy cartoon, and the educational travelogue, "Artistic China and Japan," complete the week's program.

"The Leap," the thirteenth episode of the Grace Cunard-Francis Ford serial, "The Purple Mask," and the second episode of "The Voice on the Wire," entitled "The Mysterious Man in Black," starring Ben Wilson and Neva Gerber, will also be released during the week.

Sennett Keystone for March 18 Take-Off on "One-Nighters"

The Mack Sennett-Keystone for the week of March 18 is "Her Fame and Shame," with Charley Murray, Louise Fazenda, and Harry Booker as the headliners, and Sylvia Ashton as "the leading lady of a burlesque show." This being a comedy portraying the thrilling moments of a stranded actor's life, has caused Murray to make the claim that it is like a leaf out of his own life.

Manager Murray feeds his troop in a tank town on his last dollar. Then there is a bit of frenzied finance. Louise, the daughter of a restaurant keeper, booker, falls for the lure of the footlight. There is a badman who attempts to get away with the cash box containing the nights receipts. The sheriff is after it, and so is the restaurant man, and also Manager Murray. It is almost as bad as "button, button, who's got the button," and finally when they do find the strong box, there is a mystery concerning the cash which is best unraveled by the film.

Washington Sees Bluebird

For the third time Bluebird's "industrial preparedness" feature, "The Eagle's Wings," was shown to official and social Washington Friday evening, February 23, as the closing event in a three days' celebration of Washington's Birthday by the Daughters of the American Revolution. The showing was given in the million dollar-temple erected by the D.A.R., and Congressman Gardner of Massachusetts was the orator of the evening. Just previous to the showing President-General Mrs. Story of the D.A.R. made an address, introducing the picture and pointing out its usefulness in Uncle Sam's campaign for "industrial preparedness."

Cabinet members who witnessed the showing, along with scores of Senators and Congressmen, included Secretaries Lansing (State), Daniels (Navy), Wilson (Labor), and Baker (War).

Reports from Robert Burns, who went to Washington with the picture as Bluebird's special representative, tell of an enthusiastic reception for the patriotic feature and an endorsement of its purpose in arousing interest in industrial preparedness.

Canadian News Film Started

A weekly news film, devoted entirely to Canadian events, is to be started by A. S. Marvin, former manager of the Strand theatre. The first release will come shortly. He plans to cover the Canadian territory thoroughly and will have cameramen in Montreal, St. John, Winnipeg, Vancouver and Calgary. Three prints of the weekly will be released in Toronto, Montreal and Winnipeg at the same time.

Art Dramas Report Progress in Middle West

Favorable Booking Reports from Ohio, Kentucky, Indiana and Michigan—Detroit Has 53 Houses Running the Program

THE Art Dramas program is reported to be making an unusual record in the Middle West. Reports from territories embracing Ohio, Kentucky, Michigan, Illinois and Indiana are to the effect that exhibitors are making many profitable bookings as the result of the new program. The productions are said to be attracting widespread attention in that section of the country.

Gertrude Dallas (Thanhouser)

This merit is founded on a general excellence of casts, good producing attributes, artistic photography and the quality of the stories released each week. In Detroit it is reported that no less than fifty-three houses are at present booking the Art Dramas service. In view of the fact that the inception of Art Dramas is of such recent origin and that competition in Detroit is unusually keen this booking record is counted as highly significant by the producing company. The smaller cities throughout Michigan are said to be likewise booking the program heavily.

While the audience appeal of the productions has been the point of preparation much cared for, there has come into Art Dramas numerous requests for photographs and publicity matter pertaining to the screen artists appearing in the various productions. Among these picture players are Alma Hanlon, Jean Sothern, Anna Q. Nillson, Viola Dana, Marion Swayne, Bigelow Cooper and Leo Delaney.

HOW PICTURES ARE BOOKING

Holmes' Navy and Army Views Sought by Exhibitors

The timeliness of a number of the Burton Holmes Travel Pictures, especially some of the earlier releases revolving around West Point and Annapolis doings, has resulted in theatre managers making requests of Paramount for showings of the topics.

Manager Edel of the Strand theatre, New York, recently booked the pictures bearing on the military educational centers of the country, and they created much enthusiasm.

Every phase of cadets' and middies' life, study, drill and play, are depicted.

Building of pontoon bridges, during artillery and cavalry drilling, target practice mounted and dismounted, infantry drill, dress parade, guard mount—all these features of life at West Point will be seen by all those who take Mr. Holmes for their guide and follow him to our "Soldier Factory on the Hudson."

Views of the naval academy, the daily life and routine of our future admirals, are also given in detail. In addition a number of pictures are devoted to the aviation corps.

Two Weeks at Broadway for Brenon's New Film

"The Eternal Sin," Herbert Brenon's second Selznick-Picture, in which Florence Reed is starred, will be shown at the Broadway theatre for two weeks beginning Sunday evening, March 18. The run at this house has been limited because of previous bookings. The dollar scale of prices which has ruled at the Broadway ever since the Selznick-Brenon-Laemmle regime began, will continue for this engagement as well.

This is the first production by Herbert Brenon since his "War Brides," which is now being shown to big business in all parts of the country.

Big Theatres Ask for "Vicar"

Following the successful engagement of the Pathe-Thanhouser special feature "The Vicar of Wakefield" at the Rialto theatre, New York, big theatres throughout the country have applied to Pathe's new superfeature department for bookings.

Tom North, manager of this department, has been kept busy traveling from one city to another, and special showings have been arranged in a number of places.

The first showing following the New York engagement will probably be at the Stillman theatre in Cleveland, for which Mr. North has already laid plans arranging for an advertising campaign of large magnitude.

Exhibitors express interest in the manner in which the publicity campaign of this production is being handled.

Philadelphia Reports Favor Linder and the "Sins"

Essanay Comedy Gets Rebookings—"Sins" Series Bringing Contracts—"Arsene Lupin" and "Patria" Scoring Successes

IN Philadelphia, Essanay's first Max Linder comedy has already gotten rebookings at the Ruby and Market theatres through the K. E. S. E. exchange. "Skinner's Dress Suit" has struck a favorable chord and there are hopes of large bookings.

"The Seven Deadly Sins" are said to be breaking records at the Triangle Exchange for the first week's booking, forty-eight contracts for the "Sins" having been signed during the week. A midnight private showing of Keystone comedies, at the Palace last week, is said to have been productive of more than ordinary results in this direction.

Vitagraph's "Arsene Lupin" is reported to be gathering popularity. Manager Buhler, of the Victoria theatre, where the picture had its Philadelphia opening run, pronounced it "One of the most popular ever shown at my theatre." Six other houses on Market street, within a short radius of the Victoria, have also run the "Arsene" picture.

Selznick's "Argyle Case" is another detective story of the films credited with achieving quick popularity. A week's run at the Arcadia was followed by runs at the Victoria and Strand. The "Patria" picture, with Mrs. Vernon Castle, is running every week at Keith's Chestnut street house, followed the next week with a three day's run of the same episode at the Arcadia theatre, about four blocks away from the Keith house.

Doris Kenyon Stars in First Wharton Super-Feature

The Wharton Company has engaged Doris Kenyon to star in their first superfeature production, "The Great White Trail." The company is now at Saranac Lake making some of the winter scenes. Leo D. Wharton is personally directing the work, and is assisted by a picked staff from the Wharton studios.

Miss Kenyon's vehicle will be the first release of Wharton under their policy of a super-feature each month. The star will have the support of Thomas Holding and Paul Gordon.

Shirley Mason (McClure)

Longer Runs and Newspaper Praise for "Kick In"

Pathe's screen version of the melodrama, "Kick-In," is bringing favorable reports from exhibitors and newspapers in all the towns where it has been given a showing. All of the Pathe exchanges received a telegram from C. R. Seelye, business manager of Pathe, recently, that "Kick-In" had been taken for a two weeks' run at the Bandbox theatre, Chicago, and would probably continue a third week.

This report coming from Chicago was more than pleasing to the Pathe people, in view of the fact that the film went through the censorial dissecting machine there. The newspapers claim that in spite of deletions made the picturized narrative never falters or is lost. The Philadelphia Ledger and the Atlanta American all gave the picture big reviews and unstinted praise.

Cincinnati Priest Praises Paramount Program

Paramount pictures have profited, in a great way, through Rev. F. J. Finn, pastor of St. Xavier's Catholic Church of Cincinnati, who is making a strenuous fight in his community for more clean and wholesome motion pictures. In practically every issue of the Catholic Telegraph he discusses the motion picture question, and urges the members of his parish to see the Paramount program whenever possible.

He is a regular attendant at the Strand theatre in Cincinnati to see the Paramount pictures. Father Finn on two occasions exhibited privately to his congregation the morality photoplay, "Hypocrites," lecturing on the subject at the same time. He is also said to have bitterly condemned the Ohio Censor Board for having banned it in the State.

IN THE STATE RIGHTS FIELD

E. I. S. Feature " Trooper 44 " on State Right Distribution

DIXON BOARDMAN, president of the E. I. S. Motion Picture Corporation, announces that " Trooper 44," the five-part feature about which there has been much speculation, is now complete, and is offered to state rights buyers. Much emphasis is laid by the E. I. S. people on the exceptional advertising values of Trooper 44, inasmuch as it is the first time the " Black Hussars," or " Pennsylvania State Mounted Police," have been pictured in their various activities before the motion picture camera.

The picture was privately shown to Samuel Gompers, head of the American Federation of Labor, and a special committee, and Mr. Gompers pronounced it to be the best picture he had ever seen.

Capt. Lynn G. Adams appears leading scores of troopers to the rescue of a girl trapped by scoundrels in a low resort. The story is based upon actual police records, and was written by Garfield Thompson. It is, however, in no sense a propaganda picture—simply a reflection of past activities.

Incidentally the picture was shown recently in Pittsburgh, Pa., to that city's Chamber of Commerce, by Roy Gahris, who directed the production, under the supervision of Mr. Boardman, and the body adopted resolutions unanimously endorsing it.

The cast includes: Geo. Soule Spencer, in the title role; June Daye, as Ruth Moreland, the Mountain Girl; W. W. Black, Walter P. Lewis, Roy Gahris and Roy Sheldon.

It is rumored that the E. I. S. Motion Picture Corporation intends shortly to announce a series of stories featuring the Pennsylvania Mounted, to whose services Mr. Boardman has acquired exclusive rights.

Objects to State Rights Advertising Methods

Manager Paul La Marquand of the Fontenelle Feature Film Company, state rights dealer at Omaha, Neb., has found what he believes is the solution of the trouble state rights' buyers have in advertising.

" We are attracted by the pages and pages of splendid advertising in the trade papers, of some feature," he said, " and at the earliest possible time we see the picture in New York. We buy it. Then the advertising stops. Just when we need it, it stops, because the producer has sold the picture. If the state rights buyers went together they could buy pages of advertising and thus continue it, despite the neglect of the producer. The trade papers could act as headquarters for our correspondence.

" Fall of a Nation " Turns Them Away in Jersey City

F. E. Backer, president of the Mammoth Film Corporation, which is handling Thomas Dixon's " The Fall of a Nation," has received the following complimentary letter from E. U. Cadugan, booking manager of the Bon Ton theatre, Jersey City:

" Your picture, ' The Fall of a Nation,' which I played February 26, 27, 28, broke all previous records, as I turned away fully five hundred people a night, having to run an extra show the opening day, and received many congratulations from my patrons. I wish to thank you for your efforts in boosting the attraction, and consider the showing obtained by your representative, Foster Moore, in the newspapers and his expert handling of publicity accomplished wonders. As we had ' The Daughter of the Gods ' for opposition, I feel that great credit is due ' The Fall of a Nation ' as a sure box-office winner."

Salisbury Films Take Record Price at Rialto

The Grand Feature Film Company, with offices in the Candler Building 220 West Forty-second street, New York, is handling the sale of the Rex Beach-Latin American pictures, which were recently brought to New York by Dr. R. E. Salisbury.

Dr. Salisbury is pleased at the enthusiastic way his films have been received. S. L. Rothapfel, managing director of the Rialto, booked the films immediately. Concerning that deal, Dr. Salisbury said:

" When Sam Rothapfel signed a contract with the Grand Feature Film Company for the exhibition rights for the Rex Beach Pictures of Central and South America for the Rialto theatre, he set two new records.

" Not only are they paying more money to secure this feature, but they are giving it the longest run ever accorded a picture in that house.

" The Rex Beach Pictures started an eight weeks engagement in the Rialto, March 4, and the theatre is giving the feature unusual advertising.

" Throughout the pictures, Rex Beach plays a prominent part. In that part of the Western Hemisphere, where years ago the buccaneers held sway, the author turned himself loose and the camera recorded the things he did and saw. In fact these are the first and only pictures ever secured showing Rex Beach in person.

" Due to the great care taken to preserve the films from the intense heat and humidity, these pictures are the finest ever brought back from the tropics."

The expedition left New York on the little motor yacht " Wisdom " in October of 1915, and did not return until eighteen months had been spent in Central and South America.

Grossman Completes Coast to Coast Swing

Leaving New York with no advance announcement, H. Grossman, head of the H. Grossman Distributing Company, of 729 Seventh avenue, New York City, returns this week from the Pacific Coast.

Mr. Grossman announces his trip as very successful. He will soon issue a list of the exchanges which he has signed up for a year's purchases in advance. Besides " Will You Marry Me? " " Mutt and Jeff," and " Hans and Fritz " cartoons, Mr. Grossman's stock contains the first releases of the Flora Finch comedics.

" I found conditions throughout the country very robust in the open market. In my swing to the South I saw quickly that there was rapid development in that territory and that the making of open-market features is keeping the territory alive and fertile. The South has been thought the most difficult in the country. It is very healthy now.

" In California I found new concerns entering with all the elements of responsibility which some of the old concerns lack. I signed a contract for our product with one of these new exchanges, known as the M & R Film Exchange, in San Francisco.

" Here are two gentlemen, Messrs. Mayer and Rosenthal, who will be heard from in this industry. They follow exactly a creed that I laid out for myself when I first came into this business, which was this: They do not pretend to know the film business, but they do know *business*.

" That is the basis upon which I believe they will become, together with the string of theatres they now control, one of the most vital features in the Pacific coast activities."

D. S. Schayer, State Right Feature Film Company

Zena Keefe and Alan Hale at Lake Placid Doing Exteriors for "One Hour," the Third of the B. S. Moss Triology of Pictures Started by "Three Weeks" and "One Day"

New England Rights to "The Whip" Bring $25,000

The New England rights for "The Whip" have been sold to Louis B. Mayer for $25,000. He also controls "The Birth of a Nation" for the same territory. After seeing a special run of "The Whip" in New York, a representative of Mr. Mayer reported to Boston, and hardly twelve hours had elapsed before the deal was closed over the telephone by Mr. Mayer and William A. Brady, acting for the Paragon Films, who control the world rights of "The Whip."

Mr. Mayer plans to hold back the release date until he can secure a downtown theatre in Boston, with the intention of showing the picture at the end of the theatrical season. Negotiations are said to be pending for practically every territory in this country and bids are arriving by cable from other parts of the world for "The Whip."

"Beware of Strangers" Rights Sold for Five States

One of the most important states rights deals of the season has recently been closed in New York. The deal involved the selling of the territorial rights for "Beware of Strangers," a Selig feature, for New York, New England, Maryland, Delaware, Virginia and District of Columbia.

E. M. Saunders, acting for the Metro exchange of New York, purchased the rights for New York State. Louis B. Mayer of Boston, purchased the New England rights and will probably give the picture its premiere in that territory, at the Park theatre, Boston. Joseph F. Lee, has obtained the Maryland, Delaware, District of Columbia and Virginia rights.

"Beware of Strangers" reveals the crime syndicate methods in the United States. It is having a long run in Chicago, and is proving a drawing card. Criminologists, detectives and police officials, recognizing its worth, heartily endorse it.

The cast is made up of Thomas Santschi, Fritzi Brunette, Vivian Rich, Edward Coxson and Bessie Eyton.

"God's Man" Based on Tradition—Film Nearing Completion

SINCE the first announcement of the Frohman Amusement Corporation, of the coming release of its ten-reel super-photoplay production, "God's Man," in which H. B. Warner is starred, that corporation's offices have been fairly deluged with inquiries for quotation of territorial rights prices with letters from exhibitors, who have, apparently, erroneously concluded that this production is to be booked direct by the Frohman Corporation.

There has also been considerable inquiry as to the application of the title "God's Man" to the story, which has already been defined as one dealing with New York's Broadway, its night life and elite underworld. It is for the purpose of general explanation of this comprehensive titled "God's Man," that this information comes from the offices of President L. Sherrill of the Frohman Corporation.

"God's Man" is an adaptation of Anthony P. Kelly, from the book of the same name, which was written by George Bronson Howard, and which unfortunately secured an abundance of publicity recently through its being the basis of a suit for libel.

We do, however, want our friends to distinctly understand, that the picture version of "God's Man" is taken from the revised edition of the book, in which that part which was construed as libelous has been absolutely removed. The title which Mr. Howard has given to his book, is the literal translation of the family name L'Hommedieu.

It was on the field of Ascalon, about a thousand years ago, that one Sir Lucas, Knight of St. John, had conferred upon him the Norman-French title, Le Homme de Dieu, or the man of God. Through generations the name was transmitted, in time becoming contracted to the present style L'Hommedieu. It is the character of Arnold L'Hommedieu, direct descendant of the Knight, Sir Lucas, which is portrayed by H. B. Warner. "God's Man," however, is not a story of those ancient days, but rather one up to the hour or a minute or two ahead of it and bears every indication of its up-to-dateness.

Territory for "A Mormon Maid" Is Selling Rapidly

The initial showing of "A Mormon Maid" at the Strand theatre, New York, was attended by a large gathering of film men, among whom were representative state rights buyers. Fully one-quarter of the territory already has been sold as a result of the first showing. Other deals for the remainder of the territory are pending.

Prominent film men who viewed the feature, instantly divined its vast appeal to Americans, the subject being one that has long been a hidden chapter of early American history, and bidding for the right to exhibit it in various parts of the country, immediately became brisk.

The states of Michigan, Texas, Oklahoma, Arkansas and Louisiana, were sold soon afterward. In fact, so anxious was the buyer in the last four named states to get ahead of his Southwestern competitors that he purchased the sole rights to his territory without taking time to view the film.

Benjamin Friedman, president of Friedman Enterprises, Inc., has planned a tour for trade showings which will embrace Chicago, Minneapolis, San Francisco, Denver and other cities, so that the open market buyers may have the opportunity to see "A Mormon Maid" without being forced to come to New York.

Scores of exhibitors also have expressed anxiety to procure the feature, but all have been informed that it is being marketed solely on the state rights basis. Prominent among these was the booker for one of the largest chain of vaudeville and picture houses in the country who, upon viewing the feature, offered $100 a day for 40 days for the film. Like other exhibitors, he was referred to state rights buyers.

Considerable surprise has been manifested since the initial showing of "A Mormon Maid" that the prolific field of Mormonism has never before been tapped for motion picture purposes.

LIVE NEWS FROM THE PRODUCERS

Public Names "Thais" as First Mary Garden Film

"Salome" Comes Third in Picture Fans' Balloting—Opera Star to Evolve New Dance for Her First Goldwyn Subject

"THAIS" is to be the vehicle in which Mary Garden will make her screen debut. Announcement to this effect was made by the Goldwyn organization following a tabulation of thousands of letters received from motion picture patrons and theatre owners in every section of this country and Canada. South American and British exhibitors also indicated their preference.

Coupled with this announcement is the statement that Goldwyn, after negotiations by cable and with his agents in New York, has bought the complete world rights to "Thais" from Anatole France, the French author.

Having created the role of "Thais," Miss Garden made both the opera and its title role famous throughout the world. When produced, "Thais" was the talk of two continents and made Miss Garden the paramount operatic star in filmdom.

For the first time in the history of the industry a company held a referendum "election" and permitted the public that makes picture successes possible to name the picture for one of the world's greatest stars.

"Thais" was not selected without competition from the other operatic vehicles in which Miss Garden has appeared. The pathos and beauty of "The Juggler of Notre Dame" appealed to hundreds of persons who cast their vote for it. "Salome" came third in the voting.

Goldwyn will adopt the same method of appealing to the public in the selection of Miss Garden's other pictures and be guided entirely by their choice.

Miss Garden will evolve a new dance for her production of "Thais," according to Goldwyn.

"Where Is My Mother?" First of New Essanay Series

The first production of Essanay's forthcoming series, "Do Children Count?" is to be titled "Where Is My Mother?" There will be twelve of these photodramas in all, one to be released each Saturday. "The Little White Girl," "Steps to Somewhere" and "The Yellow Umbrella" will be the next in order as named.

Mary McAllister, the Essanay child star, is to be featured in these productions. The screen time of "Where Is My Mother?" is approximately thirty minutes. Each production will be a complete photoplay, having no connection with any other in the series other than to promote the general title.

Fresno, Cal., as Studio Site

Representatives of the Fujiyama Motion Picture Company recently conferred with the business men of Fresno, California, regarding the establishment of a large studio in that city. It is stated that Fresno offers unusual opportunities for the making of pictures, with its scenic spots and climate. It is within easy reach of the Yosemite valley and within a few hours ride to San Francisco, hence is looked upon with favor by producers.

Teachers Like Filmed Classic

The Mutual secreen version of George Eliot's famous fiction classic, "Silas Marner," is being praised by school teachers and tutors as an aid in their literature instruction. Generally studied by high school pupils about this time of the year the Mutual company is making a campaign for special showings.

Wharton Feature Will Star Doris Kenyon

Doris Kenyon, whose latest release is the Pathe feature, "The Empress," has been engaged for the star part in the first production to be made by Wharton, Inc., under their new regime as independent producers. The Whartons have but recently completed the International's serial, "Patria."

The first of these features in which Miss Kenyon will be starred is entitled "The Great White Trail." It is a story of life in Alaska. The scenario was written by Leo D. Wharton, who is also director. Thomas Holding, Paul Gordon and Hans Roberts will be in the supporting cast.

Mary Garden (Goldwyn)

Marguerite Clark in Mary Roberts Rinehart Stories

Another distinguished American writer was added to the list of those who have contributed to the motion picture screen; when arrangements were completed by which Marguerite Clark is to be starred by the Famous Players Film Company in an adaptation of the "Sub-Debutante" stories, written by Mary Roberts Rinehart, and now current in the Saturday Evening Post. Mrs. Rinehart is one of the few successful American authors who has thus far refused to permit any of her works to appear on the screen.

The first release date for the first "Sub-Deb" picture will be announced later by Paramount. The popularity of Marguerite Clark and the huge circulation of the Saturday Evening Post, through which these stories have already been popularized, will, it is believed, make the "Sub-Deb" pictures of exceptional interest to exhibitors.

There will be five stories in all of the series. Three of these have already appeared in the Saturday Evening Post and the other two are to follow.

Big Scenario Staff to Shape "Fortune Photoplays"

Headed by Will M. Ritchey, editor-in-chief, a band of nine well known writers are preparing scripts for General Film's "Fortune Photoplays." Included in the number is Captain Leslie T. Peacocke, author of numberless photoplays and sponser of "Neptune's Daughter." Douglas Bronston, Luther A. Reed, Lela Lebrand, Frances Guihan, L. Virginia Waters and Sylvia Gibson-Gowland are other scenarioists.

The acquisition of rights to the stories and novels appearing in the Street & Smith publications allows of a wealth of material for this group of General's photodramas.

When it is stated that the General Film has the sole and exclusive rights to every story or novel that has appeared in Ainslee's, The Popular, People's, Smith, Top-Notch and the other Street & Smith publications, it at once becomes apparent what a vast mine of dramatic material has been opened up.

Virginia Pearson to Florida Instead of West Indies

Instead of sending Virginia Pearson and her company to the British West Indies, as originally intended, William Fox has changed plans, and she and her supporting cast left for Florida instead. A party of twenty and two baggage cars of settings went on the trip.

Besides Miss Pearson, the other principals in the company are: Irving Cummings, Nora Cecil, Grace Henderson, Nellie Slattery, Alex K. Shannon, Emil De Varney, Boyce Coombs and Charles Craig.

Crane Wilbur in the Mutual-Horsley Release, "The Painted Lie," Decorates Either Side of the Panel, While George Ovey in a Cub Comedy, "Jerry's Triple Alliance," Aims for a Laugh, in the Center

Second of Wilbur Series a Morality Subject

April 16 has been set as the release date for the second picture of the series of six features, starring Crane Wilbur, which David Horsley has produced, and which the Mutual Film Corporation is distrbuting. The title of this second picture is "The Single Code."

As the title suggests "The Single Code" has a morality theme. It treats the so-called double standard of morals.

Crane Wilbur is the author of the story, and also plays the featured role. He is assisted by a cast, including Harrish Ingraham, Florence Printy, Nan Christy, John Oaker, Olive Stokes, Ernesto Garcia and F. A. Johnston.

Actress's Censor Amendment Is Considered in Nebraska

Rose Tapley, the Vitagraph star, who is on a tour of the United States, visiting all the large cities and who has appeared in person at scores of motion picture theatres and before the Texas and Arkansas legislatures in defense of motion picture interests, has aided in framing an amendment to the proposed Nebraska bill.

The substitute clause is to the effect that upon complaint of twenty-five citizens regarding a film, the picture be shown to a jury of twelve men, chosen in the regular way, and this body shall decide whether complaint is just. In this way the theatre manager has the right of any other citizen—the right of trial by jury of appeal.

The amendment was approved and reported to the Legislature favorably.

Pat Kearney Joins Artcraft

Patrick Kearney, formerly a member of the editorial staff of the Motion Picture Mail, and more recently connected with the Motion Picture News Studio Directory, has accepted a position on the publicity staff of Art Dramas, Inc. Mr. Kearney is a rising young trade journalist, having had extensive writing experience on the various film magazines. One of his plays will shortly be produced by Washington Square Players.

Mutual Stars' Film Footage is 20,000 Feet Daily

Thirteen Headliners, Including Chaplin, Gail Kane, Nance O'Neill and Mary Minter, Work in As Many Different Studios

APPROXIMATELY 20,000 feet of negative a day is being taken in the nine picture studios contributing to the Mutual Film Corporation's releasing schedule now, and productions announced and in the planning will shortly bring this total up to nearly 30,000 feet.

A lucky total of thirteen stars is now before Mutual cameras, in a range of vehicles from slap-stick to heavy drama.

Even this footage total presented here is said to be a trifle conservative in view of the fact that on a number of especially expensive productions as many as three cameras are constantly in service—as, for instance, at the Chaplin studios where "A," "B" and "C" negatives are made on every scene.

Three stars are working busily at the American studio in Santa Barbara—Mary Miles Minter, William Russell and Gail Kane.

Mary Miles Minter is the central figure of a New England romance, entitled "Environment," written and directed by James Kirkwood. George Fisher plays opposite, and Harvey Clark, George Periolat, Emma Kluge, Margaret Shelby, Arthur Howard, Al Vosburgh, Lucille Ward and Jack Vosburgh are in the cast.

William Russell's vehicle is "High Play," written by Julius G. Furthmann. Francelia Billington has the female lead. Among the players are Ashton Dearholt, Lucille Younge, Clarence Burton, Frank Thompson, Edward Peil and Robert Klein.

Gail Kane, newest American-Mutual star, is working on her first production for the company. "Whose Wife," written by Cecil H. Bullivant, is the subject. Rollin S. Sturgeon is the director, and among the players are Edward Peil, Elizabeth Taylor, Lucille Younge, Robert Klein and Amelia Widen.

Two Broadway favorites, Nance O'Neil and Marjorie Rambeau, are dividing their time between the speaking stage and the Frank Powell studios. Nance O'Neil has completed "Mrs. Balfame," the first of Gertrude Atherton's novels to come to the screen, and is now working on "Hedda Gabler," a film version of Ibsen's dramatic success.

Marjorie Rambeau's first Mutual subject, "The Greater Woman," has already been released, the second, "Motherhood," has been completed, and she is now working on the third, "The Debt," each later one being said to excel its predecessor.

At the Pollard studio Harry Pollard is completing the direction of "The Devil's Assistant," the fourth of the Margarita Fischer series of Mutual Star Production. This is a treatise against the drug evil. Appearing with Miss Fischer are Monroe Salisbury, Kathleen Kirkham, Jack Mower and Joseph Harris.

Charlie Chaplin is manufacturing many more hearty laughs at the Lone Star studio. His next subject will be "The Cure." As usual Eric Campbell and Edna Purviance are playing very strenuous roles.

At the Signal studio J. P. McGowan is directing Helen Holmes in "The Railroad Raiders," a fifteen chapter photo-novel which will be released in weekly instalments of two reels each.

Crane Wilbur, George Ovey, Shorty Hamilton and Ben Turpin are all working on productions in different studios.

Edna Goodrich, who recently signed with Mutual, will shortly have a studio in working order for her use.

The Gaumont forces are scattered over the world gathering material for the four weekly topical releases.

Evelyn Nesbit in Schenck Play

Evelyn Nesbit is to be the star of Joseph Schenck's next production, already started and made in association with Julius Steger and Joseph A. Golden. Her little son will also have a part in the play.

Announcement is made of the completion of Mr. Schenck's latest production featuring Norma Talmadge, "The Law of Compensation" produced under the personal direction of Messrs. Golden and Steger.

New Universal Serial, Written by E. H. Ball, Starts March 12

"THE VOICE ON THE WIRE," the new Universal serial, directed by Stuart Paton, which starts in the week of March 12, is based upon a novel published some years ago and written, from his actual experience as a New York police reporter, by Eustace Hale Ball.

In connection with this serial Mr. Ball is doing what is perhaps a unique stunt in literature. Having written the original novel upon which the photoplay is based, he was then engaged by Universal to amplify the action into fifteen episodes of two reels each, to be produced in regular serial picture form. In addition to the scenario for the serial, he has been asked to fictionize the new story in the form of fifteen detective stories of three thousand words each, which will be published in 3,000 American newspapers concurrently with the release of the fifteen chapters of the serial.

For years a newspaper man, Mr. Ball turned his attention to picture work about six years ago and became a free-lance scenario writer. Later he was advertising manager for the Eclair Company, and then directed for the Solax Company. With Harry Raver, he was responsible in 1911 and 1912 for the organization of the All-Star Company. About that time he also began a series of novels, continuing his photoplay and short story writings. "Traffic in Souls" is one of his most noted novels adapted from the well remembered Universal feature success.

Consensus of Critics' Favor for New Luke Two-Reelers

THE new two-reel "Lonesome Luke" comedies, shown privately to the various representatives of the trade magazine brought forth a consensus of comment from the reviewers that the departure was an improvement over the old one-reelers, and that they were entertaining and laugh producing.

the various representatives of the trade magazine brought for th a consensus of comment from the reviewers that the departure was an improvement over the old one-reelers, and that they were entertaining and laugh producing.

Dickson Watts says in the Morning Telegraph: "The new two-reelers are filmed on a more lavish scale than formerly. Those who know the present releases under the "Lonesome Luke" title can imagine the merit of the coming pictures."

Fritz Tidden, in the Dramatic Mirror, said: "The new two-reel Luke comedies are much better than the former output. They not only combine fun but artistic staging. There is absolutely nothing vulgar in them. All the movements of the principals embrace an enormous amount of fun and originality."

E. G. Weitzel in the Moving Picture World says: "They belong in the front rank of knockabout comedies. There is plenty of speed and the business is done with the sure-fire touch, so essential in farce."

R. Wagner says in the Exhibitor's Trade Review: "Unique and original ideas are much in the majority. Lloyd's antics cannot fail to bring a hearty laugh."

Peter Milne says in the MOTION PICTURE NEWS: "All in all, the new Rolins are in that small class of preferred comedies."

Violet Mersereau's Psychic Piece Being Filmed

That spirit piece, otherwise known as the "psychic scenario" which came into being a short time ago at a banquet given by Universal at Churchill's restaurant, is now on the stocks at the "U" studio at Fort Lee. Violet Mersereau, present at the time of its receipt by psychic waves from Selma, Ala., twelve hundred miles away, is certain she has caught the spirit of the occasion, and is working with vim in the production.

Members of the newspaper fraternity present at the uncanny seance, and having recovered from the shocks of the evening, are trustfully looking forward to the discovery of some other gentleman with baffling powers of thought transferrence, who might be induced to send a message to a group—preferably situated around a table as before.

Comedy Drama, "His Father's Son," Metro Release

With Lionel Barrymore and Irene Howley as stars, "His Father's Son" by Channing Pollock and Rennold Wolf, will be released by Metro, March 19. This comedy drama was adopted for the screen by June Mathis, and directed by George D. Baker for Rolfe Photoplays.

Harold Lloyd (Pathe-Rolin)

Fifth of General's War Films Shows Americans' Work

"Our American Boys at the Front," fifth of the "war pictures" taken at the front and in the making of which it is said several camera men were killed, is announced by General Film Service which has exclusive rights to the distribution of the films.

The activities of the American ambulance and aviation corps are depicted in this issue. The Red Cross workers are shown caring for the wounded in the front line of trenches under heavy shell fire.

The aviation section of this episode shows every branch of the aerial activities of the Americans, including several interesting pictures of Lieut. Norman Prince, who was mortally wounded in action and died Oct 15, 1916. He was decorated with the Legion of Honor just as he breathed his last. Also there are pictures of Lieut. William Thaw in aerial battles with the "Boches" and pictures of a general advance of the American aeroplanes.

"Rough and Ready Reggie," Next Moore Comedy

"Rough and Ready Reggie," is the title of Victor Moore's next comedy, released by Paramount March 26.

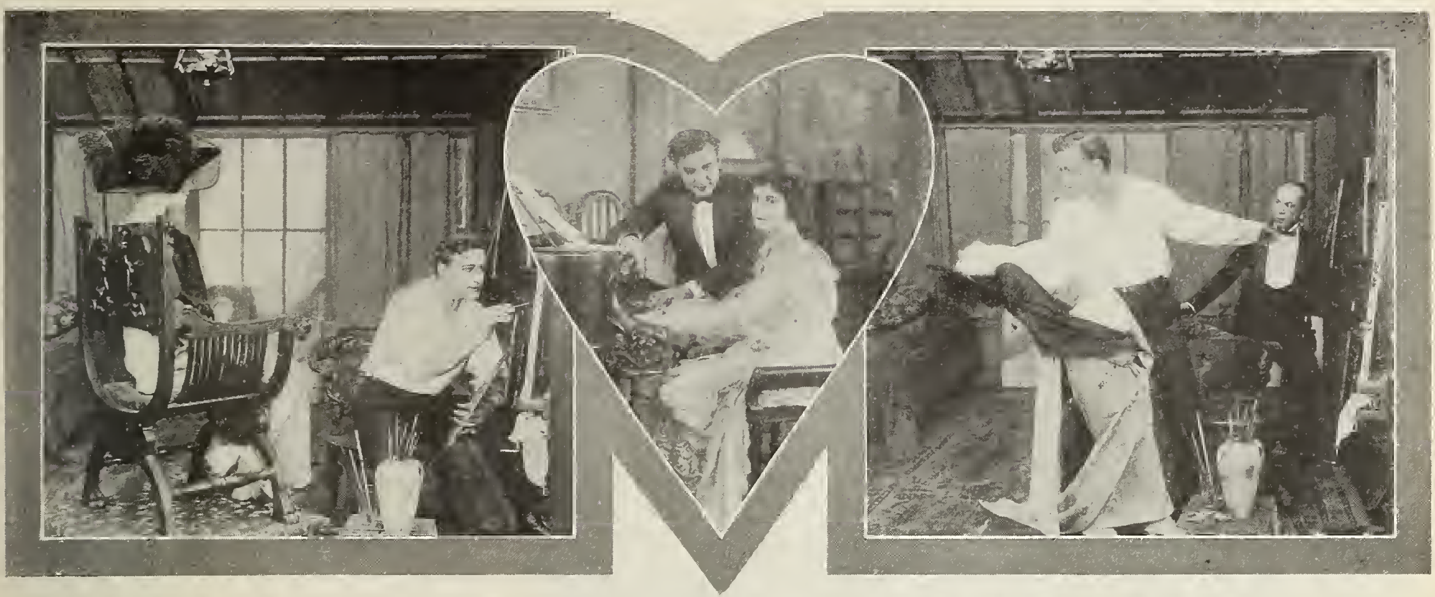
As Reggie Travers, Mr. Moore has the part of a wealthy, effeminate mollycoddle. He loathes tobacco and liquor; his sensitive and ultra-refined nature causes him to faint at the sight of a friend knocked down in a friendly boxing contest. He reads, "The Ladies' Home Journal." Despite all this he is in love with one Vera Goode. But Vera favors one, "Boots" Martin, the champion athlete of the community.

Reggie is to meet "Boots" in a fistic combat to see who deserves the hand of Vera. Just as he is quailing at the idea, he is accidentally cut by a dagger that has the blood of desperadoes on its blade. He is inoculated and becomes a "man-eating" person thereafter. Then follows the boxing bout and other stunts of bravery and strength in which Reggie surprises the community by his valor and victories.

Essanay Linder Plan Praised

THE recent announcement from the Essanay Company that they would share with exhibitors in the introductory newspaper campaign on Max Linder has been received by the newspapers throughout the country as being a commendable idea, according to the letters received at the Essanay headquarters. The replies from the smallest and largest newspapers on all sides have proved a source of information and aided the co-operation to a great degree in launching the Essanay-Linder plan. Contracts for the entire series are being taken daily by the K.E.S.E. and Essanay representatives on the information supplied by the newspapers desiring to receive their proportionate share of advertising.

Among the letters received from publishers, announcing that they were already taking up the co-operative plan with the theatres in their particular towns, were the Heyrman Publishing Company of De Pere, Wisconsin; The News Herald of Spencer, Iowa; Plainville Times, Plainville, Kansas; Chicago Tribune Company.



Francis X. Bushman and Beverly Bayne Disclose More Heart-throbs in the Tenth Episode of Metro's "The Great Secret"

Scenarioists for Frohman Plays Chosen

The scenario department of the Empire All Star Corporation has been placed in charge of Anthony P. Kelly and H. R. Durant, two young men who have made a reputation as writers. The Empire Company was recently formed by President John R. Freuler of the Mutual Company and Alf Hayman, representative of the Charles Frohman interests, to produce Charles Frohman stage successes into pictures for release through the Mutual.

The work of putting the plays into stories for the screen is to be done under the supervision of Mr. Durant. He has seen service as the head of the scenario departments for Famous Players and other companies. Mr. Kelly will be in charge of the actual work of putting the plays into picture form. "The Soul and the Woman," "The Light at Dusk," "Somebody's Paradise," and "Shadows in the East" are among his original plays.

The first Frohman play to be prepared by the Empire scenario department was Hubert Henry Davies' "The Outcast."

Mae Marsh to Sit for "Soul Picture" Creators

Mae Marsh, the Goldwyn star, is to be made a special object of photography by Mary and Emma Gerhard of St. Louis, known throughout the world of camera art as the creators of "soul pictures." They have made the journey from St. Louis to New York, bringing special studio equipment and other facilities of their own, to make the special sittings.

The journey and object is said to be entirely a labor of interest and liking for the Goldwyn star. "It is not a thing we would have undertaken by appointment," said Emme Gerhard, "but simply something we found ourselves compelled to do because of the fascinating character of our subject." The only other occasion when the Gerhards made such a trip from their home studio is said to have been when they went to the White House to photograph William H. Taft, then President.

Monsieur Linder and a Bevy of Beauties Go West

Forty-six Trunks, Motor and Dog, Go Along—California Henceforth Scene of His Essanay Comedies—Second Ready

FOLLOWING completion of his second Essanay subject "Max Wants a Divorce" which will be released March 26, Max Linder journeyed to California, where he will produce the remainder of his comedies. The Thomas H. Ince studio at Culver City has been obtained for the use of the European comedian.

With Max went his entire supporting company, including the display of pulchritude which graces both of his comedies so far produced. In addition were stage mechanics, electrician and camera men. The party occupied three private cars.

The fact that Mr. Linder went right away from Chicago, must, according to the comedian's fervid protestations, not be taken as a slur on the attractiveness of that city.

Max, or an interpreter, made that fact plain in a statement to newspaper men from the rear of the train, in which it was said the fun-maker grieved to leave the Windy City. Nevertheless he left. Officials of the Essanay Company, stated that pressure for floor space at the Chicago studio made the move advisory.

During his stay in Chicago, one of the three large studios in the Argyle street plant has been devoted exclusively to his use. Essanay found its producing capacity considerably pressed in putting out two or three features and twelve short subjects each month, in the remaining two studios.

A small matter of forty-six trunks went with Mr. Linder, containing the sartorial embellishments brought from Europe, and a half score other tailor creations that met his approval since in this country. Also went "Wah" the dog with a wooden leg and a motor car.

"Max Wants a Divorce" is being given trade showings at all branch offices of the Kleine-Edison-Selig-Essanay Service, and according to reports, is as good if not a better comedy than "Max Comes Across." Advanced bookings on the Linder films have been large.

Paramount Makes Timely Drive on Irish Subjects March 17

St. Patrick's Day, March 17, will be celebrated in many hundreds of Paramount theatres throughout the country, when special pictures for this occasion released by Paramount will be shown. Arrangements have been made by the Paramount exchanges everywhere to have all of the hundreds of prints on each of these special pictures working on this day and special displays have been arranged for making these performances successful.

The five chief pictures that will be used on this occasion, all of which pertain to the Land of Ireland, are Marie Doro in "The Heart of Nora Flynn," a Lasky production; Valentine Grant, in "The Innocent Lie," a Famous Players production; Marguerite Clark, in "Little Lady Eileen," a Famous Players production; Dustin Farnum, in "A Son of Erin," a Morosco production, and Marie Doro in "Castles for Two," a Lasky production.

New prints have been made on all of these productions for use at this time, and the Paramount exchanges are forwarding the special St. Patrick's day movement.

Ince Uncovers Another Star from Australia

Sylvia Bremer is the latest addition to the acting forces of Thomas H. Ince, and will make her first appearance on the Triangle program next month, when she will appear as the heroine of a baseball drama by C. Gardner Sullivan, starring Charles Ray.

Like Enid Bennett, Miss Bremer is a native of Australia, Sydney being her birthplace. She has played in Australian stock company for three years, and on coming to America played an engagement with Grace George in "Major Barbara."

Descriptive Scene from "Little Lost Sister" (Selig)

Fairbanks Announces Plans for Artcraft Plays

Two Subjects Staged in New York, After Which California and Honolulu Will Be Locale—Title of First Is Changed

At the offices of the Artcraft Pictures Corporation last week Douglas Fairbanks announced his plans for the immediate future, which involve trips to Wyoming, California and Honolulu. The title of the initial Fairbanks-Artcraft release now being staged at the temporary studio on West Fifty-fourth street, New York City, has been changed to "In Again, Out Again." The scenes of this production are located in and about New York and New Jersey.

Work on the first Fairbanks-Artcraft subject is now well advanced, and it is planned to release the picture the middle of April, following George M. Cohan's initial screen play, "Broadway Jones," which will be first given its public showing on March 26.

John Emerson, director of Sir Herbert Beerbohm Tree in "Macbeth," as well as various Fairbanks successes, will supervise the production of the forthcoming Fairbanks-Artcraft pictures. Anita Loos, the authoress of "In Again Out Again," and many other Fairbanks hits, will be responsible for all the stories, and many of uniqueness are promised.

Mr. Fairbanks, in connection with his future plans, said: "We are making good headway on our first Artcraft release, and upon its completion will stage another subject in the East. It has always been my contention that to get the best results the story has to be secured first and the matter of staging it given secondary thought. As soon as we decide that we have a good subject we go ahead and stage it in its proper locale, and this is why we will do considerable traveling for many months to come, taking our entire executive organization with us."

Anglo Film to Exploit Frohman Output on the Continent

John Wild, American representative for the Anglo Film Agencies of London, recently made arrangements with W. L. Sherrill, president of the Frohman Amusement Company, whereby all of that concern's output for the next two years will be exploited in the British Isles, India, Ceylon and Siam by the Bolton-Stewart International Pictures.

The deal also provides for the release of the recent Frohman pictures, "What Happened in Room 23"; "The Conquest of Canaan"; "The Witching Hour," and their present production, "God's Man." Active at the London end of the negotiations for the big contract was Fred Bolton, a director of the Anglo Film Agencies. Mr. Bolton was the man who placed the Mutual Chaplin pictures in Great Britain for the sum of $350,000. He also placed these pictures in Japan.

The Anglo Film Agencies and its connections form a large world distributing organization. Their affiliations cover practically every country that contains motion picture film. Mr. Bolton last fall opened an office at No. 347 Fifth Avenue, New York City, and appointed Mr. Wild sole American representative. He is authority for the statement that his company will shortly place on market here an excellent production of Marie Corelli's "Sorrows of Satan."

Dowling in Next Triangle

Joseph J. Dowling, the Triangle-Ince character actor, has been cast for a prominent part in the new screen story by C. Gardner Sullivan, in which Charles Ray will soon be starred in a comedy drama dealing with our national game.

"Reputation" Selected for Edna Goodrich

Edna Goodrich, who was recently signed by President John R. Freuler of the Mutual Film Corporation as a star of Mutual productions, will start work on her first Mutual picture early in March. Miss Goodrich will work for the present at least at the Empire All Star Corporation studios at Glendale, Long Island.

Two months' diligent search for a vehicle strictly adapted to Miss Goodrich's beauty and talent has resulted in the acquisition of a play from the pen of John Clymer, entitled "Reputation." Mr. Clymer's screen stories, such as "Ashes of Embers," "The White Raven," "The Diplomatic Romance," have established him as an artist of original conception and execution.

John B. O'Brien, who has in the past directed Mae Marsh, Lillian Gish, Blanche Sweet, Louise Huff, Bessie Love, Mary Alden, William Garwood, Eugene Palette and Robert Herron, will be at the helm of Miss Goodrich's production.

A number of other strong photoplays are being procured for the new Mutual star.

Latest "Patria" Episode Has Marie Walcamp in Cast

The eleventh episode of "Patria" brings Marie Walcamp to the serial for the first time in support of Mrs. Vernon Castle. The chapter is announced for release by Pathe the week of March 25, and is titled "Sunset Falls."

The story tells how Huroki sends his Mexican marauders to raid the Channing ranch on the Rio Grande. Donald Parr is captured. Patria rescues him. They come to a high cliff, find themselves trapped by Huroki, and with a swift run jump over the cliff and drop dizzily—to what?

Warde in Dual Role in Next Play, "Hinton's Double"

It is announced by the Thanhouser Film Corporation that the next picture in which Frederick Warde will appear is "Hinton's Double." In it the star plays the dual role of a kindly, plodding old clerk, and an unscrupulous get-rich-quick operator. In the supporting cast are Wayne Arey, Kathryn Adams, Charles Mussett and baby Eldean Steuart.

Henry Walthall and Mary Charleson in "Burning the Candle" (Essanay)

Scenes from First Goldwyn Production, Starring Mae Marsh

Bushman-Bayne Attractions at Southern Industrial Fete

Metro's star team, Francis X. Bushman and Beverly Bayne, are to be honored in connection with the Industrial Convention arranged by the states of Alabama, Louisiana and Mississippi. The backers of the convention have arranged for the presence of the picture players during the occasion and for the production of a photoplay distinctive of the lower Mississippi Valley, to be called "A Modern Maid of Orleans."

One hundred society girls of the South, who, it is stipulated, have never appeared before the camera, will take part.

All will take part in the Industrial ball at Birmingham, at which Mr. Bushman and Miss Bayne will lead the grand march, and then the party will go to New Orleans, where the screen stars will lead the march at the ball there.

Arrangements for the trip by the two motion picture stars were made by a committee consisting of E. C. Eslick of New Orleans, Mr. Colley of the Mudd-Colley Amusement Company of Birmingham, who came to New York and negotiated with President Richard A. Rowland of Metro.

Friars to Attend Cohan's Screen Debut

George M. Cohan will make his initial bow as a moving picture star at the Strand theatre, March 25, in "Broadway Jones." To celebrate the occasion, members of the Friars Club, of which Mr. Cohan is Abbot, will march in a body from the clubhouse to the Strand to witness the matinee performance on Monday, March 26.

Winifred Westover Celebrates

Winifred Westover, the seventeen-year old Triangle-Fine Arts leading woman, recently celebrated the first anniversary of her advent into motion pictures. In that short time she became a featured player with De Wolf Hopper, Douglas Fairbanks and Wilfred Lucas.

Miss Westover has a prominent part in "Cheerful Givers," the new Bessie Love vehicle.

Goldwyn Publicity Campaign Girdles the Globe

Trade Journals and Newspapers of Nearly Every Country and Language Paving Way for Advent of the Pictures

AN advertising and publicity campaign reaching to almost every part of the world, and in all languages, has been launched by the Goldwyn Pictures Corporation as a promotion campaign for its group of stars and coming productions. The advertising methods being employed by that corporation in the United States are being duplicated in every nation of importance.

Pictorial campaigns for all of the Goldwyn stars are being made in the British publications and throughout the British colonial possessions telling of the Goldwyn celebrities and of the Goldwyn plans for them.

Out in the East the campaign is under way in Manila, Honolulu, Tokio, Shanghai, Peking, and in the greater and lesser cities of the East. Both the English language publications and the native press are using the announcements.

All of the Spanish-speaking countries are being reached through the Barcelona journals, and the Italian publications have paved the way for Goldwyn pictures in southern Europe.

In South America, Argentine, Chile, Brazil and neighboring countries are being reached through the Portuguese and Spanish language journals, or in Spanish language publications printed in the United States for circulation in the southern lands. Mexico is being covered through the publications in Mexico City and Yucatan.

Even in Germany, now well cut off from the rest of the world, the Goldwyn promotional campaign has penetrated, and the picture publications and general pictorials of Munich, Hamburg and Berlin are paving the way for the later invasion of the Central Powers' territories by Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy.

The Goldwyn task of introducing its stars and announcing its plans to the world at large is made easier by virtue of the fact that the motion picture industry has created a set of influential trade journals in every part of the universe. The idea has been to make its stars known simultaneously everywhere and be ready when its productions are released to have the public in all countries thoroughly familiar with its pictures at the time of their original release.

Photoplay League Approves of "Tale of Two Cities"

The Advisory Committee of the New York Photoplay League after witnessing the first New York showing of the seven-reel Fox feature, "A Tale of Two Cities," picturized from Charles Dickens' story, gave their verdict as one of approval.

Among the prominent members of the League, who saw the showing of this photodrama, were: Cornelius Vanderbilt, Mrs. William D. Straight, Mrs. Charles S. Whitman, wife of the New York Governor; Charles Dana Gibson, Miss Julia Marlowe, Adolph Lewisohn, Mrs. J. Borden Harriman, Isaac N. Seligman, John D. Crimmins, Mrs. Philip Lydig and Mrs. Potter Palmer.

Edwin Carewe to Direct New Barrymore Feature

Edwin Carewe will direct Ethel Barrymore in her next Metro picture, the subject of which has not yet been announced. Miss Barrymore has just finished her work in the picture version of Edward Sheldon's play, "Egypt," screened under the title of "The Call of Her People."

Mr. Carewe has long been identified with Metro. During the last year he has directed nearly all the feature productions starring Mabel Taliaferro. He also costarred with Miss Taliaferro in "The Snowbird." Among some of his other pictures are: "The Barricade," "The Sunbeam," "The Dawn of Love," "God's Half-Acre," and "The House of Tears."

South of History in Late American Film

William Russell in "My Fighting Gentleman," production of which has been completed at the studios of the American Film Company, the latest offering of American-Mutual features in line with the policy of "Only Big Stars for Mutual."

The story, which is written around the inhabitants of a Southern town, in the Reconstruction period, following the Civil War, was put into scenario form by Dores M. Schoebor from a story by Nell Shipman. Starting with the shattered finances of a family at the war's end, it presents Frank Carlisle, the hero, played by William Russell, in the effort to rebuild his estate.

The action moves forward rapidly, describing the activities of a "carpet-bagger" politician to gain control of the neighborhood through the newly enfranchised negroes, and shows how the politician makes a tool of the weak scion of an aristocratic family to gain his ends. A love theme runs through the plot of the picture.

Playing opposite William Russell is Francelia Billington, his new leading woman. Jack Vosburgh is in a heavy role; while Lucille Ward, Clarence Burton, Harry von Meter, William Carroll and Sid Algier have strong parts.

Myrtle Gonzales (Universal)
Braving Truckee's Snows for a Coming Feature

Strong Cast Supports Ethel Barrymore in Gypsy Play

A BALANCED cast of popular players support Ethel Barrymore in "The Call of Her People," the screen adaptation of Edward Sheldon's play, "Egypt," porduced by Metro.

Robert Whittier, Miss Barrymore's leading man, was long a star on the legitimate stage, has toured Russia several times in plays, and in Ibsen's "Ghosts" had, in Oswald, his strongest role. He was at one time a member of the Grand Guignol company in Paris, and later the management of the Comedie Francaise costarred him with Maurice de Feraudy. He has also appeared with Clara Morris and Madame Rhea.

William B. Davidson, who plays Nicholas Van Kleet, in the supporting cast, has been seen in a number of Metro productions. His most recent appearance was as Miss Barrymore's leading man in "The White Raven."

William Mandeville is well known to patrons of the drama and musical comedy. He has been in motion pictures for some time, appearing with Nat Goodwin and other stars.

A number of Broadway successes are to the credit of Mrs. Allen Walker, another prominent member of Miss Barrymore's supporting cast. She has also appeared in the Fox productions which featured Annette Kellerman.

Frank Montgomery is another actor from the legitimate, having a prominent role in "The Call of Her People."

Other members of the cast include Hugh Jeffrey and Helen Arnold.

Rialto Shows Bernhardt and Farrar in Same Picture

Two of the world's most famous women, Sarah Bernhardt and Geraldine Farrar, will appear in the same picture on the Rialto screen the week of March 11.

"Mothers of France" is the subject, written especially for Mme. Bernhardt by Jean Richepin. Through the courtesy of Jesse L. Lasky of the Lasky Feature Film Company certain sections of "Joan the Woman," Farrar's greatest screen portrayal, has been secured by Mr. Rothapfel of the Rialto.

By the simultaneous use of two projection machines Mr. Rothapfel will superimpose the pictures of Farrar upon certain scenes in "Mothers of France." The idea is novel in the presentation of pictures, and Miss Farrar has signified her intention of visiting the Rialto to witness the demonstration.

Other bits of film, showing Napoleon in one scene and French legions of today in another, will be used, and will serve to present a cycle of visions typical of the spirit of France at three periods of her history.

"Intolerance" at Ontario

After a reported successful opening at the Grand opera house, Toronto, the one Canadian print of D. W. Griffith's "Intolerance" is now on circuit in Ontario. The picture is being presented under the direction of B. S. Courtney, of Toronto, owner of the print. It is being augmented with an immense orchestra and choir and will be shown only in the largest theatres, where it would seem success awaits it.

The Ontario board of censors accepted "Intolerance" almost as complete as it was shown in this country, a scene in the Huguenot story being the only elimination.

Linder Prints Lost When the Laconia Sinks

Fifty prints of "Max Comes Across," Max Linder's first Essanay comedy, went down with the steamship Laconia when the Cunarder was torpedoed by a U-boat off the English coast. The prints were destined for London and were an instalment of a shipment of the "Max Comes Across" films designed to be distributed throughout England, Wales, Scotland and Ireland. News of the loss was received in a cable from Essanay's London office, with a request for an immediate duplication of the shipment.

This is, perhaps, the first instance wherein an American manufacturer of motion pictures has been affected by the submarine warfare.

While the distribution of Max Linder's initial American-made comedy is extending through the world—including China and South American countries—the European comedian is nearing the completion of his second Essanay production, "Max Wants a Divorce." This comedy will be released March 26 through the Kleine-Edison-Selig-Essanay Service. It will be ready for trade showings within a few days.

Mr. Linder wrote the scenario, supervised its production and, of course, appeared as its leading character. His company of blondes was augmented for this production.

Baby Submersibles Shown in Gaumont's "Reel Life"

The popular interest in the little understood phenomenon of magnetism will arouse interest from the first picture in Gaumont's "Reel Life" No. 49, released through Mutual April 5. The property of attraction is illustrated by a series of simple experiments. How magnets are made, what substances have the property of attracting, and how the compass is based upon magnetism are its main features.

"A One-Man Submarine" is a series of animated pictures which gives an excellent idea of how these small but deadly subsea boats will be operated. As several thousand can be made in a day, their value can readily be understood.

"Making Bread the Modern Way" takes spectators on a trip through a modern bakery. The accuracy with which the work is done, the care to insure cleanliness, and the speed with which loaves of bread are turned out, make this an illuminating subject. Several other interesting subjects are also depicted in this reel.

Government Officials View "Beware of Strangers"

"Beware of Strangers," with its crook's methods expose, a Selig feature, was shown to the Attorney General of the United States and thirty-five members of the Department of Justice at Washington on Saturday evening, March 3, in the Capitol laboratory. The attorney general and the secret service men are said to have given the production considerable praise.

The entire committee having charge of the inaugural ceremonies of President Wilson also viewed "Beware of Strangers" on Friday evening March 2.

Comedy, Thrills and Romance Clipped from the Mutual Program. Left to Right: "A Matrimonial Shock," a Two-Reel Vogue; Helen Holmes, Star in "The Railroad Raiders," and Francelia Billington as She Appears in the Feature, "My Fighting Gentleman," Starring William Russell

Sam Loyd Engaged by Bray for Pictograph Puzzles

Sam Loyd, whose name has been associate with brain teasing puzzles for many years, has been engaged by Bray Studios, Inc., to concoct puzzles which will be animated and included in Paramount-Bray-Pictographs, "the magazine on the screen." The first of the series will be shown in release No. 59 on March 15.

The name Sam Loyd is well known. His puzzles have appeared in newspapers and magazines the world over.

Other subjects which will appear in the same release are "Rivaling Nature's Flowers," a picturization of the manufacture of artificial flowers so closely resembling the real flowers that they almost seem to exhale the natural perfumes. "In the West Indies" forms a third subject, and here are shown interesting intimate touches of native life in the islands first discovered by Columbus. The diving boys of Kingston, the coaling of ships by women, the vast banana groves and other picturesque scenes are depicted.

The Cartoon Section is a most timely one, for it shows the famous Col. Heeza Liar as a spy dodger, and is based on the startling discovery that there are 10,000 alien spies in the United States at this time.

How the Colonel is called in by President Wilson on the suggestion of the Secret Service, and is put on the trail of the 10,000 spies and how he puts them to route, forms an execruciatingly funny cartoon.

Emmett Campbell Hall Joins Goldwyn's Scenario Staff

Emmett Campbell Hall, scenario writer, has joined the Goldwyn Pictures scenario staff. He will be an aid to Edith Ellis and the play readers of that organization. Before going into the field of the photoplay Mr. Hall was in the diplomatic service of the Department of State of the United States. Since 1910, the date of his entry into motion picture work, he has been the author of more than seven hundred produced pictures, including two serials.

He is also said to have been the first to make practical application of night battle scenes, photographed by gun flashes and the double exposure caption, showing the spoken line across the scene.

New Helen Holmes Mutual Chapter-Novel on Apr. 9

Complete in Fifteen Chapters of Two Parts Each—"The Railroad Raiders" Is Said to Contain Many Thrills

THE first chapter of the new Helen Holmes photo novel, "The Railroad Raiders," will go to the public on April 9. Each of the fifteen chapters will be in two parts, and will be released weekly through Mutual.

J. P. McGowan is directing this production which he believes even surpass "A Lass of the Lumberlands." "The Railroad Raiders" deals with the operations of two separate gangs of crooks each acting independently of the other, and each thinking it is getting away with the haul. It is a case of "Greek meeting Greek," and offers comedy as well as dramatic situations.

This new chapter-play is said to be even more replete with thrill than the usual Helen Holmes films. Mr. McGowan has worked out a number of unusual and spectacular scenes taken at night in and around a railroad train, and during severe storms, presenting a weird spectacle of trains traveling through blackness with only lighted car windows, the steam of the engine and the glare beneath it showing, all being intensely realistic.

One set which will play an important part throughout the story was erected at a cost of about $2,500. This consists of a long street running parallel to the railroad at Signal. On one side has been erected a row of business houses and on the other a two story building fitted out as office for the Transcontinental Railway.

The cast of "The Railroad Raiders" is practically the same as that which supported Helen Holmes in "A Lass of the Lumberlands." It includes Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, William Buhler, William Brunton, Will Chapman, G. H. Wischussen, Florence Holmes, F. L. Hemphill and Catherine Goodrich.

Story of Next Morality Feature Completed by Abramson

IVAN ABRAMSON, author and director of "Enlighten Thy Daughter," has just completed the script of another production which he has titled "One Law for Both." As the basical theme of this play, the author has taken the question of "the single standard."

The problem is said to be presented squarely, and attempt is made to solve the question of whether or not the same moral law should hold alike for both sexes.

As is customary in film plays made by Mr. Abramson, the moral is presented by the enactment of carefully worked out dramatic stories which convey to the spectator the moral lessons which each one seeks to convey. The story proper treats of the uprising of the Polish nobility in a patriotic effort to restore that country's former liberty and of the heroic sacrifice made by a daughter of the people.

Her sacrifice made, the woman flees to the land of liberty and the locale of the story shifts to New York and Washington. Here an American gentleman of the finest type, who preaches the gospel of forgiveness for condoned wrongs, marries the woman and later learns of the stain in her past, and is given the opportunity of practicing the forgivenesse of which he preached.

The requirements of the scenario call for the use of several thousand people in one scene—that of the massacre and expulsion of the rebellious Poles by the brutal Cossacks. A replica of a real Polish town is being constructed by a crew of carpenters at Saranac Lake under the expert supervision of Anton Gurlianski, the Polish poet and patriot.

A capable cast and director is promised by the producer, though no names have been announced.

Capitalists Plan Los Angeles Theatre Costing $300,000

If the offers made the Los Angeles board of education for the lease of a piece of property with a frontage of 120 feet on Broadway between Fifth and Sixth streets by San Francisco and New York men are accepted, Los Angeles will have a thirty-four hundred seat theatre within the next six months.

The school property is now used as a street, on each side of which are shallow stores.

CHICAGO NEWS AND COMMENT

Do You Know That—

The Reel Fellows held a well-attended business meeting in their newly-furnished club rooms on Friday evening, March 2. W. W. Watts, the well-known Springfield exhibitor, and G. M. Luttrell, president of the Illinois State branch of the Exhibitors' League, were guests of honor.

It was voted to hold regular meetings on the first and third Fridays of every month.

Senator Guy Guernsey, sponsor of the Guernsey Censorship Bill now before the State Legislature, will be asked to speak on his measure at the next meeting of the Reel Fellows.

Screen players will contribute their bit to the benefit performance to be held at the Auditorium on March 9 for the Actors' Fund of America. Henry B. Walthall and an all-star cast consisting of Mary Charleson, Edward Arnold, Marguerite Clayton, Harry Dunkinson, Arthur Berthelet, and Harry Beaumont will present a skit entitled "How Movies Are NOT Made." These Essanay Players and directors are being rehearsed by Alexander Leftwitch, who staged similar benefits in New York and Boston.

E. H. Philippi is the live-wire chairman of the Industrial Movies Committee of the Chicago Advertising Club. The club has a completely equipped projection room with a Motiograph projector and a Minusa screen. Through the courtesy of the Rothacker Film Manufacturing Company, a reel of Yellowstone Park scenic was recently shown to members of the club. The film shown was one of a series made by the Rothacker concern for promotion work being done by Chicago, Burlington & Quincy Railroad in Eastern and Southern states.

The 250 advertising men voted the film the most beautiful colored travel film they had ever seen, and asked Mr. Philippi to secure other films of the Burlington series.

The Bugg theatre, a 1,200-seat house, owned and operated by Charles Bugg, was opened to the public last week. This theatre, located at Lincoln avenue and Irving Park Boulevard, is luxurious in all its appointments. Mr. Bugg secured for the theatre the recital organ formerly installed in Kimball Hall.

Lubliner & Trinz have bought the Cook County rights to the Clune feature, "Ramona," and will book this picture to exhibitors in this territory after it has run in the eight L & T theatres. H. W. Willard is handling the proposition for Lubliner & Trinz. If its initial venture in the booking field is successful, this firm contemplates adding a booking agency to its other activities.

Owing to their inability to lease a suitable Loop theater for showing their features, Zambrene & Dunn contemplate building a downtown theatre to house their attractions.

Mary Charleson (Essanay)

The existence of a nation-wide trust of film thieves has recently been discovered. The unearthing of the conspiracy is said to have followed the non-appearance in court of Abram Abramovitz. Abramovitz was charged by the Mutual Film Corporation with stealing six reels of Chaplin film from the offices of the company at 220 South State street, and shipping them to Sioux City for a consideration of $150.

On and after March 5, the George Kleine Exchange will be located in its new quarters occupying the entire seventh floor of the Business College Building, 207 South Wabash avenue. The Kleine Optical Company will remain at 166 North State street.

C. E. Smith, manager of the local Metro Exchange, announces that Ascher Brothers have just signed a year's service contract for eleven of the Ascher circuit of theatres.

The Lee kids, Jane and Katherine, appeared in person at the Studebaker last week in connection with performances of "A Daughter of the Gods."

A real "fire-eater" caused a panic in the Monogram theatre, 500 West Thirty-seventh street, last week. A fourteen-year-old youth filled his mouth with kerosene, and blew his ignited breath in the faces of Monogram patrons. L. D. Nichols, the manager of the theatre, ejected the boy, and restored order in the theatre.

Selig-Tribune News Honored

A dispatch from Washington says that the Selig-Tribune news staff members were honored with the appointment as official photographers for President Wilson's Inauguration. Copies of the Selig-Tribune film, presenting inauguration scenes, have been requested by the United States Senate for its archives. Mrs. Woodrow Wilson will be given a copy of the film.

Guernsey Bill Not Absolute in Its Powers

The Guernsey Bill, the latest censorship bill to be introduced into the Illinois State Legislature, calls for a one-man censoring regime. If the bill is passed, all local censor boards, such as the one operating in Chicago, will be discontinued. A charge of $1 per reel and 25 cents per reel for duplicate prints would be made. Posters and other advertising material would also be censored.

The decisions of the censor would not be absolute, since an appeal to the Director of Education and Registration is provided for in case a film company desires a reversal or modification of the censor's judgment. A still further appeal could be made to a judge of the Circuit Court.

Conference on Western Showing of "Garden of Allah"

Sol L. Lesser, president All-Star Features, was in Chicago, the week of March 5 in consultation with William N. Selig, president of the Selig Polyscope Company. The All-Star Features control the territorial rights for Selig's "The Garden of Allah" for California, Nevada and Arizona.

Mr. Lesser is planning an elaborate premier for "The Garden of Allah" in Los Angeles, Cal., and elsewhere. "It is a wonderful picture for it carries a wonderful story enacted by a wonderful cast headed by Helen Ware. The photography and the scenic effects are also nothing short of wonderful."

Funkhauser Persistent in Going to Court

Backed by some women "reformers," Major M. L. C. Funkhauser last week demanded a new hearing of the now famous "Sins of the Sons" film case. The Major's censorship minions rejected the film, but the producing company took the case to court and the ban of the censors was lifted. When the case came up again before Judge Joseph B. David, his honor again ruled in favor of the film company. Attorney Ayers, representing the censor faction, said that he would appeal.

Pickford's Newest to Get Big Premier

Max Goldstine, local manager of Artcraft, will give Mary Pickford's latest production a de luxe presentation here. Mr. Goldstine has rented the Auditorium, Chicago's largest theatre, and "A Poor Little Rich Girl" will be shown there indefinitely beginning March 10. The regular Auditorium orchestra will accompany the film. Admission prices will be 25 and 50 cents.

AMONG THE EXCHANGES

Mutual Exchange Head Seeks Phila. Building Site

Hunter Bennett, exchange supervisor of the Mutual Film Corporation, has just arrived in Philadelphia after a lengthy stay in New York.

Mr. Bennett is negotiating for larger quarters for his company in Philadelphia and states that it is the intention of his company to build and occupy their own building in this city. While in the Philadelphia territory, Mr. Bennett and Mr. B. R. Tolmas, the Philadelphia manager, paid a flying visit to the Mutual office in Wilkes-Barre. W. H. Rippard, formerly manager of the Wilkes-Barre office, has been appointed assistant manager of the Philadelphia office.

While in the East, Mr. Bennett makes his headquarters at the Mutual's New York 23rd street branch. He is leaving shortly for an extended trip covering the entire South.

Philadelphia Paramount Office Wins Annual Silver Cup

The Philadelphia office of the Famous Players exchange, won the $1,000 silver Paramount cup for 1916.

The cup is given each year to the exchange showing the greatest efficiency during the preceding twelve months. Philadelphia won the cup from San Francisco, and will nedeavor to hold it the prescribed three years that entitles an exchange to retain it perpetually.

Vitagraph's Western Manager on Tour

Western Division Manager H. D. Naugel, of the Vitagraph Company, after making a tour of his entire territory, has made the statement that "The Girl Philippa" and "The Secret Kingdom," are both playing to big attendance and breaking many records. Mr. Naugle is now on a trip through the northwestern territory, which includes Washington, Oregon, Idaho and a part of Montana.

F. F. Nine Now Kansas City Vita-V.L.S.E. Manager

Forrest F. Nine, for some time city salesman in the Kansas City Exchange of Vitagraph V-L-S-E, has been promoted to the branch managership to succeed W. C. Gookin, who recently resigned in order to return to the business in which he formerly was engaged.

Art Dramas Branch in St. Louis

J. Erwin Dodson, manager of the Standard Film Company, has opened St. Louis offices for the distribution of Art Drama pictures on the third floor of the Empress theatre building, Grand and Olive streets.

Coast Exchange Heads Market, Move, Marry

J. L. Warner Arranges for "The Crisis"—C. M. Simmons Tells Exhibitors of Future Films—Vitagraph Manager Marries—Other Doings

J. L. WARNER, head of the Warner Film Attractions, 280 Golden Gate avenue, San Francisco, recently returned from a trip to Los Angeles, where he arranged bookings on "The Crisis" and other productions controlled by that company. C. M. Simmons, of the 'Frisco office of the Artcraft Pictures Corporation, left for a trip to Los Angeles and southern territory. He will be away for a month or more telling the exhibitors en route of the new Pickford, George M. Cohan and Douglas Fairbanks productions.

The Nat A. Magner Company, after having been out of the market for some time, recently concluded a deal for the rights to "Beware of Strangers" in California, Arizona and Nevada, and will commence booking the production as soon as the first print is received. Charles Kloport, upon retiring from the local field, has sold all his films to the Nat A. Magner Company.

M. A. Levy, head of the United Film Service, is still in 'Frisco, and making arrangements to dispose of the stock and close the office that has been maintained for several years on Taylor street, near Eddy. Film Row was almost bare of film men on the first of the month, they having made the trip to Sacramento to attend the opening of Charles Goddard's new motion picture house there.

O. V. Traggarth, formerly of the Union Film Exchange and Supply Company, is booking a five-reel feature, "Far North With Uncle Sam." The production was shown recently in San Francisco and Oakland.

Manager Quive, of the Greater Vitagraph Company's office in the Easton Building, was recently married. Herman Wobber, manager of the Pacific Coast interests of the Paramount pictures, is making preparations for the release of "Joan the Woman." He recently secured the rights for this production for the entire Pacific Coast territory, including Alaska and Hawaii. He paid a large price for it.

Ralph Clark, for a long time manager of the 'Frisco branch of the World Film Company, is now in the Triangle Exchange, handling the McClure productions.

Film Salesmen to Celebrate

The Film Salesmen Association is to hold a house warming party in the new club rooms at 145 West Forty-fourth street, on Saturday evening, March 17. The members of the association have extended an invitation to all their friends to join in the christening of the new quarters.

Editor Joins Paramount

E. T. Crozier, formerly the assistant city editor of the Kansas City Star, has been appointed assistant director of publicity and theatre director of Paramount's Kansas City exchange. Mr. Crozier will assist L. D. Balsley, the present director.

Mutual Branch Enlarged

T. C. Malcolm, exchange supervisor of the Mutual Film Company, was in Butte, Montanna, recently arranging for larger quarters for the Butte office. The manager of the Butte office is W. A. Coughlin, who states that business in that section is brisk.

Birthday Dinner to Zierler

Sam Zierler, manager of the Universal Film exchange, Twenty-third street, New York, celebrated a birthday the other week. In the Twenty-third street office on the evening of that day Mr. Zierler's office force assembled and tendered him a banquet.

Competent Men for Standard's Mid-West Branches

R. C. Cropper has been made president and general manager of the Standard Film Corporation, which handles Art Dramas in the Middle Western territory. Mr. Cropper, as manager of a district for the Universal, with headquarters at Kansas City, has made a fine record there.

Several other Universal men are now with the Standard. W. B. Emrich, formerly manager of Blue Bird, is special representative. Mart Williams, formerly serial manager for Universal, is manager of the newly opened Des Moines office.

Kansas City Exchange Notes

P. L. Goldstone, manager of the Federal Exchange, in Kansas City, recently returned from an extended trip through Oklahoma and Kansas, calling on the exhibitors. He also traveled through Texas and reported conditions in that state as especially bright.

Frank Carry, formerly with the Unicorn Film Service, in the Kansas City branch, is now district manager of the Federal Film Co.

BEWARE OF STRANGERS

JUST FOR FUN

By LONGACRE

OMAHA, Nebraska, has a girl poet laureate. Her name is Miss Daisy Higgins. This poem she sent to F. A. Van Husan, Omaha exchange and supply man:

GREETINGS
to
ALL THE FOLK IN MOVIE-LAND.

I'd like to say the nicest things
To every one of you,
A word of praise,
A word of thanks,
For all you say and do,
It must be very nice, I know
In This Old World of ours,
To give so many people,
So many pleasant hours—
I'd love to give the hand of each,
A cordial, Friendly grasp,
And wish you every blessing
In that warm and sincere clasp.
I know your time is precious,
So Adios, "TODAY"
We may never meet in person,
But you're on the Screen,
To stay,
Sincerely,
Miss Daisy Higgins.

VICTOR SHIRTZINGER has long been known as a musician, which probably accounts for the fact that he is now a picture director.

DICK WILLIS says, "No actor, however clever, can direct his own plays and act the leads at the same time." Now we know why Charlie Chaplin has proved such a miserable failure.

THE man who exhibits a salacious picture is not, we take it, in the Bush league.

THE Photoplay League wants to create audiences for artistic successes. And there we run into the old snag, "When is an artistic success a success?"

A WOULD-BE passenger for one of the Godfrey Building's elevators received a colored optic on complaining that the car he wanted to board refused to localize on his floor. And yet they tell us that feudalism is a thing of the past.

UNTIL kingdom come the producer will balk when told he has a picture suited for the cheaper houses. He takes it as a left-handed compliment, when in reality it is a right-handed one with the glove off.

THE methods of the lingerie business are at last creeping into that of the motion picture trade. Red Feather announces a "Big combination attraction, 'The Girl Who Lost' and 'Border Wolves.'"

HERE'S another from Dick Willis. A leading actress at the American studio while waiting to go on, leaned against George Periolat, the character actor, to rest herself.

"Tired?" asked George.

"Yes, and making use of my support," was the answer.

ACCORDING to Terry Ramsaye, Crane Wilbur can stand for a lot of things, but draws the line when he receives letters informing him that he is "so pretty." So, girls and boys, don't stir up Crane's anger any more, please.

IRENE CASTLE'S fondness for animals began in childhood, it seems. When she was a very small girl she owned a pet pig, and to-day she keeps company with a monkey. Incidentally, the pig was finally killed and duly eaten so fill out the rest for yourself.

SAMUEL SNOWDEN CASSARD, advertising director of the Nicholas Power Company, was married on Saturday, March 3, to Miss Madeline Roys. They are spending their honeymoon in the South. To coin a phrase we wish the couple all happiness on the sea of matrimony.

NEWS Item: George Bronson-Howard, the writer, and Jay Belasco, the actor have taken a Hollywood home together, this despite the fact that Howard Hickman has grown another mustache.

THE scene is the Pathe projecting room. Tarleton Winchester enters the door just as cheer after cheer has gone up from the assembled reviewers at the sight of a heated osculatory scene between Mollie King and Leon Bary in "The Mystery of the Double Cross."

P. A. Parsons (explaining): "They're a ribald crowd all right, Winch."

Winchester (coyly): "Ribald! Highballed, you mean don't you?"

Utter Silence.
Curtain.

Things We Love So Well That They Make Us Swear Like the Mischief

THE arrival of the heroine in the home of her rich uncle with a dog under one arm, and in her hands selected objects from the following: carpet bags, geraniums, tin pans, kettles, young trunks, pictures, canary birds, kittens, etc.

The sewing of the expected infant's clothes.

The thrilling scene wherein the villain quickly turns the key and attacks the heroine.

The drunk who places his hat on a statue of J. Caesar, George W. Dante, Bill Shakespeare, Robert Burns, Alf Tennyson or Lewis J. Selznick.

The pistol in the southwestern corner of the desk drawer.

(To be continued.)

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., March 24, 1917

EDITORIAL

It seems to be the habit of the many little ingenues who throng the screen to accentuate the very middle of their lips with makeup, leaving the corners to take care of themselves, hoping it might be conjectured from the constant practice to draw attention to their small, sweet, rose-bud mouths! Oo la la! And slush. Can't a mouth be pretty unless it's a la rose-bud? What's the matter with the full-grown flower variety? And would some one with brains attempt to turn a flower into a bud, we wonder? And that leads to the point. When these little ingenues enter the searching close-up they forget that the corners of their mouths are very, very visible. And the effect on the innocent spectator is, of course, the spoiling of the well-known illusion. Of course, if said spectator be of an imaginative turn of mind, he can conceive the idea that the ingenue was born that way. Or he might think to himself that she was very much angered at something before she came into the scene and that in a rage she started biting her flowers until they became rose-buds. If that is the case, of course, there is no ground for complaint.

LOCAL NEWS

—John Flynn's twenty 4 sheet spread on "Joan the Woman" which decorates the side of one o our best garages was considerably damaged by snow and rain which fell heavily the wk. just past.

—Snow and rain fell heavily the wk. just past.

—The annual hall of the crowd that works for Nick Power was a successful affair and a good time was had by all. A flashlight was taken of the grand march and the originality of this act received much comment.

—Larry Reid says he can press agent and review with the best of them (adv.).

—T. Kennedy marvels daily at the various types of feminine pulchritude displayed on B'way.

—Ye ed. and others known where Sam Rothapfel can get some fine off-stage effects for his shows. Just write to Walt Kane Hill, Sam.

—C. Laemmle, R. Cochrane & P. Powers were out on the w. k. west coast the wk. just past. They may not come back together, we hazard.

—Jess Lasky was seen sauntering up Fifth Ave. the wk. just past.

—Ben Grimm is back at his old haunts these days. Too bad, Ben, is our freely given sentiment.

—Bill Parke has started on his first 5 reeler for the w. k. Pathe-Astra Co.

—The ranks of the female reviewers have been beautifully increased by the adition of Elaine Ivans to the staff of the Exhibitors' Herald, this paper being a m. or l. w. k. trade journal.

—Weed Dickinson still continues to startle the other patrons of Keen's with his w. k. laugh.

—When in rum act like a rummy is the sentiment of Pete Schmid, with which we agree as do others.

—News are not at all plentiful this week.

NEWSY REPORTS FROM ALL SECTIONS

American Flag in Advertising Barred in Frisco

The San Francisco Board of Supervisors has just passed an ordinance prohibiting the playing of the national anthem or the use of the American flag as any form of advertisement there. So wide in its scope is the ordinance that it provides that "The Star Spangled Banner" must not be played as an exit march, and, that during any playing of the air both musicians and auditors must stand. Some of the supervisors, while approving of the spirit of the measure, believe that it would be wise to modify some of its provisions. A violation of the ordinance makes the theatre manager subject to a fine of $100 or a jail sentence of ninety days.

Another bit of prohibitive legislation, and said to be aimed directly at motion picture houses, has been introduced in the California State Legislature to prohibit the sale of tickets to theatres and other places of amusement unless there is a seat for the purchaser. The provisions of the measure carry a penalty in the form of a fine of not less than $100 or more than $500, or a jail sentence.

IN AND OUT OF TOWN

W. E. Carlton, of the Duplex Machine Company, is visiting his farm in Florida.

G. W. Carlton is at present in Montreal, Canada, attending to business for Duplex Machine Company, and will return within a couple of weeks.

F. H. De Roy, of the Automatic Ticket Selling Company, has just returned from a trip through the Middle West.

Beatriz Michelena, star of Ultra's "Woman Who Dared," arrived on Broadway this week after a cross-country journey from San Francisco.

J. W. Allison, of Allison and Hathaway Corporation, has just returned from Havana.

Nell Shipman, photoplaywright and star, said good-by to New York last week for a trip to the southland.

Joe Plunkitt, general manager of Klever Pictures, Inc., has been looking over the company's Jacksonville studio.

John B. Rock, son of "Pop" Rock, of Vitagraph fame, has been visiting C. A. (Doc) Willat, his brother-in-law in Jacksonville. "Doc" is busily engaged on the first Technicolor production.

W. W. Hodkinson left New York this week for a tour of the new Forum Films exchanges handling the Conquest program.

Success Crowns Ball of Kansas City Screen Club

Estimated Attendance of 9000 Crowds Convention Hall—Stars Lead Grand March—Beauty Contest and Crowning of Queen Events

THE Kansas City Screen Club put itself on the map in big letters when, Tuesday evening, March 6, it pulled off one of the most spectacular balls that Kansas City has ever seen, in the Big Convention Hall. That the event had far more than local significance, is indicated in the fact that visitors came from more than 300 miles; special trains were run from cities up to 60 miles distant, and numerous special cars brought visitors on the steam roads and the interurbans.

The ball had been planned as a response to the public interest in motion pictures, to give the people of this vicinity an opportunity to see and meet screen stars. The Screen Club made good on its promise to bring the stars. The following were present, among others:

Mary Miles Minter, Rose Tapley, Nell Craig, Vivian Rich, Bryant Washburn, Crane Wilbur and Richard Travers.

The exhibitors of the district took hold of the ball in a way to indicate that they expected to get big results from it for themselves, too. Many exhibitors of the territory held contests, the prize of which was a trip to Kansas City to enter the contests of the Screen Club, of which there were several. The grand contest of the occasion had as its prize the crowning of the winner as queen of the ball, and being sent to Universal City to be given a tryout, expenses all paid—including return in case she did not secure an engagement.

The "doings" started Tuesday noon with a parade, in which exchanges and exhibitors had floats, and automobiles carried the beauties from this and neighboring cities entered in contests. Prizes were given for the best impersonations of comedians of the screen, who were in the parade. At noon, the meeting of the Kansas City Advertising Club was turned over to the moving picture men.

Convention hall, which seats around 6,000, was crowded with spectators when the ball opened in the evening. All the boxes had been sold two weeks before the ball. The floor, estimated to accommodate 3,000, was crowded also. In the center was a platform on which a vaudeville entertainment was given. From this platform the screen stars were introduced. They then participated in the grand march. The beauty contest was held closing at midnight, and the queen was crowned, thus terminating a successful affair.

Barry Open for Theatre Post

Loomis L. Barry, expert economist, organizer and booker, who is desirous of leaving the film exchange ranks, wishes to return to his former capacity of managing a first-class motion picture theatre.

He has for years occupied the same position in New York and Chicago. Mr. Barry may be addressed care of the Motion Picture News.

Al Lichtman, of Artcraft, and Henry Obstfield, of the Apeda Studio, Discussing the Topic, "Big Orders From Small Prices Grow"

Second "Color Rights" Measure Before Penn. Legislature

Additional efforts are being made to have the present session of the Pennsylvania Legislature in session at Harrisburg, pass a drastic bill to prevent the segregation of negro patrons in motion picture and other theatres.

Aside from the bill recently introduced in the House by Representative Theodore Morgan, of Luzerne County, providing a heavy fine and prison penalty for theatre men barring negroes from certain parts of their houses, there has since appeared in the Senate a similar measure, fathered by Senator James F. McNichol of Philadelphia.

New Quarters for Artcraft

Artcraft Pictures Corporation has taken the entire fifteenth floor of the Godfrey Building, 729 Seventh avenue. Preparations for a most modern suite and furnishings are under way. The suite will also include the offices of the Fairbanks representatives as well as the New York exchange.

BEWARE OF STRANGERS

Glimpses of a Big Edgar Lewis Production Now in Preparation, With Mitchell Lewis, Victor Sutherland and Heda Nora

"Daughter of the Gods" Lauded on West Coast Premier

THE William Fox spectacle, "The Daughter of the Gods," opened an indefinite engagement at Clune's Auditorium, Los Angeles, Monday of this week, and from all indications will have a long and successful run at the largest theatre on the West Coast.

The Los Angeles press has been very complimentary. Guy Price in the Herald said:

"Scenically, the picture is most attractive. Mr. Fox and his able director Herbert Brenon has given us a most remarkable and fascinating feast for the eyes."

George St. George, Express: "This gigantic film spectacle is one of the most beautiful things shown on any screen. That the picture will have a tremendous appeal there is no doubt. It is not hard to believe Mr. Fox spent a million dollars in the making."

Harry Carr, Times: "The art of producing motion pictures moves forward at such a bewildering pace that each new feature play seems more wonderful and more beautiful than all the others that have gone before. 'The Daughter of the Gods' seems more wonderful and beautiful than any others. Without the charming pictures of Miss Kellermann it would be a lovely exhibition of art."

Maitland Davies, Tribune: "It is really a glorious fairy tale, more vivid in its imagination and more beautiful in its picturing than anything that even the minds of Grimm or Hans Christian Andersen ever dreamed of. It is a riot of wonderful photography."

Government Accepts Ince's Offer of Triangle Studio Aid

RECOGNITION of the factor the motion picture is bound to be in the country's preparation for war, is had in the prompt acceptance by Secretary of the Navy Daniels' prompt acceptance of the telegraphed offer of Thomas H. Ince to place himself, his studios, equipment and camera men at the service of the Government for the making of films for instruction of recruits and student officers.

Mr. Ince laid his offer before the President, and immediately followed it up with a telegram of similar character to Secretary Daniels, who replied as follows:

"Navy Department expresses its hearty appreciation of your generous offer of thirteen instant placing at its disposal all facilities of your studio for making films of training of recruits. The Department accepts your offer and has directed Captain Durrel, Commandant Naval training station, San Francisco, to confer with you and to make necessary preparation for taking pictures of recruits under training at his station."

Speaking of the work of the motion picture in governmental preparation, Mr. Ince recently said: "Films can be prepared that will save valuable time in the instruction of recruits and in visualizing the actual practice of war in the field. By the drill of crack troops thrown upon the screen, in which every operation or deployment is shown in detail, the recruit can observe that which he is expected to perform under those standardized conditions, and will be enabled to carry out his part of what he has actually seen, in place of listening to the reiteration of instructions."

Moss Charges Piracy

B. S. Moss has started suit through his attorney here, Samuel M. Roeder, against the Consolidated Film Co., for $10,000 damages, alleging they pirated his two features, "The Salamander," and "One Day," and unlawfully exhibited them in local theatres. The papers were served at the time the pictures were being shown.

The Consolidated people claim they are justified in exhibiting the features through purchasing them from an independent concern who claimed they were rightfully handling the state rights.

H. M. Lamb to Distribute

Mr. H. M. Lamb, who became Vice-President and Exchange Manager of the American Standard Motion Picture Corporation about the 1st of the year, has been perfecting a distribution organization. He is moving to larger quarters in the Knickerbocker Building and will be located there in the future.

Penna. Censors, Facing Deficit, Ask for Funds

The Pennsyvlania State Board of Motion Picture Censors is facing a dearth of funds to continue its work for the remaining biennial period and is asking for a larger appropriation for the next period, beginning May 31, 1917. The fact that the board will show a deficit at the close of the present two-year period comes as somewhat of a surprise.

This surprise is credited to the fact that reports on January 1 showed more than $18,000 remaining of the $80,920 that had been appropriated to see the work of censoring through since May 31, 1915. It has just been made known that all of this $18,000 and several thousand in addition will be required to carry the board over until the end of next May.

It is pointed out that the increased rate of expenditure appears to have developed since the forced retirement of Chief Censor Louis J. Breitinger. Secretary Oberholtzer is now the acting head of the board.

Sabbath Shows in Wisconsin Probable

Wisconsin will have Sunday shows from all recent indications. The so-called "Sunday Movie Bill," which has been before the Corporation Committee of the Wisconsin Senate, for some time, came from that body ten days ago, with a recommendation for passage of a substitute offered by Senator Skogmo.

This substitute is considered a vast improvement on the original bill as it does not put the movie men in the light of attempting to claim all the favorable Sunday legislation, but puts them on an equal footing with the baseball men and allied sports.

The substitute does not mention any specific recreations or entertainments as legalized on Sunday, but it states in general terms that such Sunday diversions are permissible, if they tend to the moral or physical up-building of the people.

A. J. Cabe (Ultra Pictures Corporation)

Pathe Rose Fashion Films Now in 500-Foot Lengths

The Pathe Florence Rose Fashion Films are now being released in five-hundred-foot lengths every week. Miss Florence Rose, who directs the making of these films, has stated that one of their important objects is to stimulate a larger interest in American fashions for American women.

In a recent interview Miss Rose said her task of making up fashion films was a difficult one in the reckoning of the kind of costumes to be shown and the arrangement of the scenario plans. The selection of girls as models for the scenario is one of the hardest jobs according to her.

The work on the photography is another of the difficult parts of preparation, as many closeups must be made of the girls and costumes to bring out the effect to an audience. It is not unusual, Miss Rose has said, to consume a whole day from 6:30 in the morning until 8 o'clock at night in making the pictures.

Noted Woman Lecturer Returns from Front with War Film

With one thousand feet of film depicting some of the most interesting features of the European struggle, in her possession, Mrs. Margaret M. Crumpacker, one of the foremost woman lecturers of this country, is back in the United States after five months' stay in the war-stricken countries abroad.

The French Government authorized Mrs. Crumpacker to take the pictures which she will use in conjunction with her lectures in this country. An extended lecture tour will start in B. S. Moss's Hamilton theatre, Monday, March 12.

Kerrigan Takes Out Large Accident Policy

J. Warren Kerrigan, the screen star, and now at the head of his own producing company, prior to leaving New York for a tour of the United States, is said to have established a new record for accident insurance policy holders. The policy written for Kerrigan is said to be the largest, from the standpoint of indemnity, ever recorded.

Kerrigan's tour will keep him traveling until June 1 next. At West Chester, Pa., one of his early stops on the itinerary, the screen star was presented with a silver loving cup.

Calm Employees Avert Panic in Texas Theatre Fire

Cool-headed work on the part of employes of the Old Mill theatre, Dallas, Texas, prevented a panic and possible loss of life when on the night of February 24 the house was gutted by fire.

As the audience of one thousand filed quietly and swiftly into the street at the first alarm, the pipe organ in the theatre was kept playing, and the picture being exhibited, was kept on the screen in order to allay fears of the spectators. The damage was estimated at $25,000.

Peggy Hyland (Vitagraph)

"Alice in Wonderland" Ready for Release

"Alice in Wonderland," produced at a cost of $25,000, is ready for State rights sale by the Eskay Harris Feature Film Corp., 126 West 46th street, New York. The picture contains one hundred and fifty scenes. With the aid of trick photography, the young spectators are carried off into the realms of fairyland. The National Federation of Women's Clubs made the following comments: It's a pity that there are not more such pictures being produced as "Alice in Wonderland."

Teplitz Buys Moss Films

Matthew Teplitz, Specialty Film Co., Pittsburgh, has signed with the Moss people for their productions, and has already received the first three releases, "The Power of Evil," "Boots and Saddles" and the "Girl Who Doesn't Know" and will receive the balance as they are released. Before signing he had their three previous releases, "Three Weeks," "One Day" and the "Salamander."

Deseret Co. Plans Elaborate Presentation of Clune Picture

THE Deseret Film Company, of Salt Lake City, which has purchased the rights for the states of Colorado, Utah, Montana, Idaho, Wyoming and Nevada to the new Clune ten-reel feature, "The Eyes of the World," is planning an extensive campaign. The Deseret Company will exploit the picture in the largest cities of its field in the same novel manner in which it was exploited in Clune's Auditorium in Los Angeles, with an introductory stage setting of dissolving views winding up with a cyclorama drop depicting a California mountain scene.

"The Eyes of the World" will be shown in Denver, Salt Lake, Cheyenne, Boise, Reno, Ogden, Butte, etc., in the legitimate houses with large bodies of musicians to play the specially prepared orchestration.

In the smaller cities and towns of the Deseret Company's territory, "The Eyes of the World" will be shown in the picture theatres because the heavy cost of including the scenic outfit will obviate the necessity of taking the feature film into the old-line houses. The buyers of this territory are mapping out a campaign that will have its real beginning about April 1 in Idaho and Montana, and reach its highest joint in the resort cities of Colorado in midsummer.

Seena Owen and W. S. Hart in Week's Triangle Program

The Triangle feature releases for March 25 will have as their stars Seena Owen and William S. Hart. Miss Owen, after a long absence from the screen, will appear in a Fine Arts drama entitled "A Woman's Awakening," written by Frank E. Woods and directed by Chester Withey. Mr. Hart is to be shown in a "thriller," entitled "The Square Deal Man," written by J. G. Hawks and directed by Hart under the supervision of Thomas H. Ince.

In "A Woman's Awakening" Miss Owen takes the role of Paula Letchworth, a beautiful girl who comes from a family where women are protected from the hard realities of life. She is wooed by a clever young lawyer, but gives her heart and hand to one Lawrence Topham, who regales her with the joy of the real world. The marriage turns out to be a sordid one. The husband neglects her after a time. She turns to her former sweetheart for aid. Then follows the mysterious shooting of her husband and the incidents connected with the clearing of the mystery and bringing the estrangd lovers together.

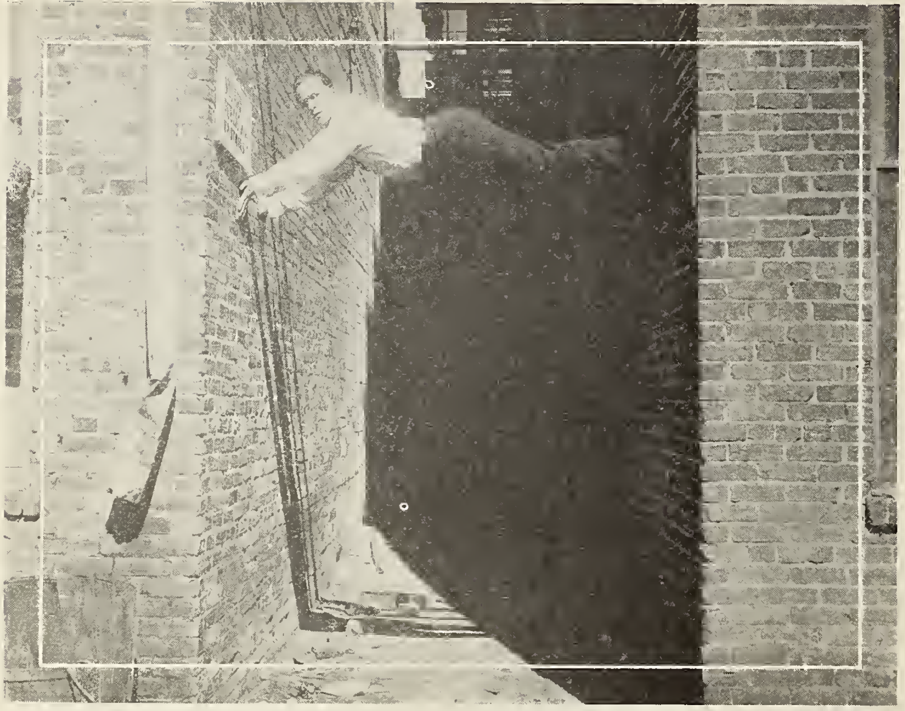
William S. Hart's vehicle is another story of the old West. Hart is a gambler and rancher in turn. Comes a beautiful girl, daughter of the ranch owner, into the scene and a sequence of thrills and dramatic happiness.

On April 1, Triangle will present "Her Father's Keeper" with Irene Howley and Frank Currier, and "The Dark Road" featuring Dorothy Dalton, a Kay Bee drama written by John Lynch and J. G. Hawks, and directed by Charles Miller.

"Her Father's Keeper" is a presentation of the problems facing a girl of great wealth, who has ambitions to make her way in the world despite opposition of her father.

In "The Dark Road," Dorothy Dalton takes the part of a London butterfly of doubtful parentage, but dazzling beauty, who exerts her charms over men while her husband is at the front. Eventually she meets a man who proves her Nemesis, and in the end he causes her death.

BEWARE OF STRANGERS



How George Larkin Climbs Four Stories. Latest "Grant, Police Reporter" (Kalem)

Kalem's Dare-Devil, Larkin, Continues His Perilous Way

GEORGE LARKIN, who as "Grant, Police Reporter," has in the series of one-reel pictures Kalem is producing, thrilled audiences throughout the country by his dare-devil stunts, is scheduled to be seen in even more daring roles in future episodes of the series.

In "The Missing Financier," one episode, Mr. Larkin has gone the Italian giant of "Cabiria" and "Maeiste" fame one better in his hazardous feat. Starting from the ground in one scene, the actor works his way up between two brick walls by the use of his hands and feet, with his body at all times horizontal in the air.

Kalem believes exhibitors have grasped the significance of their formula of production of reel thrillers. Upon deciding to inaugurate a series of weekly single-reel adventures with quick action the company first procured Robert Welles Ritchie to write stories based on his experiences as a newspaper man.

Then came the problem of finding a star who could act as well as execute the thrills Mr. Ritchie's stories called for. It was intended to keep away from "doubling," as is so often done in the case of actors whose talents do not lie toward the accomplishment of feats their scenario called for.

In George Larkin, Kalem found the acceptable candidate, and with Ollie Kirkby he has, in the opinion of the company officials, more than made good—so much so that a critic in reviewing one of his pictures gave him the pseudonym of "The Human Fly," in recognition of his ability to scale walls or do any other stunts required, and these stunts have, indeed, been most varied and hazardous.

Edisonites Faced with Early Rising for Daylight Saving

ADAPTATION of the Daylight Saving Plan and the consequent moving ahead of the clock for one hour, is being considered at the Bedford Park Studios of Thomas A. Edison, Inc. The idea may be put into execution in the near future.

In view of the increasing demand, and the tax put on the Edison organization by reason of the introduction and maintenance of the new Edison Conquest Pictures Program in addition to producing the five-reel features released through K-E-S-E, officials of the company feel that every effort must be put forth to facilitate the work that is ahead.

Aside from other considerations, it is pointed out by Manager L. W. McChesney, of the Edison studios, that such a revision of working hours is particularly favorable on account of the early morning light which is so beneficial to picture making.

The new system, while requiring the presence of all employees an hour earlier in the morning, will permit them to leave an hour earlier in the afternoon. It is stated that, should this idea be put into effect, there will be no exceptions made in favor of any particular class of employees—that the rule will be rigorously enforced for executives, players, writers, and all others engaged in the studio.

Vancouver Theatrical Body Elects Officers

At a recent meeting of the Vancouver (B. C.) Theatrical Federation the following officers were elected for the current year: President, J. Rundle of the Musicians' Union; vice-president, J. R. Foster of the Moving Picture Operators' Union; secretary, A. O. Hansen of the Moving Picture Operators' Union; treasurer, A. N. Harrington of the Stage Employees' Union; sergeant-at-arms, W. Euper of the Musicians' Union.

West Coast Studios

(*Continued from page 1840*)

Farnum and Agnes Vernon. The weather is the cause of it all. Cloudy and rainy days made it impossible to take exterior scenes, so after interiors for "Bringing Father Home" were made, the organization began work in the lighted studios on "The Car of Chance." Now exteriors for both are being made, and the changes of costume and make up add much grief to every day of work.

THE Ham Comedy Company are at work on "The Deadly Doughnut." It's all about the invention of a holeless sinker, and the efforts of rival bakers to secure the rights to make the patented article. Ham and Bud appear as chefs, Allen Fralick the inventor, John Steppling, promoter, and an important eccentric comedian part is taken by Henry Murdock. Alice Mason, who was recently engaged to play ingenue leads in the Ham company, is now working in the third picture, and meeting every requirement of the organization.

Kalem's Lone Point Station on the Salt Lake Railroad south of Los Angeles, was burglarized one night this week, and the thieves attempted to make away with the motorcycle Helen Rose Gibson has used in many thrillers. This proved impossible for it was found about a half a mile from the station the following morning, where it had been abandoned. The telegraph instruments and other equipment of the station that could be torn loose were taken.

The famous Mexican street set at the Kalem studio has been rebuilt for exteriors in the eighth release of "The American Girl" series, "Border Requisition," which author Frederick R. Bechdolt regards as the best he has written up to this time. Edward Hearne appoints himself a sheriff in this episode, and because he makes an arrest across the border, using a six shooter for requisition papers, he gets himself into a dangerous predicament, but his rescue is effected by the girl, Marin Sais. James W. Horne is in charge of the direction of this series.

THE one-reel featurette of the Strand Company for the Mutual program release arranged for in April is "Her Hero," featuring Billie Rhodes, supported by Jay Belasco.

E. Mason Hopper has been engaged to direct future Yorke-Metro productions by General Manager F. J. Balshofer, and this week took charge of filming "The Hidden Spring," which is an adaptation from the Clarence B. Kelland novel, "The Hidden Children." Mr. Hopper has had a number of years stage and screen experience, first with Essanay. Since coming to the coast he has been with Lasky, Morosco and Pallas. Harold Lockwood has been cast to play the role of Donald Keeth, the young lawyer, and May Allison will take the opposite featured part. Lester Cuneo takes the role of Wheeler, Herbert Standing has been specially engaged to appear as Quartus Hembly and Dr. Crane as Daniel Kerston. Richard V. Spencer, who prepared the working scenario, has just returned from spending two weeks in the Black mountains of Arizona, where he has selected locations suitable for many of the exterior scenes.

SCREEN EXAMINATIONS

"Mutiny"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

"MUTINY," Lynn Reynolds's latest Bluebird, is a melodrama of the sea with a heart interest story that holds all the way through and which ends with a storm and a wreck and a reunion of husband and wife. Mr. Reynolds's latest is not so much on story, but it is fine on production. This Bluebird author-director gets his atmosphere whatever his subject. The old sailing vessel which he procured for "Mutiny" is a bark, the brine of which fairly penetrates to the screen. There is the "cookee" with his parrot on his shoulder, the old sailor at home, who sits and knits and pets the cat, the hardy old sea captain who can knock down three sailors with one blow and a hundred other little details that contribute to the general good effect.

A Calm Before the Storm

At the Rialto theatre, New York, where "Mutiny" was first shown, perhaps the thing most appreciated in the entire picture was George Hernandez's performance as Grandfather Whittaker. The sterling character actor set the house in giggles by his gentle style of humor until a death-bed scene and he was no more. Following the giggles there come the thrills. The mutiny on board the Alden Besse is a hard-fought affair. Men are thrown overboard and the iron-fisted captain, who has retreated to the mast top, is at last shot down by the first mate. So it seems "Mutiny" has a pretty broad appeal. We almost forgot the scene in which the life of the first mate is ended by the cook who wields a two-foot meat hatchet.

Myrtle Gonzales makes the part of Esther appealing; Jack Curtis is as heavy as they come as her father, the captain. Fred Harrington is rather inadequate as the hero, as he is neither a good swimmer nor a good actor. Val Paul, as the mate, and E. J. Brady, as the cook, render a brace of realistic and well-balanced performances.

THE STORY AND PLAYERS

Aaron Whittaker (Jack Curtis), a sea captain, has arranged a marriage between his daughter, Esther (Myrtle Gonzales) and his first mate, Babcock (Val Paul). Grandfather Whittaker (George Hernandez) discovers that Esther loves Caleb Tilden (Fred Harrington), and taking his advice they are quietly married. Shortly afterwards the old gentelman dies and Esther is carried off to sea by her father, who has discovered her act. Previous to departure he beat Caleb to death—he thought. Esther's baby is born on board. Aaron is afraid to return home, and finally the crew mutinies. Babcock takes charge and steers the boat for home. The ship goes on the rocks. Caleb proves the hero and rescues Esther and the baby for a happy ending.

"Aladdin from Broadway"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

EDITH STOREY in the role of Faimeh, an Arabian beauty, is well cast in this story by Frederick Isham, which is given a most realistic staging by Vitagraph. If you are not at Mecca and Damascus and on the Sahara Desert with a bunch of dark-skinned Arabs, you simply have to admit nowadays you cannot believe your own eyes—and when the villain and the hero are caught in the standstorm even the wisest ones will wonder how it was done, for the illusion is absolutely perfect, and one of the most wonderful bits of picture staging we have ever seen.

The story itself is somewhat involved and subject to considerable question as to its probability, yet it gives Edith Storey a chance to exhibit her charms as a modern Cleopatra, and therefore serves its purpose. The supporting cast is unusually successful in registering difficult roles true to the atmosphere they are supposed to carry. Antonio Moreno as an American Broadway trifler, a low-caste Arab beggar, and a resplendent Arabian lover, finally reaching his goal as a regenerated American hero, is equal to every requirement of the plot and a very important factor in getting the story over.

This play will be voted among Vitagraph's best productions.

THE STORY AND PLAYERS

James Fitzgerald, antiquarian (William Duncan), returns to England to claim a title and fortune, leaving his Armenian wife (Edith Storey) in the care of Abu, their servant. An uprising among the Turks against the Armenians results in the capture of his wife and child, and the only remaining thing in his home is a prayer-book, which he finds ground into the dirt among the ashes of his former dwelling. With his servant, Abu, he sets out in pursuit, and, finally reaching Mecca, he is forced to make a hasty escape, but first hides the prayer-book in an old wall of the city.

Years later, Jack Stanton, an American (Antonio Moreno), bets fifty thousand dollars that he can enter Mecca—an Englishman shall not get the better of an American in any feat of skill or daring—and he agrees to bring back as proof the hidden prayer-book.

Jack and Faimeh in the Garden

Jack arrives at Mecca, finds the prayer-book, is seen by a fanatic, and escapes with difficulty, disguising himself as a beggar. In the meantime Faimeh (Edith Storey), a beautiful girl, is sold into marriage to Amad (Otto Lederer), a rich Damascan, whom she loathes. She makes herself so unbearable as a wife that Amad says "I divorce you" three times, which, according to the law of the Koran, frees her. However, Amad now wants to remarry her, but the law requires that she marry another first, and fortune makes Jack the "Mustahal," or go-between. Jack falls in love with his "temporary" wife, and she with him; then Jack recovers the prayer-book from Sadi (George Holt), the fanatic, and, sending Faimeh by auto, starts home across the desert. A standstorm makes this trip almost fatal, but Jack saves the life of Amad, and simultaneously it is discovered that Faimeh is Fitzgerald's daughter. Reunion and happiness follow Jack's return, almost dead from his desert experience.

"The Social Leper"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THE leprous person is an alluring divorcee who gads about ruffling the tranquility of her ex-husband's life and finally driving another victim to murder—the object of the murder being herself. The author of "The Social Leper," Florence C. Bolles, has chosen to start her story in the middle and proceeds to cut back to past action to such a great degree that the suspense of her story is torn down. O. Henry once broke a story and went back in the middle of it and admitted that he shouldn't have done it. Picture writers might well adhere to that principle of "progress" unless forced to revert to a former line of action. At that perhaps Miss Bolles was forced to revert. Her plot is somewhat too complicated when all is said and done.

The merit of "The Social Leper" lies in its cast. Arthur Ashley's performance as the crazed Warren is effective in his big scenes. Carlyle Blackwell, as Dean, and June Elvidge, as the divorcee, contribute characterizations that are impressive at least and the support is of a generally good order with respect to the named roles. Some of the supernumeraries are a bit camera shy, but they don't intrude often enough to become obtrusive.

The production given by Harely Knowles is adequate in respect to the picturization of the action. A bit of a setting wiggles unrealistically once or twice, but as a whole his work has aided the story as much as possible. The camera work is average.

THE STORY AND PLAYERS

Adrienne Van Couver (June Elvidge) toils with Warren (Arthur Ashley) until the young fellow is on the verge of a nervous breakdown. Dean (Carlyle Blackwell), her divorced husband, is in love with Lorraine (Evelyn Greely). Adrienne proceeds to break the happy love affair up by hinting darkly as to Dean's past. Adrienne's real affections are centered on Armstrong (George MacQuarrie), a lawyer, who also loves Lorraine. On hearing Dean's story of his married life with Adrienne, Warren becomes infuriated and strangles the woman. Dean is accused, but when Armstrong takes his case he soon discovers the real criminal. Lorraine and Dean are made happy with one another when Armstrong gracefully withdraws in his rival's favor.

The Crazed Murderer at Last Confesses

Isabelle Berwin, Mrs. Eugenie Woodward and Edna Whistler have smaller parts.

"Susan's Gentleman"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ADMIRERS of Violet Mersereau will be amused by "Susan's Gentleman" which shows the star as a child of the New York slums who eventually comes into her own as the grand daughter of an English nobleman. Through the courtesy of John Brownell, who prepared the scenario from a story by Kate Jordan, Susan uses all the slang of the east side in the subtitles and quite often to humorous effect. There is to be sure an abundance of comedy in "Susan's Gentleman" and though it is never subtle it will appeal, it seems, to those whose eyes move faster than their brains. Coincidence has played a large part in the unfolding of the story, which tends to turn the whole picture into a vein light enough to make mention of the obvious character of the plot unnecessary.

The direction of Edwin Stevens is thorough. An artistic result was not his aim; rather was it an end entirely commercial for which he achieved. The settings are only fair and sometimes the makeup of the supporting players bespeaks of careless application. Miss Mersereau's performance is kittenish, cute and well rendered. Ragged clothes are unable to dim her bright personalty and conventional scenes such as her first meeting with a gentleman, her excitement when he relates the details of a horse race, and her initial contact with nobility take on a new humor as a consequence of her presence. But on the whole "Susan's Gentleman," though it may meet with approval by the star's followers, is not consistent with the best of Bluebirds.

THE STORY AND PLAYERS

Susan (Miss Mersereau) is the daughter of Nancy Croyden who some years previously ran away from her father's house with his groom (Bradley Barker). Tom Neville (Sidney Mason) is wrongly accused of murder and flees to America, where he meets Susan. But the police track him down and arrest him. With the death of the groom Sir Jeffrey Croyden (James O'Neill) is notified of Susan's whereabouts and she is sent for, with the result that she at last finds her rightful home. The last scenes are taken up with forcing the confession of the real murderer from an adventuress (Maud Cooling), which makes Neville free again.

Susan's Arrival at the English Home

"The Cloud"

(Van Dyke-Art Dramas—Five Reels)

REVIEWED BY PETER MILNE

"THE Cloud" clears up after it passes the meridian. Previous to that time it is blown about by gusts and knocked hither and yon by a scenario writer who made an effort to tell too much. But every cloud has a silver lining and this latest Van Dyke subject is no exception to the rule. During the last half of it there are a number of truly dramatic situations, some novel twists that make them all the stronger and a series of very fine performances. And there then is that line on the herald, "A dramatic story of a girl's sacrifice for her mother's reputation," which should help considerably in wearing down the sill of the box office.

The scenarioist who worked on "The Cloud" had some difficulty in handling all the characters and there is an end or two that got lost in the shuffle. He was also somewhat hampered by the lack of exteriors at his command. If we remember rightly, there weren't even five of them in the five reels. And so of a necessity he skipped from one scene to another and sometimes left the disposition of the characters to the subtitles and the iris. In directing the subject Will S. Davis has played the star, Jean Sothern, in numerous crying closeups. These are sometimes used to bridge action too and there are a few too many of them. Miss Sothern, though, gives a thorough portrayal of a particularly trying role on the whole and after all a pretty face shown to the glistening accompaniment of tears is an appealing sight.

The supporting cast does able work. Richard Tucker as Saunders gives a polished performance. Arthur Housman is a characteristic worthless scion and Walter Miller runs him a close second. The settings are never elaborate, but in general they are realistic.

THE STORY AND PLAYERS

Gloria (Jean Sothern), the daughter of the widowed Mrs. Gloria Dixon (Mae Melvin), is studying at school. Mrs. Dixon consents to marry Lathrop (Franklyn Hanna). Shortly afterwards Gloria receives word that her mother has been killed in an automobile accident and that Lathrop is badly injured. She returns to nurse the man until his death, whereupon she discovers that she has been willed his fortune over his nephew, Burton (Arthur Housman). Burton angered looks through his uncle's belongings and discovers a package of letters in no unaffectionate terms signed Gloria D. He construes this to mean that either mother or daughter was in the midst of an affair with Lathrop at the time of his death. Gloria gives up her claim to the fortune to secure the letters. Later she enters the home of her only friend (Saunders) (Richard Tucker), as companion to his mother. The rest of the picture is taken up showing her sad love affair with Saunders' cousin (Walter Miller), how she finally discovers the true worth of her protector and how at last her name is cleared by the relenting Burton, who tells her of the marriage license he found in his uncle's desk signed by him and Mrs. Dixon.

The Accusation

"The Square Deal Man"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

WILLIAM S. HART reforms in "The Square Deal Man" from gambling instead of his usual pastimes of holding up and murdering now and then. J. G. Hawks has supplied a vehicle quite out of the beaten path for the popular actor. His reformation begins early in the picture and extends throughout it and includes some healthy gun fights, the suspense of which are enhanced by fine lighting, and a hand to hand fight of tremendous ferocity. When Mr. Hart lifts his opponent with his two hands and slings him across the room, the spectator is inclined to gasp for breath and for uneasiness regarding the skull and bones of said opponent.

Indeed "The Square Deal Man" is a feature over which one finds little or no reason for complaint. Mr. Hart is as good as ever; he has not been burdened with a superfluity of closeups, the production is excellent, there is rough riding, a bar-room scene, an exciting faro game, a vein of comedy, a love interest and everything else. Mary MacIvor is introduced as the opposite lead, but doesn't put in an appearance until late in the picture, and then to only passing notice. Joseph J. Dowling brings an excellent comedy role to the picture in the character of Two-Spot Hargis.

A Joint Partnership is Decided Upon

THE STORY AND PLAYERS

Jack O'Diamonds (William S. Hart) and his partner Two Spot (Joseph Dowling) are known as "square" gamblers in a border cow town. The minister (Milton Ross) causes them to quit the game by dwelling on the fact that through winning money from the average man they are also taking it from women and children.

During his last night at the board Jack plays against Colonel Ransome (J. Frank Burke), wins all his money, then his hacienda and subsequently is accused of crooked playing by the Colonel. Jack draws his gun, the lights go out, and afterwards the Colonel is found to be dead. Outside, two Mexicans gallop away. Succeeding scenes show Jack in charge of the Colonel's land, his acquaintance with the daughter (Mary MacIvor) and finally the apprehension of the real murderers.

"Sister Against Sister"

(Fox—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

VIRGINIA PEARSON has considerable work cut out for her in "Sister Against Sister," but she is equal to the task, and, aided by a capable supporting cast, her artistic handling of an extremely contrasting dual role furnishes the real high light of merit in the picture. This latest Fox production should be a very popular feature for the "neighborhood" type of theatres, with its dual roles, its "vampire" action and uncanny element contained. These particular ingredients in its formula cannot help but sustain the interest of that sort of audience everywhere.

The story, however, is pure screen fiction. It offers nevertheless all sorts of opportunities for action. It has the goodly element of thrills that please, a vision of the electric chair and victim, the crazed antics of a woman going mad amid the eerie surroundings of ravens, black cats, etc., and a lively fist fight. Irving Cummings makes his debut in Fox pictures, sharing the starring honors with Miss Pearson.

Then there is little Jane Lee, the famed "cry-baby" of the films, together with her sister, Katherine Lee. Like Miss Pearson, Katherine Lee is forced to play a dual role in the picture prologue, and the manner in which she accomplishes the difficult task brings more honor to the Lee children. Walter Law makes his usual capable villain in the production, and is the pivot of the greater part of the action.

THE STORY AND PLAYERS

Anne and Katherine (Katherine Lee) are twin sisters. When just toddlers their parents separate. The father takes one of the little daughters and the mother keeps the other. Then begins the story of what environment will do in shaping character. The daughter taken by the father absorbs the tenderloin atmosphere he chooses to follow and grows up as a prominent figure in the demi-monde. The other one, reared within the gentle atmosphere of a home supported by the mother, reaches a creditable and gently beautiful womanhood.

With Miss Pearson in the dual characterization of Anne and Katherine grown up, the story weaves itself into a skein of political intrigue and love. Anne, the gentler sister, is loved by Dunsmore (Irving Cummings), a popular young lawyer, who is making a fight against a clique of political grafters. Huxley (Walter Law) is the head of the clique. Katherine, unknown to Anne, is his mistress. Huxley uses Katherine to ensnare Dunsmore. Then follows the murdering of Huxley by Katherine. Dunsmore is blamed, but is finally cleared, after Katherine, demented and drug filled, runs into court and confesses. Anne is married to Dunsmore, and the misguided Katherine finishes up her career in the madhouse.

"Sapho"

(Famous Players-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

MUCH was expected of Pauline Frederick with such a role as "Sapho," and there can be no doubt that her work in this picture will long be pointed out as one of the surest examples of the truly wonderful control which Miss Frederick has over her audiences when appealing to them merely through black and white shadow.

There is no weakening of the strong role of Sapho, yet there is a softening, an avoidance of any possible offense in depicting one of the notoriously immoral characters of fiction in such a way that we doubt even if the supercritical censors will find a single scene to "cut."

The Famous Staircase Scene

And this result is all due to the consummate art with which Miss Frederick presents a woman essentially sensual, in a manner to make her appear almost spiritual at times, and from first to last appealingly human and sympathetic.

The flower-girl who refuses to take the abuse of a tyrannical and drink-crazed father, and accepts the offer of a famous sculptor to become his model, has no thought of wrong. The much sought model who accepts the attentions of the several admirers who sacrifice honor for her passionate embraces is a natural creature of her surroundings, and not a "vampire" who would drain the blood of her victims and leave them lifeless. She gave and received, but for her it was not a passion of true love until the real man Jean awakened the real woman Sapho, and then it was too late.

"Sapho" has a tremendous moral lesson as portrayed by Miss Frederick, and we venture the prediction that this famous book and play will never be more finely interpreted than in this Famous Players production. Thomas Meighan as Jean, the country boy; Frank Losee as Caoudal, the sculptor; John Sainpolis as Dejoie, the poet, and Pedro De Cordoba as the engraver who forges to buy jewels for Sapho, are finished artists, every one of them, and there is not a dissonant note in the perfect harmony of the many factors which make this Sapho a masterful production.

Hugh Ford's manner of showing the stairway scene, by building several complete flights and following the two lovers with the camera as they ascend is an excellent example of the care in detail used by the director.

We believe "Sapho" will do more than any previous play to convince picturegoers of Miss Frederick's absolute supremacy in roles offering that particular blending of personal attraction and fine emotional register which such characters as "Sapho" must have to carry the true sympathetic appeal.

THE STORY AND PLAYERS

Sapho (Pauline Frederick), whose real name is Fanny Legrand, is a product of the Paris slums. After a quarrel with her father, she accepts the offer of Caoudal, a famous sculptor, to pose as his model for "Sapho." He is attracted by the little flower-girl and produces a masterpiece. Her love for the beautiful makes her forget her previous squalor, and she basks in the sunshine of Caoudal's Bohemian friends, who include Dejoie, the poet (John Sainpolis).

Her fame is now heralded abroad through his genius, until Flamant, the engraver (Pedro De Cordoba), a younger and more attractive man than Dejoie, usurps the fickle adoration of Sapho. In Flamant she finds a man who is really fond of her, so much so, in fact, that he forges another's name, and obtains money with which to buy jewels and things to please her.

Sapho does not really love Flamant, however, and when he is taken from her to jail, even her sympathy for what he has done for her is soon forgotten in a new companionship with Jean Gaussin, a student from the country whom she entrances at a ball which both attend.

With Jean she finds true love, and only realizes the pity of it all when her former paramours return to chide her with her previous inconstancy. Flamant, now released from jail, unable to suppress his passion for her, causes her past life to become known to Jean, who is so shocked by this revelation and the discovery that she has kept from him the letters from home and from the little country girl he has abandoned, that he leaves her without giving her an opportunity to make him feel her true love for him, and marries the girl who is entitled to the place by his side. Sapho repents too late, but sweetened and chastened by the realization of what true love is and how sacred and not to be trifled with is its call.

"Little Lost Sister"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

AN all-star cast in this latest Selig release, good photography and care of detail are the chief points in its favor. The story of "Little Lost Sister" is of the now much hackneyed "white slave" genus, and before its transference to picture form had a run on the speaking stage. The pictured version, however, offers a better chance for the exploitation of the theme and the moral it is meant to convey.

To the unsophisticated the picture will no doubt be a revelation of the methods of the vice syndicates supposed to exist in every large city. The moral of the Biblical admonition in reference to casting the first stone will be conveyed to them. It is, however, a story made mostly as a theatric medium and reckoning upon that basis and passing over the several improbabilities it contains, one can find interest and entertainment in "Little Lost Sister." The work of Vivian Reed as the lost sister; Bessie Eyton as the reformer; George Fawcett, Marion Warner, and Joseph Singleton bridge over any weak spots in the picture. Al Green directed.

THE STORY AND PLAYERS

Elsie Welcome (Vivian Reed) is bored by the little town in which she lives. She succumbs to the love-making of a visiting stranger, Martin Druce (Joseph Singleton), and leaves home with him, and goes to the big city. Unknown to the girl he takes her to a house of shady reputation in the Tenderloin section, and introduces her to a bedizened woman he calls his aunt. A fake marriage ceremony is performed. Too late Elsie realizes her predicament; that she is an inmate of a house of ill-repute.

Druce drops his mask, and brutally advises her to "get to work!" While this is happening Elsie's mother (Eugenie Besserer) and her sister, Patience (Marion Warner), come to the city and sadly search for her. Mary Randall, a rich young society woman (Bessie Eyton), starts her crusade to rid the city of the vice syndicate. Through her and the crusade the vice element is crushed after a series of adventures and intriguing. Elsie is rescued from the power of Druce and restored to the arms of her mother, sister, and country sweetheart once again.

Elsie Comes Back to Her Mother's Arms

"The Mystery of the Double Cross"

(Pathe—Second Episode—Two Reels)

REVIEWED BY PETER MILNE

A LIVELY episode is this, "The Masked Stranger," the second of the serial. The mystery is deepened by the apparent dual personality of Phillippa Brewster, the heroine. At one moment she has nothing but kisses and caresses for Peter Hale, and at the next no shoulder is too cold and no stare is too icy for him. The Masked Stranger is also introduced a number of times. Its presence will keep the people guessing for a certainty.

Mollie King, in the role of Phillippa, has a most charming screen presence, defines the two sides of her role sharply and looks ravishing in lingerie. Leon Barry is a hero, typically French, and Ralph Stuart is a heavy, typically villainous.

William Parke continues to catch the note of mystery that runs through the story and emphasizes it to a high degree. The settings and light effects are very good.

THE STORY AND PLAYERS

Peter Hale receives an invitation to the Brewster home and there encounters Phillippa again. She seems to remember him from the ocean voyage, but later that night denies ever having seen him before. Puzzled, Peter attempts to learn whether she has the double cross on her arm, but as he starts to investigate the Masked Stranger confronts him and forces him to desist. Later Peter takes out an option on the Brewster property, defeating the plans of a notorious society pet, Annessley, who is in reality a gangster. During the evening Peter sees the Masked Stranger break into Phillippa's room and he, following, encounters the girl only to receive a blank look and a number of kisses in answer to his inquiries. Leaving he watches and sees the Stranger emerge and following him comes Phillippa, who, when approached, denies having seen him the minute before.

"Told at Twilight"

(Balboa-Pathe—Five Reels)

REVIEWED BY PETER MILNE

HERE we have Baby Marie Osborne again in a feature that gives her many an opportunity to display her delightful childishness and genuine ability. This time in her role of Little Mary Sunshine she makes her way into the home and the heart of a melancholy old millionaire and incidentally saves her father from all sorts of trouble by her intimacy with the old gentleman. Baby Marie has for support an actor who probably will never become noted. He is a little negro boy, and the many scenes in which he appears with the star are filled with colorful comedy as well as contrasts. Any house is liable to do the proverbial rocking with mirth act when Baby Marie and her dark visaged companion steal a sign from an old blind couple reading, "Help the Blind Parents of Nine Children," and proceed to implore financial assistance after the same fashion.

The fact is that the baby star is never called upon to do anything artificial. Her parts reflect the life of a child with no little show of realism and her inborn talent to banish all thought of self-concern while before the camera does the rest. "Told at Twilight," was written by D. F. Whitcomb, and produced by Henry King, who, as usual, plays Baby Marie's father. Daniel Gilfether, as the old millionaire, creates a most pleasing character, and Beatrice Van, as the mother, has become infected with the natural style of acting that helps make all the Baby Marie pictures as real as they are.

THE STORY AND PLAYERS

Little Mary Sunshine (Baby Marie) lives next door to Graham (Daniel Gilfether) and soon takes complete possession of his heart and his home. The old millionaire is constantly seen with the little girl and is her companion and host on various occasions. On the evening of her birthday he entertains her at dinner and then as it rains heavily puts her up for the night. Her father (Henry King), who has played with the market with some of the firm's money, breaks in Graham's house that night to rob. He is discovered by both the old man and the child, the latter believing it is just another surprise for her. Graham, however, realizes the true state of affairs and because of his love for the child makes up the loss and starts the father on the right road again.

"A Daughter of the Poor"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

A PICTURE, the subtlety of which must be seen to be appreciated is offered under the title of "A Daughter of the Poor," written by Anita Loos. Edward Dillon has caught the sometimes satirical spirit of the story and has endowed it with an appropriate production in every detail. It seems, though, that its appeal must be limited. Although the story on its surface will afford average entertainment to the multitudes, its basic principles are quite beyond the sphere of comprehension of the general picture audience.

Bessie Love is featured as the girl who absorbs her uncle's views on the oppression of the workingman, when in this particular instance the workingman has little or nothing to complain about. The performances of all the supporting players are admirable.

THE STORY AND PLAYERS

Rose (Bessie Love) keeps a toy and candy shop in a town where most of the laborers derive a living by working in the printing house of Stevens (Carl Stockdale). Joe (Max Davidson), her uncle, is porter in the establishment, and has the mistaken, almost fanatical, idea that he is downtrodden. He and Rose receive the majority of their ideas on social reform from Rodolph (George Beranger), a socialistic writer. His manuscript comes to Stevens' hands and the old publisher is duly impressed by it. In the meantime, Rose has met Jack (Roy Stewart), Stevens' son, who proceeds to change a few of her ideas about the wickedness of all rich people. Working to a satisfactory denouement, the picture proceeds to straighten out the misunderstanding between both sets of characters in an amusing as well as a dramatic fashion.

"The Mortal Sin"

Metro-Columbia—Five Reels

REVIEWED BY PETER MILNE

THE merit of "The Mortal Sin" lies in its climax. The series of powerful scenes that form it seem to discountenance the somewhat laborious and conventional character of the remaining reels. The story, written and produced by John Collins, is without doubt very hackneyed, telling as it does of the wife who sacrifices her honor to save the life of her husband. In the production of it Mr. Collins must have realized the lack of sufficient material to fill out five reels. In an effort to build them up he has supplied them with a number of scenes that are frankly padding. It is all well and good to show a character mounting the stairs, knocking on the door and in the act of entering the room once, but when it is shown many times and with many variations as to the character, the effect is somewhat tiring. Also, we believe that Mr. Collins' story would have taken better effect had he refrained from inserting subtitles that offer preachments time and again.

The fact that Viola Dana holds the center of the majority of the scenes with a telling rendition of a familiar role counts largely in favor of "The Mortal Sin." It is, perhaps, Miss Dana that carries it over its slow spots.

THE STORY AND PLAYERS

Anderson (Robert Walker), a struggling clerk in a publishing house, possessing literary ambitions, suffers a nervous collapse, and his wife, Jane (Viola Dana), is obliged to go to work. As the stenographer of the publisher, Standish (Augustus Phillips), Jane earns money sufficient to send her husband west to recuperate. Standish, desiring to possess Jane, makes advances, which she only accepts in order to save the life of the weakened Anderson. He returns home, a well man, only to discover his wife's sacrifice and to condemn her for it, and to later strangle her to death. Then Anderson proceeds to wake up and discover he has been dreaming, and that dreams very often make good stories.

"Out of the Wreck"

(Morosco-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE first impression of this picture is that it is entirely out of the class of other Paramount productions. It is a curious interweaving of magnificent scenic and artistic embellishment, common to all Morosco productions, with excellent and dignified acting by Kathlyn Williams, with the "Ten Nights in a Bar Room" type of melodrama, and something seems to be wrong.

The story opens with Miss Williams as the wife of a man aspiring to be a United States Senator, when through the machinations of a cheap politician it is discovered that his wife has a "past." She proceeds to tell this past, leading up to the present, in flash back scenes, and then the story becomes commonplace and roughly melodramatic, with an appeal that it seems to us the intelligent audience accustomed to Paramount pictures will not get at all. We may be wrong, but the woman bullied around by a drunken brute, with no earthly reason shown why she should not leave him and seek protection in the resumption of an independent life, which she was leading before he met her, does not appeal to us with real sympathy. We are horrified, yes. We appreciate the struggle and the tense acting of Miss Williams. We are thrilled when she finally kills him rather than be brained by his drunken assault. With a too obvious attempt at "something different," the obvious plea of "self-defense" is not used, but she is acquitted by a jury "believing in the unwritten law."

Miss Williams saves the picture from being ordinary. The settings and other embellishments take it out of the commonplace class. And the ending is good. We liked everything about the picture but the parts of the story about outlined.

THE STORY AND PLAYERS

James Aldrich (William Conklin) seems sure of election as United States Senator, but Tom Ryan (Don Bailey) offers a big reward for some one who will "hand something on him." Howard Duncan (W. W. Jefferson) tells Ruby Sheldon (Stella Razeto), cynical star woman reporter of his Clarion staff, and together they decide that as Aldrich is straight, their only chance is to find something in the past of his wife (Kathlyn Williams).

Going back in the files, they unearth a murder case, and face the Aldriches with a threat to reveal it. Instead Agnes Aldrich holds them spellbound with the telling of the hard story of her life and her struggle and winning of a decent name. So impressive is her story of her escape from a drunken brute, Steve O'Brien (William Clifford), whom she had to kill to save herself, that even the "one unkind face" at the trial—which is the cynical reporter woman who is now again on her trail, becomes kind and is assured no one will again remind her of the cruel past.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Bogus Bride." (Ham and Bud Kalem Comedy. One Reel.)—The comic behavior of the two Kalem fun makers is displayed with its usual results. A prize is offered by the municipality of Pottsville for the first young man and woman who will dare matrimony. Bud is disguised as a coy young thing, while Ham takes the part of the dashing groom. The situations resulting from their "marriage" are amusing. A pretty girl lends the usual interest.

"The Lost Legion of the Border," Episode of "The American Girl." (Kalem. Two Reels.)—This episode maintains the thrills and interest of those that have preceded it. Marin Sais, the western ranch girl, stumbles upon a supposedly wicked plot of "leading bandits." Following her rescue by the king of the bandits, she fights a duel with one of the gang who insults her, killing him. The denouement of this quaint plot is that the real intention of the bandit gang was not robbery or other viciousness, but the establishment of a bandit's Utopia across the border in Mexico. After a brief pistol fight with the sheriff's posse, the bandits surrender, make known their intentions, and are allowed to pursue their mission.

Metro

"The High Cost of Living." (Drew Comedy. One Reel.)—Mr. and Mrs. Sidney Drew appear in this comedy, which, though based on an idea somewhat insufficient for a full reel, is made humorous by the truly laugh-provoking expressions of the male lead. The gist of the story is the anxiety of the newly married couple over the safety of their eggs and shoes when a burglar breaks into the house. When he steals diamonds they don't care. As a burlesque on the high cost of living it ranks very high—with all credit due the popular leads.

Mutual Program

"His Bogus Boast." (Vogue. Sun., March 10. Two reels.)—This comedy film is chuck full of real comedy and features. Ben Turpin, as an invited guest at some swell function, charms the women with his accounts of his own personal adventures when sheriff of Bloody Gulch, or some such wooly burg. The women are all charmed with his exploits, which lose nothing through his telling, and the men being practically marooned, and highly incensed thereat, decide upon a novel means of exposing Ben.

The club porter is bribed to crawl under a bear skin rug and move in bear fashion toward the group Ben has so mystified. The ruse works. Ben is scared out of his wits, forgets his role as brave man and desperado, and makes one flying leap through the window, landing into a barrel of water. It is a clever comedy and will be enjoyed by every class of audience.

Mutual Weekly, No. 142. (Gaumont. One reel. Wed., March 7.)—This single reeler is full of descriptive topics and events uppermost in the people's minds today, and opens with the body of General Funston being laid to rest in the Alamo at San Antonio, Tex., prior to its ultimate removal to San Francisco for burial. Then follows scenes from the annual Mardi Gras at New Orleans and Galveston, a view of the new American built Spanish submarine, Danish troops preparing for an emergency, the launching at Seattle of the first full powered motorship built in the United States, special flour train starting East from Minneapolis to relieve the food shortage, New York City bellboys learning to become soldiers, new submarine for Uncle Sam, Oakland, Calif., society girls attacking the high cost of living by raising vegetables in back yards, and finally Governor Lister of Washington welcoming soldiers from the border. A well balanced and very interesting reel.

"Mutual Tours Around the World, No. 18." (Gaumont. Tues., March 6. One reel.)—A reel devoted to views of the Central Powers of Europe—Germany, Austria and Bulgaria. It shows the wonderful monuments, the beautiful boulevards and parks and historic buildings of the main cities of these three countries, and the photography of some scenes along the Danube are wonderful scenic productions. Today when the eyes of the civilized world are focused upon this particular section of the map, these pictures are most opportunely produced, and doubtless will be well received wherever shown, and they are worthy a showing in any theatre.

"See America First, No. 78." (Gaumont. Wed., March 7. One reel.)—With comic cartoon, "Rastus Runs Amuck." Oregon's rocky coast is the subject dealt with in this reel, and the caves, and headlands, and waterfalls, and beautiful woodland scenery—for all of which Oregon is world famous—are all faithfully reproduced. The photography is uniformly good, and gives a clear idea of the beauties of the scenery of the Pacific slope.

"Shorty Trails the Moonshiners." (Monogram. Mon., March 12. Two reels.)—Another episode featuring Shorty Hamilton, which shows Shorty as game as ever, taking any risk that presents itself and again coming out victorious. Ellen King takes Anita's place in this reel and acquits herself most creditably. There are some fine specimens of photography, dealing with exteriors and interiors; among the former the wild mountain scenery being exceptionally good. The moonshiners recognize the secret service agents at first glance and, having lured one to their den—an innocent appearing roadhouse, promptly do away with him. The second, Ellen King, is, by means of a tilting floor, spilled into a fast running stream, but is saved from death. Now comes Shorty's turn. He feigns drunkenness, but the moonshiners are wily men and he, too, is doomed to the secret chamber with the tilting floor. Realizing his fate he decides to end it all by inhaling gas. He turns it on, when instead of gas he gets a draught of whisky. Having the evidence, but still a prisoner, he casts about for some means of escape. A dangling rope furnishes this, and he is instrumental in rounding up the gang.

Universal Program

When the Cat's Away." (Nestor. Mon., March 19.)—A clever comedy by Lyons and Moran in which the Nestor Company, headed by these two comedians disports itself. The nephew sets up as doctor in his aunt's house while she's away and with the aid of the butler proceeds to have a lot of fun with the "patients." The business is as comical as usual and Moran reigns supreme as the butler. Edith Roberts is the girl and Harry Nolan has the role of a drunk.

"The Raid." (Gold Seal. Three reels. Tues., March 20.)—Gaining its title from the act of a band of Mexicans who plan to kidnap a girl and hold her for ransom, this Western is slightly too drawn out to keep a firm hold on the interest. There is much shooting and rough riding, which may appeal to the lovers of the western melodrama, while the rescue of the girl creates a mild thrill. Neal Hart and Janet Eastman are the principals.

"Defective Detectives." (L-Ko. Two reels. Wed., March 21.)—With its roof top chase, its various rough and tumble scrambles and mixups this comedy has more wild action than humor. Phil Dunham hardly appears at his best at any moment throughout the two reels. The closing chase over the house tops introduces the usual number of dare-devil feats of acrobatics, at which the L-Ko aggregation excel. Lucille Hutton, Charles Inslee and Merta Sterling are others in the cast.

"A Hash House." (Victor. Two reels. Thurs., March 22.)—This is a comedy with Harry Myers and Rosemary Theby that falls absolutely flat in all save for a few places that are so sparsely scattered throughout the two reels that their effect is not to be considered.

"The Dreaded Tube." (Imp. Second Episode of "The Perils of the Secret Service." Two reels. Fri., March 23.)—Yorke Norroy and Carson Huntley, as impersonated by Kingsley Benedict and Jay Belasco respectively proceed to frustrate another diabolical plot in this number of the series, when they encounter an Italian band that plans to poison the city's water supply if the governor refuses to pardon one of their number. Much of the incident in the first reel of the picture is befogged, but the last half presents an averagely exciting melodrama. The supporting cast includes L. C. Shumway, in an obvious beard, Elsie Jane Wilson and Francis MacDonald.

"Goin' Straight." (Bison. Two reels. Sat., March 24.)—A Western that furnishes plenty of suspense with the story of the opium smugglers and the cowboys to the rescue. A heart interest touch is added when the hero refuses to make an arrest because one of the smugglers is the brother of the girl he loves. Harry Carey is at his best and is supported by Vesta Pegg, Teddy Brooks and Priscilla Dean.

"Whose Baby?" (Joker. Sat., March 24.)—Written by Jack Cunningham and produced by William Beaudine, this Joker centers around two babies who are lost, mixed and duly found again. The situation gives William Franey, Gale Henry and the usual supporting cast wide play for their usual hilarious business which makes "Whose Baby?" a decidedly worth while number.

Pathe

"Florence Rose Fashions." (Number 24. Split reel.)—Summer wear for the hotel verandah, the afternoon tea and allied ocasions is displayed in this number of the series. An educational in Pathecolor entitled "The Gardener's Feathered Friends" divides the reel.

"In the Heart of the Cascades." (International. Split reels.)—A scenic containing a number of lake and waterfall scenes that are of average beauty. A remarkable view of an artificial waterfall is shown. On the same reel with "Krazy Kat-Florist."

"Krazy Kat-Florist." (International. Split reel.)—An amusing cartoon of Harriman's with Krazy Kat and Ignatz Mouse as the featured creations of the artist's pen. The animation is smooth and the idea is comically evolved. On the same reel with "In the Heart of the Cascades."

"Max's Feet Are Pinched." (Split reel) Reissue.)—Despite cheap settings Max Linder, the French comedian, gloriously succeeds in displaying the humorous possibilities of a tight pair of shoes in this foreign made number. On the same reel with Rolin's "Skinny Gets a Goat."

"Skinny Gets a Goat." (Rolin. Split reel.)—The Rolin fat boy and practically all the other members of the studio indulge in a knock-about-run-around affair in this half reel. The scenes are disconnected and the laughs are sparsely scattered through the five hundred feet. Some good trick photography is introduced. On the same reel with Linder's "Max's Feet Are Pinched."

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Jan. 25.	Her Good Name (Jean Sothern), Van Dyke	5
Feb. 1.	Rosie O'Grady (Viola Dana), Apolo	5
Feb. 8.	The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp	5
Feb. 15.	The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph	5
Feb. 22.	Pride and the Devil (Alma Hanlon), Apollo	5

Artcraft Pictures

Nov.— 6.	Less Than the Dust (Mary Pickford)	5
Jan.— 8.	The Pride of the Clan (Mary Pickford.)	
Mar. 5.	A Poor Little Rich Girl (Mary Pickford)	5

Bluebird Photoplays

Feb.—19.	The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon)	5
Feb.—26.	The Saintly Sinner (Ruth Stonehouse)	5
Mar. 5.	The Boy Girl (Violet Mersereau)..	5
Mar. 12.	Mutiny (Myrtle Gonzales, Val Paul and George Hernandez)	5
Mar. 19.	Polly Redhead (Ella Hall)	5
Mar. 26.	The Gift Girl (Rupert Julian and Louise Lovely)	5
Apr. 2	Susan's Gentleman (Violet Mersereau)	5
Apr. 9	The Pulse of Life (Wedgewood Nowell and Gypsy Hart)	5
Apr. 16.	The Girl in the Checkered Coat (Dorothy Phillips)	5

Fox Film Corporation

Feb. 19.	The Tiger Woman (Theda Bara)	5
Feb. 19.	Melting Millions (George Walsh)	5
Feb. 26.	A Child of the Wild (June Caprice)	5
Mar. 5.	Sister Against Sister (Virginia Pearson)	5
Mar. 12.	Love's Law (Joan Sawyer and Stuart Holmes)	5
Mar. 12.	A Tale of Two Cities (Wm. Farnum), Special	5
Mar. 19.	The Blue Streak (Wm. Nigh and Violet Palmer)	5
Mar. 26.	High Finance (George Walsh)	5

Ivan Feature Productions

Jan. —	Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell)	5
Mar. 18.	Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)	5

Kleine-Edison-Selig-Essanay

Jan. 29.	Adventures of Buffalo Bill (K.E.S.E. Special)	5
Feb. 5.	Skinner's Dress Suit (Bryant Washburn)	5
Feb. 12.	The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig	5
Feb. 19.	The Royal Pauper (Francine Larrimore), Edison	5
Mar. 5.	Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay	5
Mar. 12.	Little Lost Sister (Selig)	5
Mar. 19.	Satan's Private Door (Essanay)	5
Apr. 2.	The Law of the North (Shirley Mason)	5

McClure Pictures*

Jan. 29.	Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)	5
Feb. 5.	Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere)	5
Feb. 12.	Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere)	5
Feb. 19.	Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)	5
Feb. 26.	Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere)	5
Mar. 5.	Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)	5
Mar. 12.	Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason)	5

*Released through Triangle Exchanges.

Metro Pictures Corporation

Feb. 19.	The Promise (Harold Lockwood and May Allison), Yorke	5
Feb. 20.	The Secret of Eve (Mme. Petrova), Columbia	5
Mar. 5	The Barricade (Mabel Taliaferro), Rolfe	5
Mar. 12	The Mortal Sin (Viola Dana), Columbia	5
Mar. 19.	The Hidden Children (Harold Lockwood and May Allison), Yorke	5
Mar. 26	His Father's Son (Lionel Barrymore and Irene Howley), Rolfe	5
Apr. 2.	The Waiting Soul (Mme. Petrova).	5
Apr. 9.	The Beautiful Lie (Frances Nelson), Rolfe	5
Apr. 16.	A Magdalene of the Hills (Mabel Taliaferro), Rolfe	5
Apr. 23	The Secret Spring (Harold Lockwood and May Allison), Yorke	5

Mutual Film Corporation

Feb. 19.	The Gentle Intruder (Mary Miles Minter), American	5
Feb. 26.	The Greater Woman (Marjorie Rambeau), Powell-Mutual	5
Mar. 5.	The Girl from Rector's (Ruth MacTammany), Mutual Star	5
Mar. 12.	My Fighting Gentleman (William Russell), American	6
Mar. 19.	The Painted Lie (Crane Wilbur), Horsley	5
Mar. 26.	Motherhood (Marjorie Rambeau), Powell	5
Mar. 26.	Sunny Jane (Jackie Saunders), Horkheimer	5

Paramount Pictures Corporation

Feb. 19.	Winning of Sally Temple (Fannie Ward), Lasky	5
Feb. 22.	On Record (Mae Murray), Lasky..	5
Feb. 26.	The Fortunes of Fifi (Marguerite Clark), Famous Players	5
Mar 1.	Those Without Sin (Blanche Sweet), Lasky	5
Mar. 5.	Castles for Two (Marie Doro), Lasky	5
Mar. 8.	Out of the Wreck (Kathlyn Williams), Morosco	5
Mar. 12.	Sapho (Pauline Fredericks), Famous Players	5
Mar. 15.	The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky	5
Mar. 19.	The Dummy (Jack Pickford), Famous Players	5
Mar. 22.	The Spirit of Romance (Vivian Martin), Pallas	5
Mar. 26.	The Bottle Imp (Sessue Hayakawa), Lasky	5
Mar. 29.	As Men Love (House Peters and Myrtle Stedman), Pallas	5
Apr. 2.	The Bond Between (George Beban), Pallas	5
Apr. 5	The School for Husbands (Fannie Ward), Lasky	5
Apr. 9	The Inner Shrine (Margaret Illington). Lasky	5
Apr. 12.	Heart's Desire (Marie Doro), Famous Players	5
Apr. 16.	The Valentine Girl (Marguerite Clark), Famous Players	5
Apr. 19	Tides of Barnegat (Blanche Sweet), Lasky	5
Apr. 23	The Long Trail (Lou-Tellegen and Mary Fuller), Famous Players	5

Pathe Exchange, Inc.

Feb. 18.	Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser	5
Feb. 25.	Crime and Punishment (Derwent Hall Caine and Marguerite Cortet), Arrow	5
Mar. 4.	Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser	5
Mar. 11.	The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players	5
Mar. 18.	Pots and Pans, Peggie (Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskell), Thanhouser	5
Mar. 25.	Told at Twilight (Baby Marie Osborne, Henry King and Daniel Gilfether), Balboa	5
Coming—	When My Ship Comes In (Jane Grey), International	5
Apr. 1	Mary Lawson's Secret (Charlotte Walker, Wm. Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer and Robert Vaughn), Thanhouser	5

Red Feather Productions

Feb. 19.	The War of Tongs	5
Feb. 26.	The Girl and the Crisis (Dorothy Davenport, Charles Pearley and Wm. V. Mong)	5
Mar. 5.	The Gates of Eden (Claire McDowell)	5
Mar. 12.	(Double Attraction.) The Girl Who Lost (Cleo Madison), and Border Wolves (Neal Hart)	5
Mar. 19.	The Scarlet Crystal (Herbert Rawlinson)	5
Mar. 26	The Fighting Gringo (Harry Carey and Claire DuBray	5

Selznick Pictures

Jan. 7.	Panthea (Norma Talmadge)	6
Feb. —.	The Argyle Case (Robert Warwick)	6
Feb. —.	The Price She Paid (Clara Kimball Young)	6
Mar. —.	The Eternal Sin (Florence Reed), Brenon	5
Mar. —.	The Easiest Way (Clara Kimball Young)	6
Coming—	The Law of Compensation (Norma Talmadge	5

Triangle Distributing Corporation

Feb. 11.	The Girl of the Timber Claims (Constance Talmadge), Fine Arts..	5
Feb. 11.	The Gun Fighter (Wm. S. Hart), Kay Bee	5
Feb. 18.	The Village Prodigal (Robert Harron), Fine Arts	5
Feb. 18.	A Princess of the Dark (Enid Bennett), Ince-Kay Bee	5
Feb. 25.	Stage Struck (Dorothy Gish)	5
Mar. 1.	The Last of the Ingrams (William Desmond	5
Mar. 5	Betsy's Burglar (Constance Talmadge)	5
Mar. 8	Back of the Man (Dorothy Dalton)	5
Mar. 11.	A Love Sublime (Wilfred Lucas), Fine Arts	5
Mar. 15.	The Little Brother (Enid Bennett), Ince-Kay Bee	5
Mar. 18	A Daughter of the Poor (Bessie Love), Fine Arts	5
Mar. 18	Blood Will Tell (W. Desmond), Ince-Kay-Bee	5

Unity Sales Corporation

Dec. 1.	Land Just Over Yonder	6
Dec. 15.	Humanizing Mr. Winsby	5
Jan. 15.	Glory	7

Vitagraph—V-L-S-E

Feb. 12.	The Courage of Silence (Alice Joyce and Harry Morey)	5
Feb. 19.	Kitty Mackay (Lilian Walker)	5
Feb. 26.	Intrigue (Peggy Hyland, Marc MacDermott and Bobby Connelly)	5
Mar. 5	The Money Mill (Dorothy Kelly and Evart Overton)	5
Mar. 12	Arsene Lupin (Earle Williams)	5
Mar. 19	Aladdin from Broadway (Edith Storey and Antonio Moreno)	5
Mar. 26	The More Excellent Way (Anita Stewart and Charles Richman)	5
Apr. 2	Babette (Peggy Hyland and Marc MacDermott)	5
Apr. 9	Apartment 29 (Earle Williams)	5
Apr. 16	The Third Party (Alice Joyce and Harry Morey)	5

World Pictures

Feb. 12.	The Red Woman (Gail Kane)	5
Feb. 19.	A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche)	5
Feb. 26.	A Girl's Folly (Robert Warwick and Doris Kenyon)	5
Mar. 5.	The Web of Desire (Ethel Clayton and Rockliffe Fellowes)	5
Mar. 12—	The Dancer's Peril (Alice Brady).	5
Mar. 19.	The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche)	5
Mar. 26	SPECIAL FEATURE—Title not announced	5
Apr. 2	As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes)..	5
Apr. 9	Forget-me-not (Kitty Gordon)	5
Apr. 16.	The House Cat (Ethel Clayton and Rockcliffe Fellowes)	5
Apr. 23	Maternity (Alice Brady)	5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

Mar. 12. Jungle Vaudeville..............500 feet
From Ditmars' "Living Book of Nature"
Mar. 19. Feeding the Fish Eater.........500 feet
Mar. 26. Feeding the Bear..............500 feet

Scenics

Mar. 12. Serene of Index................ —
Mar. 19. Austrian Ski School............. —
Mar. 26. Fishing Off Sandy Hook......... —

Foxfilm Comedies

Mar. 12. Hearts and Saddles (Tom Mix)....2 C
Mar. 19. The House of Terrible Scandals (Henry Lehrman and Billie Ritchie) ....2 C
Mar. 26. His Merry Mix-up (Charles Conklin) ....2 C

Metro Pictures Corporation

Monday, March 26, 1917

DREW—Awakening of Helene Minor (Mr. and Mrs. Sidney Drew)...............1 C
SERIAL—The Great Secret (Chapter 11), Francis X. Bushman and Beverly Bayne.2 D

Monday, April 2, 1917

ROLMA—Regeneration of Reginald (Ralph Herz) ....1 C.
SERIAL—The Great Secret (Chapter 12), Francis X. Bushman and Beverly Bayne.2 D.

Mutual Film Corporation

Monday, March 19, 1917

MUTUAL SERIALS—The Schemers (13th Episode of the "Perils of Our Girl Reporters"), 2 D............. —
MONOGRAM—Shorty Bags the Bullion Thieves (10th of the "Adventures of Shorty Hamilton"), 2 D...........05678-79

Tuesday, March 20, 1917

GAUMONT—Mutual Tours Around the World; Montenegro, Britain's Island of Guernsey, Central Portugal, 1 Trav. 05680

Wednesday, March 21, 1917

MUTUAL—Mutual Weekly, No. 116, 1 Top. 05681
AMERICAN—Cupid and a Button (J. Warren Kerrigan), 1 C............. 05682

Thursday, March 22, 1917

CUB—Minding Baby (George Ovey), 1 C. 05683
GAUMONT—Reel Life; Making Good Cheaper, Artificial Exercise, A Snail Race Under Water, Pineapple Under Glass, A Winter Outdoor Pageant in Calif., 1 Mag...................... 05684

Friday, March 23, 1917

MONMOUTH—Jimmy Dale Alias the Great Seal (Chapter No. 1), 2 D...05685-86

Saturday, March 24, 1917

VOGUE—A Studio Stampede (Ben Turpin), 2 C.........................05687-88

Monday, March 26, 1917

MUTUAL SERIAL—The Counterfeiters (14th Episode of "The Perils of Our Girl Reporters"), 2 D............... —
MONOGRAM—Shorty Lands a Master Crook (11th of "The Adventures of Shorty Hamilton"), 2 D..........05389-90

Tuesday, March 27, 1917

GAUMONT—Mutual Tours Around the World; Ajaccio, Corsica, Funchal, Madeira Islands, Roster-on-the-Don, Russia, 1 Trav...................... 05391

Wednesday, March 28, 1917

MUTUAL—Mutual Weekly, No. 117, 1 Top 05392
AMERICAN — The Bearded Fisherman (Edward Coxen), 1 D.............. 05393

Thursday, March 29, 1917

CUB—Be Sure You're Right (George Ovey), 1 C.......................... 05394
GAUMONT—Reel Life; Weaving Indian Blankets, The Pulmotor, Swedish Gymnastics, The Famous "Herald" Clock, Winter Sports in Florida, 1 Mag 05395

Friday, March 30, 1917

MONMOUTH—Jimmy Dale, Alias The Grey Seal (Chapter 2, "The Stolen Rubies"), 2 D....................05396-97

Saturday, March 31, 1917

VOGUE—Freed by Fido (Lillian Hamilton), 2 C 05398-99

Paramount Pictures Corporation

Monday, March 19, 1917

BURTON HOLMES—Through Canadian Canyons, 1 Trav.
COMEDY—Title not announced, 1 C.
PICTOGRAPH—No. 59, 1 Mag.

Monday, March 26, 1917 ... ...

BURTON HOLMES—Vancouver and Victoria, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 60, 1 Mag.

Pathe Exchange, Inc.

Sunday, March 11, 1917.

Patria, No. 9, Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 15 (Colonel's Orderly), Astra, 2 D.
Hooey Heroes, Mittenthal, 1 C.
Florence Rose Fashions, No. 22 (Rose), Fash: Birds of Gay Plumage (Parrakeets), Col. Educ., split reel.
Krazy Kat—Rose and Thorns (C-Cart.) and In the Heart of the Cascades (Sc.), International, split reel.
Max in a Difficult Position (Max Linder), Pathe, and Skinny Routs a Robber (Fatty Lampton), Rolin, split reel comedy.

Wednesday, March 14, 1917

Hearst-Pathe News, No. 22, 1 Top.

Saturday, March 17. 1917

Hearst-Pathe News, No. 23, 1 Top.

Sunday, March 18, 1917

Patria, No. 10, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 1 (The Lady in No. 77), Mollie King, Leon Barry, Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 23 (Rose), Fash.; Nomads of the North (Lapland), Sc., Split reel.
Know America and the Land We Love (Southern California), Sc., Combitone, 1 reel.
Lonesome Luke's Lively Life (Rolin), 2 C.
Jerry on the Job—He Takes a Day Off (C-Cart.), and Artificial Flower Making (Educ.), International, split reel.

Wednesday, March 21, 1917

Hearst-Pathe News, No. 24, 1 Top.

Saturday, March 24, 1917

Hearst-Pathe News, No. 25, 1 Top.

Sunday, March 25, 1917

Patria, No. 11(Mrs. Vernon Castle, International), 2 D.
Mystery of the Double Cross, No. 2 (The Masked Stranger), (Molly King, Leon Barry and Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 24 (Rose), Fash: The Gardener's Feathered Friends (Color. Educ.), split reel.
Know America, the Land We love, No. 2 (Cliff Dwellings—New Mexico), Sc. Educ., Combitone, 1 reel.
Max's Feet Are Pinched (Pathe), and Skinny Gets a Goat (Rolin), split reel comedy.
Happy Hooligan—The Double Cross Nurse (C-Cart) and Rope Making (Educ.), International, split reel.

Wednesday, March 28, 1917

Hearst-Pathe News, No. 26, 1 Top.

Saturday, March 31, 1917

Heart-Pathe News, No. 27, 1 Top.

Triangle Komedies

Sunday, March 18, 1917

His Rise and Tumble........................1 C
A Self Made Hero...........................1 C

Sunday, March 25, 1917

Her Candy Kid..............................1 C
A Tuner of Notes...........................1 C

Universal Film Company

Monday, March 19, 1917

NESTOR—When the Cat's Away (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.......................... 02259

Tuesday, March 20, 1917

GOLD SEAL—The Raid (Neal Hart), 3 D................................ 02260
VICTOR—Black Magic (C), and Landmarks of France (Sc.), Split reel.... 02261

Wednesday, March 21, 1917

L-KO—Defective Detectives (Phil Dunham), 2 C........................ 02262
UNIVERSAL — Animated Weekly, No. 64, 1 Top........................ 02263
LAEMMLE—Old Faithful (Leah Baird and Wm. Shay), Re-issue, 1 D...... 02264

Thursday, March 22, 1917

VICTOR—The Hash House Mystery (Harry Myers and Rosemary Theby), 2 C.................................. 02265
POWERS—The Strangest Army in the World (War Special).............. 02266

Friday, March 23, 1917

IMP—The Perils of the Secret Service Episode No. 3, "The Dreaded Tube"), 2 D...................... 02267
UNIVERSAL—Screen Magazine, No. 11, 1 Mag.......................... 02268
NESTOR—In Again, Out Again (Eddie Lyons and Lee Moran), 1 C (Re-issue) 02269

Saturday, March 24, 1917

BISON—Goin' Straight (Harry Carey), 2 D............................ 02270
JOKER—Whose Baby? (Gale Henry and Wm. Franey), 1 C................ 02271
REX—The Boyhood He Forgot (Phillips Smalley and Antrim Short), 1 D, Re-issue 02272

Sunday, March 25, 1917

REX—The Grudge (Wm. V. Mong, Irene Hunt and Zoe Rae), 2 D........... 02273
POWERS—The Love Affair of Ima Knutt (C-Cart.), and Artistic China and Japan (Sc.), Split reel.............. 02274
BIG U—The Rebel's Net (Grace Cunard and Francis Ford), 1 D, Re-issue.... 02275
UNIVERSAL SPECIAL—The Leap (13th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D............................ 02276
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 2, "The Mysterious Man in Black"), Ben Wilson and Neva Gerber), 2 D............. 02277

Monday, March 26, 1917

NESTOR—Shot in the West (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02279

Tuesday, March 27, 1917

GOLD SEAL—A Startling Climax (Gertrude Astor, Fred Church and Val Paul), 3 D.......................... 02280
VICTOR—Never Too Old to Woo (Marjorie Ellison and Jack Nelson), 1 C... 02281

Wednesday, March 28, 1917

LAEMMLE—Is Money All? (Irene Hunt), 1 D 02282
L-KO—Dippy Dan's Doings (Dan Russell), 2 C 02283
UNIVERSAL—Animated Weekly, No. 65, 1 Top 02284

Thursday, March 29, 1917

IMP—David's Idol Dream (Jay Belasco and Madge Kirby), 2 D............. 02285
POWERS—The Grand Canyon of Arizona, (Sc. Educ.), 1 reel................. 02286
LAEMMLE—The Mask of Love (Pauline Bush and Lon Chaney), 1 D (Re-issue) 02287

Friday, March 30, 1917

IMP—The Perils of the Secret Service (Episode No. 4, "The Crimson Blade"). 2 D........................ 02288
UNIVERSAL—Screen Magazine, No. 12, 1 Mag. 02289
VICTOR—Prodigal Papa (Jane Gail), 1 C (Re-issue) 02290

Saturday, March 31, 1917

BISON—Steel Hearts (Marie Walcamp and Lee Hill), 2 D...................... 02291
JOKER—What the ——? (Gale Henry and Wm. Franey), 1 C................. 02292

Sunday, April 1, 1917

POWERS—Inbad the Sailor (C-Cart.) and The Brightest Jewel on the British Crown (Dorsey Educ.), split reel..... 02293
REX—Snow White (Elsie Alberts), 3 reels (Re-issue) 02294
UNIVERSAL SPECIAL—Sky Monsters (14th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D 02295
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 3, "The Spider's Web"), (Ben Wilson and Neva Gerber), 2 D.......................... 02296

Vitagraph-V-L-S-E.

Monday, March 19, 1917

Footlights and Fakers (Hughie Mack).......1 C
Captain Jinks, the Plumber (Frank Daniels)..1 C
The Secret Kingdom (Episode No. 13, "The Tragic Masque")......................2 D

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Anti-Vice Film Company

Is Any Girl Safe?..........................5 reels

Argosy Films, Inc.

The Celebrated Stielow Case..............6 reels
Where D'ye Get That Stuff........5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue ....5 reels

Biograph Company

Her Condoned Sin..........................6 reels

California Motion Picture Corp.

December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company

Jan.— 1. His Model Wife...............1 reel
Jan.— 8. Out for the Coin..............2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver................1 reel
Feb. 5. Small Change....................1 reel
Feb. 12. Oh, For a Wife!................1 reel
Feb. 15. Bride and Gloom (Special Release) ....2 reels
Feb. 19. Hubby's Night Out.... ....1 reel
Feb. 26. Kidding Sister...................1 reel
Mar. 5. As Luck Would Have It........1 reel

Claridge Films, Inc.

The Birth of Character...................5 reels
The Heart of New York...................5 reels

Cosmofotofilm Company

Incomparable Mistress Bellairs..........4 reels
Liberty Hall ....4 reels
The Black Spot...........................4 reels
Victoria Cross.............................4 reels
O 18...4 reels
His Vindication............................5 reels

Creative Film Corporation

The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films

Dec.—Tempest and Sunshine (Evlyn Greely) ....5 reels
Dec.—Just a Song at Twilight...........5 reels

E. & R. Jungle Film Company

Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film

Alice in Wonderland.....................6 reels

European Film Company

Fighting for Verdun......................5 reels

Exclusive Features, Inc.

Where is My Father?.....................7 reels

Jos. W. Farnham

Race Suicide...............................6 reels
The Awakening of Bess Morton...........5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray).........5 reels

Frohman Amusement Corp.

Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes)......................5 reels

Harper Film Corporation

November 16. Civilization.

Herald Film Corporation

Around the World in 80 Days...........6 reels

Hippodrome Film Co.

At the Front with the Allies............

Juvenile Film Corporation

Apr.—.1. World War in Kidland..........1 reel
Apr.— 8. A Chip Off the Old Block......1 reel
Apr.—15. Chip's Elopement...............1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals....................1 reel
May—13. For Sale, a Daddy...............1 reel
May—27. Chip's Carmen..................2 reels

Kulee Features

Germany on the Firing Line.............6 reels
France on the Firing Line...............6 reels
The Unborn (Bessie Bondhill)...........5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.......................3 reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night)........4 reels

Moral Uplift Society of America

It May Be Your Daughter..............

B. S. Moss M. P. Corporation

The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.............5 reels

Paragon Films

The Whip..................................8 reels

Patriot Film Corp.

How Britain Prepared....................8 reels

Pioneer Feature Film Corp.

The Soul of a Child......................5 reels

Private Feature Film

—.—Ignorance (Earl Metcalfe) ....6 reels

Radio Film Company

Satan the Destroyer of Humanity.......7 reels

Ray Comedies

July—12. Casey's Servants..............
July—19. Casey the White-Wing........

Selig Special

Coming. The Garden of Allah (Selig)..10 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) ....5 reels

Sherman Elliot, Inc.

The Crisis..................................7 reels

Signet Film Corporation

Nov.— . The Masque of Life...........7 reels

Standard Newsfilm, Inc.

Demons of the Air........................2 reels

Sunbeam Motion Picture Corp.

Ty Cobb in Somewhere in Georgia.......6 reels

Superior Films Company

The Faucet................................5 reels
The Cowpuncher..........................6 reels

Triumph Film Corporation

Dec.— 5. The Libertine...................6 reels

Unity Sales Corporation

June—19. The Bishop's Secret...........4 reels
June—26. The Lottery Man..............5 reels
July— 3. The Marriage Bond............5 reels

Universal Film Mfg. Company

Idle Wives 70 Sp. Oct......................
Where Are My Children?.................5 reels
Twenty Thousand Leagues Under the Sea ....10 reels
People vs. John Doe (Harry De More, Leah Baird)..........................5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl........................

Variety Films Corporation

My Country First..........................6 reels
The Pursuing Vengeance.................5 reels

Warner Brothers

Dec.—Robinson Crusoe (Savage) ....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).......7 reels

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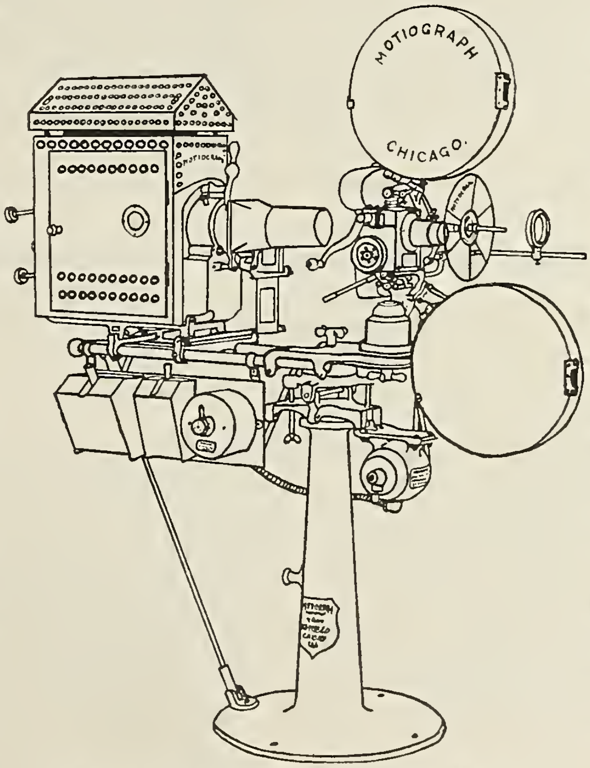

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DO you realize what a revenue based on question FEES of this kind would mean? It is estimated on the best source we know of that there are between 16,000 and 17,000 places where pictures are shown in the country—not all theatres, but town halls, clubs, etc. In many of these places there are two OPERATORS. Possibly in the country they may number 20,000 working every day with several thousand additional who frame a picture one or more times each month. We may say therefore that there are approximately 25,000 picture machine operators in the country today.

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When a magazine allows one of its employees to accept a "FEE" of this sort for answering questions which the magazine is paying him to answer—there is something wrong.

What is more, there is no man connected with any Motion Picture Trade paper today who is capable of answering correctly all the questions which are put to him. We have heard many of them talk of the great knowledge which they possess, in fact the warm air which some emit is great, but ask a technical man, a real engineer, who knows what is what, to give an opinion of the knowledge which these orators possess and he laughs and quotes the saying—

"You can fool all of the people some of the time,
You can fool some of the people all of the time—but—
You can't fool all the people all of the time."

TAKE the case of Motion Picture News Mr. Sherman, who has charge of our Projection Department is a good practical operator. He has had some engineering training. From a practical standpoint he knows motion

(*Continued on page* 1890)

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EQUIPMENT
OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS
ANSWERED

Twenty-third Convention of the I. A. T. S. E. and M. P. M. O. of the U. S. and C.

Held at the Hotel Statler, Cleveland, Ohio—Chas. C. Shay Re-elected International President—Moving Picture Operators Introduce Many Resolutions to Better Their Conditions—Frank G. Lemaster, New International Secretary-Treasurer

THE twenty-third convention of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada was called to order by First Vice-President Oscar Scheck at 11:45 A.M., in the ballroom of the Hotel Statler, Cleveland, Ohio, on Monday, February 26, 1917. While the delegates were presenting their credentials and obtaining their identification cards they were entertained by a number of well-rendered orchestra selections, which were well received.

Vice-President Scheck, after calling the convention to order, made a brief speech, in which he introduced Thomas Farrell, Utility Director of the City of Cleveland, who explained that, owing to pressure of business, the Mayor of the city was unable to be present and that he had been chosen as his personal representative. The speaker informed the delegates that Cleveland was in hearty sympathy with organized labor, and attributed the cordial feeling to the past conduct of the locals within the city, Stage Employes' Local 27 and Moving Picture Operators' Local 160 coming in for much praise for their progressive spirit. Vice-President Scheck then arose, thanked Mr. Farrell for his friendly expressions, and in a few well-chosen words introduced the next speaker, Brother Wayne Hart, president of the Cleveland Federation of Labor and of Local No. 38 of the International Brotherhood of Electrical Workers. Brother Hart remarked that it might be considered unusual for him to appear as one of the speakers at this convention, owing to his affiliation with the I. B. of E. W.; but explained to the delegates that so long as he was president of the Cleveland Federation of Labor there would not be permitted such actions as have brought about the unfortunate differences between the I. A. T. S. E. and the I. B. of E. W. The speaker by his frankness impressed upon all his fairness of judgment, and at the conclusion of his remarks was heartily applauded. The next speaker to be introduced was Brother Mike Goldsmith, editor of the Cleveland Federationist. Jokingly, Brother Goldsmith extended a hearty welcome to the delegates and handed them the "Key to the City," a detail which he charged the former speaker, Mr. Farrell, had overlooked. Miss Donlan of the waitresses' Union of Cleveland, then being introduced, briefly and pleasantly announced that a dance had been arranged for the evening at Druids' Hall, and that the badges of the delegates would be sufficient credentials for admission. From the applause that greeted the announcement it was heartily welcomed by the delegates.

Vice-President Scheck then presented "the man of the hour," International President Charles C. Shay, who, after welcoming those present, outlined the policies of the organization since he had been its head and what they would continue to be under his leadership. A man of strong personality and a forceful speaker, he made it plain that nothing, either inside or outside the organization, would swerve him from the proper discharge of his duty. Warming up to his subject, President Shay openly challenged the "Amalgamated Association of Poison Slingers" to do their utmost, and promised that despite their efforts he would direct his energies to the upbuilding of the organization and resist with every means within his power any attempt to weaken the structure of the International Alliance. Thunderous applause greeted the speaker after his forceful arraignment of "our enemies," and was only stopped by the insistent pounding of the speaker's gavel. At the conclusion of his address President Shay referred to the fact that he was about to introduce a speaker who had been most fair in all his dealings with the members of our organization and whose word he would unhesitatingly accept as his bond, namely, Mr. Lignon Johnson, representing the United Managers' Protective Association. Mr. Johnson spoke briefly of the desire of his office to deal in all fairness with members of the Alliance, and also availed himself of the opportunity to refer to the honesty and integrity of the officers of the I. A. T. S. E. and M. P. M. O. of the United States and Canada and his implicit faith in the equity of their business transactions. He concluded by asserting that so long as he was the representative of the U. M. P. A. the dealings would be fair and above board, and when they ceased to be so he would cease to be their representative. After acknowledging the tribute paid by Mr. Johnson, the chairman then presented Brother Emanuel Covalesky, vice-president of the New York State Federation of Labor; Brother Owen Miller, secretary of the American Federation of Musicians; Brother Frank Cambria, president of the United Scenic Artists' Association, who all spoke on the friendly relations existing between their organizations and our own.

After acknowledging the kindly sentiments expressed by the foregoing speakers, President Shay next introduced Harry Mountford, president of the White Rats, who announced that he anticipated the opportunity of addressing the convention later in the week, when he would try to prove he was not as black as he had been painted.

The chair then announced that the General Executive Board would meet in Parlor C at 7 P.M., for the purpose of aiding delegates who had business to bring before that body, or who had not been seated and wished to make appeal for recognition.

Chair then appointed Brothers James Foster, Local 160, and Barney O'Brien of Local 27 as sergeants-at-arms. Then, upon request, announced that a caucus of the moving picture machine operators' delegates would be held in Room 431 at 6:30 P.M.

Chair announced that the Entertainment Committee had arranged for a visit to the Mazda Lamp Company, where the delegates were to inspect the plant and partake of a luncheon which had been arranged for by that company. This necessitated the convention dispensing with the afternoon session, and a motion to accept the invitation was unanimously carried.

Delegates then boarded cars for the trip to Nela Park, home office and laboratory headquarters of the National Lamp Works of the General Electric Company. Nela Park contains seventy-nine acres, is located nine miles east of the Public Square, two miles south and 300 feet above the lake. The work at Nela Park deals with the development and testing of lamps and the engineering work in connection with the sale of lamps. After a trip through the plant the delegates sat down to a caffeteria lunch in a large dining-hall having a capacity of 100 people a minute. The food was of the best and is served to the employes at cost. After the luncheon an interesting lecture was delivered by M. Luckiesh on the value of colors and the relation of lights and shadows, showing how it is possible to produce many wonderful lighting effects by a judicious system of color manipulation; this was particularly interesting to the men who operate the lights back stage Then followed a demonstration of the new nitrogen lamp for projection purposes, which had the operators on edge, but unfortunately the demonstration was not as good as it might have been and failed to impress the large majority. Returning to the Hotel Statler, the delegates "dolled up" for the dance given by the Waitresses' Union at Druids' Hall, where a most enjoyable time was had. In the wee sma' hours of the morning the weary delegation returned to headquarters to prepare for the real work of the convention.

On Tuesday the report of the international president was read, and in the report were covered all the important questions that confronted the delegates. President Shay stated the reasons for the change of date of the convention by saying that if proper time was to be given the officers to prepare to meet the action of certain theatrical managers to institute the non-union shop at the opening of the next theatrical season the convention must be advanced.

The following committees were appointed: Resolutions, Grievance, Committee on New York State Constabulary Bill, and Committee on President's Report. In personally delivering the report of his administration of the affairs of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, President Shay took occasion to highly commend Fourth Vice-President Charles Malloy for his valuable aid to the Alliance, and in discussing the trouble which had developed in certain parts of the country, causing members to criticize the Alliance, President Shay said that "no local is too small to receive the wholehearted and undivided support of this Alliance in time of trouble." (Prolonged applause.)

Delegate Suarez, of St.Louis, Mo., made a motion that as a tribute of respect to the late Lee M. Hart, for many years general secretary-treasurer of the organization, the convention arise and remain standing for a period of two minutes. This was carried, and the convention arose at 12:02 P.M., and resumed their seats at the fall of the gavel at 12:04 P.M.

Little "Willie" Dillon of Fall River was selected to act as reading clerk, and the selection met with the unanimous approval of the delegates. After the appointing of a condolence committee to draft a resolution of condolence on the death of the late lamented Brother Lee M. Hart, and the various committee chairmen announced their meeting places, the Chair stated that if there were no other announcements to be made at this time convention would stand adjourned until the morning of the 28th at ten o'clock.

The third day, the morning session was taken up with routine matters, which were quickly disposed of. The convention adopted resolutions protesting against the proposed law to increase the present rate of taxation upon any theatre or moving picture house located in New York State. This was reported favorably and met with no objection.

The respective chairmen, with permission of the Chair, now announced the places of meeting and time of same, after which the Chair introduced once more Brother Harry Mountford of the White Rats, who spoke convincingly in support of a working agreement between that body and the I. A. President Shay followed with a brief address, giving way to President Fitzpatrick of the White Rats, who had just arrived in the city, and had not even taken time to change his linen or eat, and who delivered a most eloquent address, outlining the history and purpose of his organization and the desire to co-operate with the Alliance. He made it plain that he did not ask any more than he was prepared to give, and closed his remarks by saying that the White Rats were going to win their right to live, and assured the delegates assembled of the purpose of that union to aid our members and the members of the American Federation of Musicians whenever and wherever possible, resuming his seat amid the applause of the convention. After the report of the Committee on President's Report, the Committee on Laws, Ways and Means, the convention was adjourned to reconvene at 7 P.M. that evening.

The evening session was notable for the rapidity with which the business was carried on, and after a whirlwind session the meeting was adjourned to reconvene at ten o'clock on the morning of March 1.

The first order of business the fourth day was the nomination of officers, which were as follows: President, Shay and Sehlegal; first vice-president, William G. Rusk, unopposed; second vice-president, William C. Canavan, unopposed; third vice-president, Charles Malloy and John Alf; fourth vice-president, Richard Green, unopposed; fifth vice-president, Louis Krouse, unopposed; secretary-treasurer, M. A. Carney and Frank G. Lemaster. Delegates to the American Federation of Labor were L. G. Dolliver of San Francisco; John J. Barry, Boston, Mass.; John Saurez, St. Louis, Mo., and Thomas J. McKenna of New York, after which the nominations were closed. Convention cities were Ottawa, Ontario, Canada, and Ogden, Utah.

The Auditing Committee then made their report, which was followed by the report of the Resolutions Committee. Forty-six resolutions were submitted, many of them favorable to the motion picture operators, a full account of which will appear in the Official Proceedings and which should be read by every member of the organization.

The fifth day was given over to the balloting, the result of which was the re-election of "Charlie" Shay and the election of the following officers to serve with him:

First Vice-President—William G. Rusk (S. E.), San Francisco, No. 16

Second Vice-President—William C. Canavan (M. P. O.), St. Louis, No. 143.

Third Vice-President—Charles Malloy (S. E.), Butte, Mont., No. 94.

Fourth Vice-President—Richard Green (S. E.), Chicago, No. 2.

Fifth Vice-President—Louis Krouse (M. P. O.), Philadelphia, No. 307.

General Secretary-Treasurer—Frank G. Lemaster (S.E.), Denver, No. 7.

The re-election of President Shay automatically continues in office Marty C. Higgins, "The Fighting Harp" of Youngstown, Ohio, as assistant international president.

And as Brother Higgins so aptly remarked: "With the army and navy behind the executive board the coming two years will do much to cement all branches of the organization more firmly together." The newly elected officers have pledged themselves to stand solidly together for the upbuilding of the organization and will never retreat, but ever advance, and with this spirit and the calibre of the men expressing it there can be no doubt but that the coming two years will bear much good, wholesome fruit so that when the convention meets again in the city of Ottawa, Ontario, Canada, we can feel that the ground gained has been gained honestly.

Side Lights on the Convention

A LARGE delegation of motion picture machine operators took occasion to visit the plant of the National Carbon Company, Cleveland, Ohio, during the week of the convention, where they were piloted around by William C. Kunzmann, who explained the various processes in the manufacture of projector carbons. An interesting talk was given by one of the engineers on the proper handling of the arc, and the visitors were well repaid in the knowledge gained, for their visit.

ON the way to Nela Park, some one stole Delegate Horns' watch, and that "some one" who is still undiscovered, had the experience of being robbed, and from the evidence discovered it was thought he was in the pay of one of the machine manufacturers. I hate to mention names, but I think the delegate was from Chicago. Later: The stolen articles have all been returned to their respective owners, and peace is universal.

MR. C. D. COOKINGHAM piloted a number of the delegates through the plant of the Hertner Electric Company, where they witnessed the manufacture of the "Transverter" and saw some remarkable demonstrations. They were full of praise for the courtesy shown them by Mr. Cookingham, and much interested in the demonstrations.

Why was Brother Louis Krouse "paged" so often? Did he owe money?

WHO sent for Mrs. Morey Cohen, wife of the City Examiner of Chicago? Brother Cohen needed no chaperone other than Hal Johnstone, he was well taken care of.

BROTHER E. C. SCOBEY, of Indianapolis, was a regular tornado; anything he missed didn't happen. With Brother Frank Moss as a body guard he sure did cover some ground.

Something that wasn't. Room 341 vacant.

KUNZMANN, Lewis and Wible, kept open house in Room 348, where there were displayed National Carbons, Powers, Cameragraph and Westinghouse Mercury Arc Rectifier, and other "things."

Something to be thankful for. President Shay's re-election.

THE committee arranging for the comfort of the delegates to the convention consisted of Brothers Ben Brown and Harry Holdnen of Local 160, and Brothers J. Fitzgerald and Oscar Scheek of Local 27. That they did their work well was attested by all the delegates.

A clever thought—

Neatly Illustrated

Makes Your Slide Advertising Pay

THE HOUSE OF QUALITY SLIDES

Excelsior Illustrating Co.

219 Sixth Ave., New York City

RADIO MAT-SLIDE

PATENT APPLIED FOR

RADIO MAT-SLIDE Cº MAKERS NEW YORK

Now it is News, to-morrow it is History

Mr. Exhibitor: Can you afford to overlook this opportunity, to flash on your own screen, news items of America's most timely topic. Start to-day with Radios and watch the intense interest of your patrons. It's the novelties that please.

60 Words 60 Seconds.

For Sale by all Leading Dealers

JUST SAY TO YOUR DEALER RADIOS PLEASE

$1.75 Box of 50

For Sale by All Leading Dealers

RADIO MAT SLIDE CO., 121 WEST 42nd ST. NEW YORK CITY

10 Little girl kneeling at bed saying prayers with dollies doing same. Fades into "Good Night." UNIQUE.

MOTION PICTURE CARTOONS

TRAILER FILMS THAT WILL PLEASE YOUR PATRONS

"GOOD-NIGHT" TRAILER $3.00

SPECIAL CARTOON FILM TO ORDER

Novelty Slide Co.

115 E. 23d St., New York

MINUSA

"SCREEN LIGHT THAT NEVER FAILS"

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

MINUSA

MINUSA CINÉ PRODUCTS COMPANY,

SAINT LOUIS | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY ALBERTA | NEW YORK

SCREENS "BUILT BY BRAINS"

SLIDES

11c. Slides

HERE is a letter from a well-known slide maker in the Middle West, written to the Slide Association, with headquarters in New York. This letter is illuminating, as it shows clearly conditions as we have pointed them out in this column before. The time will come when all manufacturers who are worth while will refuse to make slides at the ridiculous rates at which some makers are handling them to-day.

Read this letter it will interest you.

"Gentlemen: Your communication to the slide manufacturers dated February 16 received, and the article in the MOTION PICTURE NEWS has been read, and the same meets with our sincere approval as we here in the Middle West have to contend with the fly-by-night makers, who will make slides at any price to secure business from the film exchanges.

"And most of the slides they turn out for the exchanges are a disgrace to the slide making profession.

"We have absolutely refused to make slides at any such cut-throat prices, and are pleased to state that we have been able to do a capacity business at a remunerative price among the exchanges who are willing to pay for first-class work.

"We will not turn out slides for less than $11. per 1,000 under any consideration, which we think is low enough a figure to do quantity work for.

"We are pleased that you have taken the initiative to elevate the slide trade to a plane that it should hold, and you can feel assured that we will do what we can to help the good work along.

"We are writing a letter of commendation to the editor of the MOTION PICTURE NEWS.

"Will be pleased to hear further from you as to the progress of the movement."

AN attractive set of announcement slides has just been prepared for advance screen publicity on the latest Norma Talmadge feature, "The Law of Compensation." These slides present some new ideas in slide advertising. Each slide is hand colored and in three colors. They were made at the Excelsior Illustrating Co., 219 Sixth avenue, New York.

IN keeping with the high-class productions of "Civilization," "Intolerance" and "Joan the Woman," advertising matter of exceptional worth has been prepared for the exhibitors. A great deal of attention was given to the advance announcement slides, in order to make them as attractive as possible and contain all the possibilities of good advertising. The slides are artistically hand colored and possess some new ideas. They were manufactured at the plant of the Novelty Slide Co.

THE Greater New York Slide Co., 154 West 45th street, report that business on their unbreakable mica-slide is rapidly increasing and that they are now manufacturing "Good Night" slides, etc., in two colors.

A SET of advance slides has just been manufactured for the Educational Films Corp., of America. These slides are to be used in connection with the Raymond L. Ditmar animal pictures which are released through their independent exchanges. In speaking of slide advertising Mr. Hammonds said: "I consider the quality of slides to be just as important as my posters, because when a slide announcement is shown on the screen, it is appealing to patrons who are actually interested in the coming pictures, and therefore in justice to the quality of my productions, and for the future success of the exhibitor, I demand that the best quality and advertising ideas be used. A poorly made slide is not only a detriment to the exhibitor, but also a loss to the producer as well."

Convention Sidelights

(Continued from preceding page)

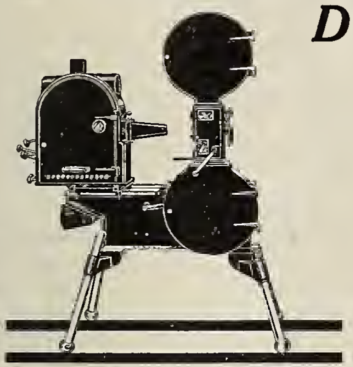
THE joint committee having all details in charge consisted of the following members of Local 160: J. M. Foster, chairman; H. Codding, E. Cox, J. Konjeckety and Joe Schwartz, with Brothers William Walsh, Carl Webber, Barney O'Brien, chairman, James Ryan and John Bones of Local 27.

EXHIBITORS HERE IS A NEW ONE

DON'T WORRY ABOUT THE COMBINE

Wholesale and Retail Every Demand Supplied

PRICES SUBJECT TO CHANGE—POSTAGE EXTRA



Distributors of
BAIRD PROJECTORS
"Faultless" "Fire Proof" "Flickerless"

PARTS FOR POWERS & OTHER M. P. MACHINES 15% OFF LIST

Fire Extinguishers, Film Carrying and Shipping Cases, Reel Cans, Ticket Choppers and Boxes, Poster Frames, Binding Strips, Slides, Ink, Exit Boxes, Snipes, Belts, Connectors, etc. Let us quote you prices.

Write us for our Exchange Proposition for a Baird Projector

All Goods as represented or Money Refunded

TICKETS	
Single Rolls	$.18
Two Rolls	.35
Six Rolls	1.00
CONDENSERS (Guaranteed Imported) (French Pearl White)	
Each	.90
Half Dozen	5.25
Dozen	10.25
Miniscus or Bi Convex ea.	1.75
Half Dozen	10.25
Dozen	20.00
REELS (All Steel)	
10 inch each	.40
Half Dozen	2.30
Dozen	4.50
14 inch each	.90
Half Dozen	5.25
Dozen	10.25

FILM CEMENT 2 in 1	
1 oz. Bottles	$.12
Half Dozen	.70
Dozen	1.35
REWINDERS (Professional Type) (Foot Brake)	
Heads only	3.50
Dummies only	2.50
ASBESTOS NO. 6	
Per Foot	.10

CARBONS (Speer)		
5/8 x 12 cored per 1000	F. O. B. Factory	47.50
5/8 x 12 cored per 100	F. O. B. N. Y.	5.25
3/4 x 12 cored per 1000	F. O. B. Factory	66.50
3/4 x 12 cored per 100	F. O. B. N. Y.	7.40

COURTESY WITH SERVICE

INDEPENDENT MOVIE SUPPLY CO.

W. H. RABELL (Formerly with J. H. Hallberg)

729 Seventh Ave., New York *Room 603* Tel. Bryant 5113

The Biggest Profits

in moving picture theatres go to the men who show the best pictures by means of the best apparatus and equipment.

If you want your theatre to be the recognized leader in your vicinity remember that the public appreciates quality.

Insure perfectly illuminated pictures by using a

Marlux

lens in your projecting machine.

The small difference between the price of a Marlux and that of an inferior lens will make a big difference in your box office receipts.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

Leading theatres throughout the country have been using RADIUM GOLD FIBRE SCREENS for years.

Experience has taught careful exhibitors that they not only get the best possible results with RADIUM screens but also get credit from their patrons with being constantly on the alert to give them the best.

The "Best House in Town" Uses a RADIUM GOLD FIBRE SCREEN

—AND, REMEMBER, THE USE OF THE RADIUM GOLD FIBRE SCREEN CUTS DOWN PROJECTION EXPENSES BY LESSENING THE COST FOR ELECTRICAL CURRENT.

The installation of a RADIUM GOLD FIBRE SCREEN is not an intricate matter. Send us the size of your auditorium and the length of your "throw" and we'll make everything easy for you.

Radium Gold Fibre Screen, Inc.

Leon Schlesinger, Gen. Mgr.,

Canadian Distributors—J. T. Malone Films, Inc., Rialto Theater Bldg., Montreal; Allfeatures, Ltd., 56 King St., W., Toronto.

S. O. S.

Do you need a NEW MACHINE, but do not feel able to spend the money?
We are able to HELP you by selling you any Standard Make Moving Picture Machine on Small Monthly Payments.
Write us today for our liberal terms. Catalog free on request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.
Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres
Third Floor, Mallers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.
WE SELL ON THE INSTALMENT PLAN.

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres
WE ARE DISTRIBUTORS
ASK FOR CATALOGS
Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

ConvarC

For Moving Picture Arc Lamps

DELIVERS true direct current from alternating current, producing STEADY WHITE LIGHT PROJECTION OF TRUE COLOR VALUE, NO FLICKER OR FLARE.

And three times the illumination on a standard screen up to 120 ft. throw as compared to the alternating current arc for the same current.

It is also most economical for voltage reduction of direct-current service lines to the 60 volts, required at the arc. It is vertical in form and runs in ball bearings. It is a special machine, designed especially for motion picture work.

Write for information and Booklet E R.

C and C Electric & Mfg. Co.
GARWOOD, N. J. 213

KEEP NEW FILM NEW!
FIX NEW FILM FROM CUTTING AND SCRATCHING
REMOVE THAT OIL FROM YOUR FILM.
SAFETY FIRST
REX FILM RENOVATOR Co.
COLUMBUS, OHIO.

UNION ANNOUNCEMENTS

THE headquarters of Cleveland Local 160, which is now located in rooms of the Erie building, having moved there but a few months ago, presents an attractively businesslike air. Simplex, Powers' and Motiograph machines, as well as the Westinghouse Rectifier being on exhibition and used for the instruction of the members. Lectures are given from time to time and the members derive much benefit therefrom. The office is in charge of Brothers Harry Holdnen and E. Cox.

Detroit Local I. A. T. S. E.

THIS local when it starts something goes through with it. Moving from their old quarters in the Sun building, less than two months ago, they have fitted up offices and club rooms at 121 Farmer street, where at an expense of approximately $1,400 they have one of the coziest and cheerful club rooms we have been in in some time. Equipped with three pool tables, card tables and comfortable chairs the members have a rendezvous that not only keep them off the street, but gives them a pleasant place to spend the hours before reporting to their respective theatres for work.

The conduct of the members is to be commended, there is none of the "rough stuff" here that has characterized other locals in the past, and with J. A. McDonald, business agent of the local, and who has charge of the office there is no danger of any one starting something. This local has made wonderful strides since I visited them last summer, and I sincerely hope they will continue to advance with the same rapidity. The following is the roster of officials: President, Jack Edwards; vice-president, E. E. Merriefull; financial secretary-treasurer, M. Booth; recording secretary, H. Brewer; treasurer, Max Ruben; business agent, J. A. McDonald; sergeant-at-arms, C. Miles.

Ball of Washington Local M. P. O. P. U.

THE Moving Picture Operators' Protective Union, Local *224*, Washington, D. C., gave its sixth annual ball at the Masonic Temple on March 3. There was a good attendance. The chief feature of the evening was the appearance of "Fatty" Arbuckle.

During Roscoe Arbuckle's short stay in the Capital City he was feted by exchange men, exhibitors and film circles generally. The luncheon at the Raleigh by the Famous Players exchange in his honor was an event.

Supply Conditions in Northwest Better

WHAT one may take as a sign of the loosening up of the hard times that have stayed with the picture business in the Northwest longer than in any other part of the country is the fact that the supply houses in Seattle report opening up the new year with record business. January, as usual, was rather slow, but February opened up big, with exhibitors in the territory buying new machines, or a new screen, or something that was important enough to show that they must have been making some profits with their houses to warrant a material increase of capital invested.

Besides the smaller articles of equipment, Waring and Finck, a Seattle firm, have sold several Power's machines this month, and they announce a big shipment soon from the Motiograph office, accompanied by a demonstrator.

The Seattle manager for G. A. Metcalfe reports the following sales in the last week: To E. A. Abbott a Power's 6B, the second to Mr. Abbott this month; to N. E. Richardson, Lind, Wash., a Power's 6A; to F. L. Stannard, Gem theatre, Wenatchee, Wash., a Simplex; to H. T. Moore, Colonial theatre, Tacoma, some brass frames for lobby displays and other articles.

Opening of the Independent Movie Supply Co.

MR. WILLIAM H. RABELL, for several years connected with Mr. J. H. Hallberg, as sales manager and projection engineer, has opened offices at 729 Seventh avenue, New York.

This new concern is the distributor for the Baird Projecting Machines which are used in many of the largest New York theatres. They will also carry a complete line of motion picture supplies and accessories.

Mr. Rabell is very well known in the industry and no doubt his friends will welcome his return.

INDEPENDENT--PROGRESSIVE

To the trade and the many users of Standard Projectors, we beg to announce our independence from the impending merger of motion picture machine distributors and manufacturers. Also the opening of our district sales offices at Boston and Chicago, where a stock of "Standard" Projectors, parts for all models and our hygrade specialties will be on hand at all times. You are extended a cordial invitation to make our offices your headquarters when in either of these cities, and in doing so you incur no obligation whatsoever. To the contrary, our representatives will be delighted to impart information and advise you fully regarding Standard service.

Unsolicited Expressions of Confidence:

Which bear more eloquent testimony to the good record of Standard Projectors than we might offer.

DITMAS THEATRE
DITMAS AND GRAVESEND AVENUE

Brooklyn, N. Y., Feb. 2, 1917

American Standard M. P. M. Co.
New York, N. Y.

Gentlemen:

I have been using Standard machines for the past seven years and now have six machines in use. Comparing it with other machines, I find that the Standard will "stand up" under hard service longer than the average machine on the market, and project a clearer, steadier picture than any machine being used. I have used other machines and discarded them all in favor of the Standard.

I can also state that my operators have urged me to stick to the Standard machine. They have explained to me its good qualities, particularly pointing out its simplicity and the small expense in replacing vital parts. After "picking apart" the Standard and other machines, we decided to, and are now, using all "Standards."

Yours very truly,
GUSTAV BARON.

ATROY FILM RENTING SERVICE
Cromwell Hall, Lancaster, England.

January 8, 1917.

American Standard M. P. M. Co.,
New York, N. Y.

Gentlemen:—

I have run the Standard Projector for five years constantly and cannot grumble.

With best wishes, I am,
Very truly yours,
JAS. ATROY.

SEE THE 1917 MASTER MODEL

and the

NEW STANDARD SPOT LIGHT

With exception of lenses and motor, the Standard is made under one roof, reels to rheostat. You do not pay heavy factory overhead expenses, when you invest in a Standard.

AT YOUR SERVICE

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY

Manufacturers of the "Standard" and Special Projection Apparatus

Boston Office:
228 Tremont St.
David F. Cowan, Mgr.

General Offices:
110 West 40th Street
New York, N. Y.

Chicago Office:
159 No. State St.
Joseph Hopp, Mgr.

STAR CARBONS

Made in France

The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:—

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If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship you trial order in lots of not less than fifty to a size, by express, C.O.D. All prices f.o.b. New York.

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Words of Praise, and a Suggestion

J. C. T., New Jersey, writes: *"A few words of praise for the National Carbon Company in regard to their Silver Tip carbons. I have been using them for about three months and the results are great. The arc does not travel or sputter and the light is pure white at all times. At present I have 11/32 lower and ¾ upper, using 60 amperes 45 to 43 volts through a Hallberg motor generator set. The picture is 16 feet, throw 143 feet on a Radium Gold Fiber screen. Two Powers's 6A. motor-driven machines and one Edison Superkinetoscope, also motor driven. Some equipment, eh? . (It sure is. Ed.) Some brilliant picture, too, believe yours truly. The operating room is open for inspection at any time for our editor. In regards to "More light troubles," Feb. 24th issue, I think I can enlighten him some, not on the light, but on the out of focus effect. I had the same trouble some time ago. It seems that the vibration of the machines caused the lens to loosen and at times my picture would be in focus and then again it was not. It makes no difference how tight you make them they will loosen up in two or three hours due to race-horse projection; you know how it is, "Hurry up Mr. Operator, we have them lined up on the curb." I will come again, Brother Sherman, if this escapes that little opening under your desk. Good luck to you and the boys of 384.*

Answer: You see, brother, your letter did not find its way to that "little opening under my desk." The words of praise will probably be gratifying to the National Carbon Company, and the results that you are accomplishing could be accomplished by *any operator if they would only use the proper size carbons* for the voltage and amperage under which they are working. The department would be pleased to have a picture of that operating room, so send it along. Your suggestion regarding the out of focus effect is passed along for consideration. And the matter of *race-horse projection* is nothing more or less than suicide, for the public are taking note of those theatres where "speeding" is the rule, and unless managers awake to the fact that they are obtaining money under false pretences by advertising a lengthy program, and then chasing them so that it is impossible to even read the sub titles, many of our motion picture theatres will be forced to colse their doors. This department is absolutely opposed to the speeding up of films. It is much better to present quality than quantity, and an audience can be overfed. But this change will have to come gradually, and by agitation on the part of the theatre-going public. Thanks for your kind wishes, and don't hesitate to come again.

Trade Aid

(*Continued from page* 1881)

picture projection though he does not claim for a minute that his education on this point is complete. He has a fair knowledge of electricity. In picking him we knew he had better qualifications than any one else in the field, but in addition we knew that he was progressive and wanted to learn rather than having a desire to teach those who had forgotten more than he ever knew.

Our system is this: If any of our subscribers write in and ask a question which we cannot answer we consult authorities who can answer it and who are willing at all times to co-operate with us. Have we or has Mr. Sherman any right to charge for this information? Should a large income be accepted by either for performing a service which is an obligation? A thing of this sort would not be allowed for a minute.

In order to correct any such impression as this in the minds of our readers, and in order that they may know exactly where we stand, so that others in the future will not forward *fees* of this kind to us, we want to impress upon every subscriber that the NEWS is a trade paper, published in their interest—ready at any and all times to help them and co-operate with them in any possible way—without charge. Your questions will always be answered and your problem solved to the best of our ability. Should we not have the knowledge you may rest assured that authorities will be consulted.

Beware of the cure all—the man who says he can "fix you up" no matter what your trouble is, for a man who talks in that way is 99-99/100 pure hot air.

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The Prizma Process of Color Cinematography

IN the numerous past efforts to produce motion pictures in natural colors the two-color or three-color methods have been largely practised, but a color process has recently come before the public which may claim to be different, by virtue of the fact that the pictures are photographed through a series of four color filters, each of which is of a different hue.

This "four-color process," if one may use the term, is known as the Prizma process, and received its first public showing before an interesting gathering at the American Museum of Natural History on the evening of February 8, 1917.

As it is well known that all colors may be formed by admixture in proper proportions, of the fundamentals red, green and blue-violet, it might seem that a process which utilizes four taking-filters of different colors would be unduly complicated, but upon investigation, it becomes apparent that the theory of the Prizma process is not difficult of explanation, and the method, as practised, is sufficiently free from complication to be considered commercially feasible.

The underlying principle of the Prizma system of color cinematography, or, of most any other four-color additive method is—to eliminate the inherent inaccuracies of a two-color processes by combining two two-color processes, or, in other words, to record the negative color sensation records through a series of four color filters comprised of two sets of complementary colors. In this way any color which is not well reproduced by one of the two-color filter combinations will be satisfactorily rendered by the other two-color component. The desirability of such procedure was first recognized by Leiber,* who suggested the use of a double-width film bearing alternating sets of sensation images of complementary colors (or color values). Leiber suggests no specific mechanism in his patent by which such photographic color records might be produced and projected, but the system known as Prizma was suggested by Messrs. M. J. Wohl and Max Mayer (U. S. Patent No. 1,122,-455).

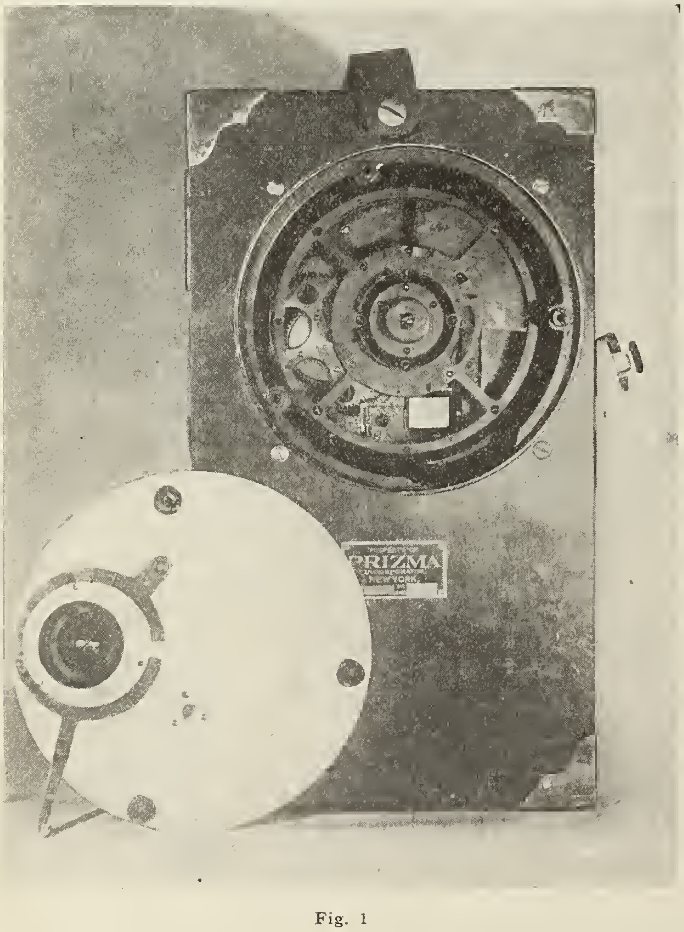

Fig. 1

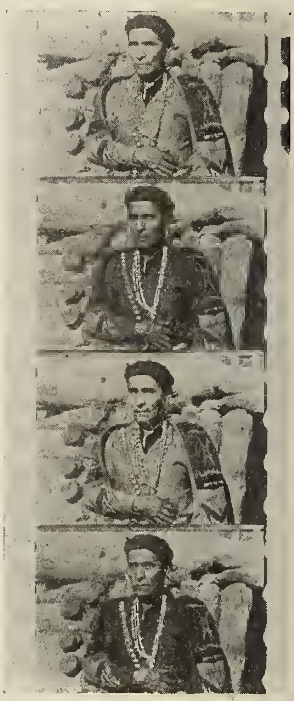

Fig. 2

The Prizma system had been developed into a commercially practicable process by Messrs. William Van Doren Kelley and Charles Raleigh, who have secured a British patent on the method (Eng. Pat. No. 22,921) (1914), and are responsible for the technique of the process as it now stands. Wohl and Mayer subsequently divided their original patent and secured another based on its fundamentals (U. S. Pat. No. 1,211,904), which they assigned to Prizma, Inc., and which is the basis of the four-color successive method of color cinematography.

We have had the opportunity of thoroughly examining the Prizma color camera and projecting apparatus and are, therefore, enabled to set forth authentic details concerning the processes by which Prizma color films are photographed and exhibited. In photographing the negative color-sensation records by the Prizma system a camera employing a Geneva and sprocket intermittent is used. We have previously set forth the advantages of the Geneva intermittent for use in this class of work** and we have learned that this movement has been utilized by the pioneers of Prizma for several years past, which closely coincides with the extent of our own experience in the use of such movements for color cameras. The Prizma camera exposes 16 images for each complete crank revolution and the negative records are produced at the rate of from 26 to 32 images per second.

The negative color-sensation records are successively recorded upon the film strip in sets of four images—one taken through a red-orange filter, one through a bluish-green filter, one through a yellow filter and one through a blue filter. These are "wide banded" filters and their transmissions overlap one another to a considerable extent.

According to Messrs. Kelly and Raleigh's English patent, the spectral transmissions of suitable taking filters for the process are:

Red filter	W. L. 715 to W. L. 590
Yellow filter	W. L. 650 to W. L. 550
Green filter	W. L. 570 to W. L. 470
Blue filter	W. L. 550 to W. L. 450

While these are not the exact transmissions of the Prizma taking-filters, we are advised by the technical staff of the company that the figures here given are very close to the actual measurements of the taking-filters in use. Upon consideration it appears that the positives, made from sensation negatives secured through such "wide banded" filters, would appear much diluted with white when projected, and that saturated colors would be lacking in the screen results.

This is, as a matter of fact, the impression one gets when viewing an exhibition of Prizma color pictures, but the use of taking-filters whose transmission bands overlap considerably is a necessity in a four-color successive process, for if we used "narrow banded" taking filters which isolate the fundamental color sensations it will be appreciated that each separate color would only be emphasized as every fourth image was before the exposing aperture of the projector, and the result would be a severe pulsating effect in the case of vivid colors such as red or green.

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*Eng. Pat. 21,623 (1912).

** "Color Cinematography." "M. P. News," November 18, 1916—Page 3202.

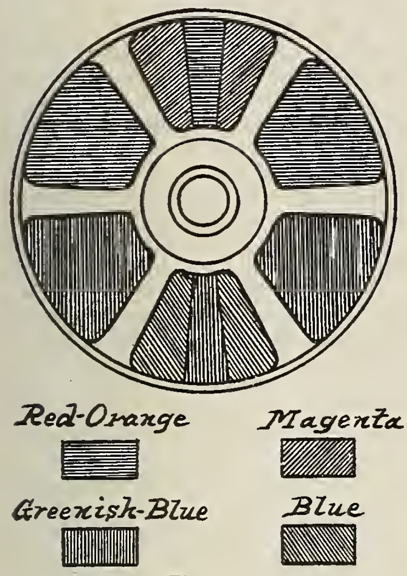

Fig. 3

In the Prizma color camera the color-filters are carried in a rotary filter-frame of aluminum which is mounted between the lens and the exposure plane of the instrument. It will, of course, be appreciated that the filter-disc only makes one complete revolution for every four pictures exposed. The exact arrangement is shown in Fig. 1, which also shows that the shutter allows an exposure interval three times as long as that required for the substitution of successive images before the aperture. This long period of exposure, in proportion to the period of movement is one of the important advantages incident to the use of the Geneva type intermittent, but is not the only point in favor of such mechanisms, for, according to our observations, the Geneva and sprocket intermittent is the only movement in extensive use at present which is capable of steady results when worked at the rate of 25 or more exposures per second.

Another feature of interest on the Prizma camera is a device which imprints a dot on the margin of the film strip at the side of every fourth image. This is accomplished by means of a curved slot (shown in Fig. 1) near the center of the filter-disc, which is so located as to allow light which enters the lens panel, through a small opening to pass through another small hole in the aperture plate and impress an identifying spot beside each red-sensation negative image just before it is photographed. Such identifying marks are of considerable importance when preparing films bearing successively recorded color-sensation images, as they constitute a necessary guide to the projecting machine operator in threading the projector so that any given color sensation image on the positive film strip may be in synchronism with its corresponding element in the projecting filter-disc.

These dots impressed on the margin of the negative strip when the camera is operated are, therefore, utilized when printing in such manner as to insure that a black mark appears opposite each red sensation image on the resultant positives. A series, or cycle, of four images of a Prizma positive film is shown in Fig. 2, which, in addition to showing that every fourth image is accompanied by its identifying mark, also serves to illustrate the differences in gradation, or color value, in the successive pictures, secured through the four filters. Although the reproduction cannot faithfully show all of the finest gradations of the positive images, it will be observed that each one varies somewhat from the others in its portrayal of the luminosity values of the spbject photographed. A close inspection of Fig. 2 will reveal that a set of four color-images in the Prizma camera is apparently divided into two distinctive parts, each pair showing plainly the absorbing effect of color filters which record those hues lying in the red and yellow, and the blue and green regions of the spectrum.

Since the components of a Prizma color cycle apparently fall into two distinct divisions, as regards color selection, it is found possible to project the positives at but twice the rate of black and white subjects, instead of at four times the ordinary projecting rate as might be thought necessary.

Prizma film subjects are, accordingly, projected at a rate of 32 pictures per second, and the successive color-sensation images are served by a projecting filter which makes one complete revolution for each two images projected, and which may be broadly stated to contain two color divisions. In the additive methods of color cinematography the preparation and adjustment of the projecting filters is a factor in securing correct color rendition, so it will prove interesting to ascertain how four different color records may be satisfactorily reproduced with a projecting filter having essentially two color elements.

The Prizma projecting filter is illustrated in Fig. 3, which shows that the filter-disc is divided into two distinctive sections—one being red-orange in color and the other blue-green. The projecting discs used by the Prizma concern are of substantial construction; they are made of sheet brass, while the color filters consist of suitably dyed gelatine films cemented in glass. While the filter disc is fundamentally divided into two sections there are six radial extensions to the filter-frame which of course separates the disc into six sections.

This two-color projecting filter is adapted to the requirements of the four-color recording scheme in the following manner: Two small segments of a Magneta color are adjusted over the center division of the red-orange half of the projecting filter, while two blue segments are adjusted over the center division of the blue-green half of the filter-disc. These small auxiliary filter elements do not replace any portion of the red-orange and blue-green filter elements, but are adjusted over them in the manner shown by Fig. 3. All of the filter media is spectroscopically adjusted, and the result of rotating a properly balanced Prizma projecting filter in the path of the projector rays is a sensation white of good quality.

Those who have witnessed an exhibition of Prizma color pictures must have been astounded at the ease with which the projecting machine operator could withdraw the color filters from the path of the light rays and replace them again (while the machine is in operation) in exact synchronism with the proper image on the rapidly moving film. The device by which the projecting filters are actuated and controlled when projecting Prizma color films is, to our mind, the most ingenious mechanical feature of the entire process, and an idea of this projecting attachment will be gained by a study of Fig. 4.

In Fig. 4 the Prizma color attachment is shown in conjunction with a Simplex projector. The complete attachment is assembled on a metal support, which is secured to the projector mechanism by the bolts that hold the upper film-magazine in place. As Fig. 4 shows, the filter disc is connected, by gearing and a small shaft, to the spindle upon which the revolving shutter of the projector is mounted. The gearing is, of course, so apportioned as to reduce

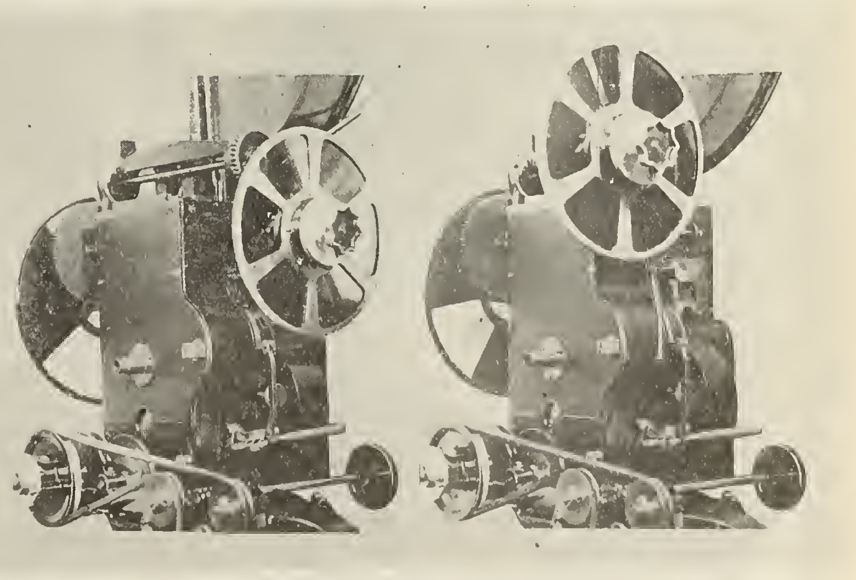

Fig. 4

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the speed at which the color filter rotates to one-half the speed at which the shutter of the projecting machine operates. At the back of the filter-disc a knob will be noticed, and by turning this knob the adjustment of the projecting filter may be altered to any conceivable extent while the machine is in operation. This is a valuable feature since the reversal of colors (caused by an incorrectly joined film) may be instantly corrected without having to stop the exhibition and rethread the projector. This synchronizing adjustment is operated by three bevel gears and a ratchet which connect the knob and the filter-disc to one of the gears by which the filter is driven. The exact construction need not be detailed here, for we have now to explain the manner in which the projecting filters may be instantaneously removed from the light path of the projector and replaced in exact synchronism, while the machine is running. The filters are simply swung to one side by the handle shown in Fig. 4, and their position when thrown out of action is shown by the right-hand illustration. It will be apparent after a study of Fig. 4 that since none of the gears by which the color filter is driven run at right angles, the act of throwing the filter attachment to one side merely causes the driving gears to roll circumferentially around one another. Inasmuch as the color filter continues to rotate after being moved to one side, it will be apparent that when the filter is returned to its working position it will still be in synchronism with the proper color sensation image of the film being shown. By releasing a pawl on the revolving shutter shaft at the front of the projecting machine the filter gearing is disconnected and the projector may then be used, with no further changes, for projecting ordinary black and white pictures. This feature clearly entitles the Prizma system to consideration as a commercially practicable process.

Insofar as the reproduction of natural colors is concerned Prizma pictures are different from all other color projections which have been exhibited to date. The screen results by this process are characterized by extreme delicacy of color and subdued shades are most admirably rendered. By reason of the extensive spectral overlaps in the taking filters all details of the objects photographed are recorded, to some extent in all of the four respective sensation images of a Prizma series, and the screen results are, therefore, characterized by a wide range of photographic gradations. The blue-green element of the projecting filter appears to favor the blue rather than the green, and, as a result skies and water are well reproduced. We have not noticed anything approaching a true green in any of the subjects so far exhibited, although this is probably by reason of the fact that no prominent greens existed in the subjects photographed. Yellow is not in evidence in the current Prizma films, although a wide variety of warm tones are apparent ranging from chestnut-brown to a deep red-orange.

The process is adapted to use with a wide range of subjects, and is extremely proficient in reproducing scenery and landscapes, but colors in full saturation are hardly within the scope of this method.

No doubt it was a prodigious experimental task to bring Prizma to its present stage, and the process reflects great credit upon all who have had a hand in its practical development.

A. S. C.

Arrangement of Studio Lights

A. L. B., Detroit, Mich., propounds the following: "*I want to equip a Motion Picture Studio here in Detroit and would like to know your opinion on how best to put up lights. I am seriously thinking of using the 1,000-watt Blue Mazda Lamp, The Photolite, and would like to know at what height from the stage to hang these lamps, and how far from the back line to hang the first row. The lamps will be put on a crane to shift over both sets. I want to know your opinion on how and where to place the lamps. They are supposed to develop 1,200 C. P. each and with reflectors are supposed to increase the C. P. ten times, making sixteen lamps develop 192,000 C. P. Two arcs (for side lighting) will develop about 2,000 C. P. each. I think this must be enough light, but want to know your opinion.*

"*Also, working with a 2-inch lens, how high should the sets be built, that is, for ordinary interiors of rooms?*"

(A sketch, which we do not reproduce here, is included, showing two adjacent sets each 15 x 16 feet in size.)

In reply:

We believe that the correspondent has been led to greatly overestimate the effective candlepower of the "Photolite" Blue Mazda globes. If sixteen of these lamps, with reflectors, could develop 192,000 C. P., that certainly ought to be enough light to properly illuminate a 15-foot set, but we have grave doubts that such a small number of Photolites would be sufficient in this instance.

If Photolites are to be used we would suggest, for the top-lighting, five rows of lights, ten lights in each row, to cover the 15 x 16 set. The lamps in each row would be about a foot and a half apart, while the rows of lights would be about three feet apart from front to back of the set.

Although the view-angle embraced by the lens becomes narrower close to the camera, it would clearly be a mistake to have fewer lamps in the rows nearest the camera, for the scene must be thoroughly illuminated all the way from front to back. The front row of lights could be suspended three feet or so above the top of the scenery while each successive row, coming back towards the camera could be hung a foot or two lower than its predecessor, giving a slope to the installation like one side of a roof. This throws the light forward on to the scene where it will be utilized. In addition to having the top-lights shift over sidewise, to the other set, it would be well to have them suspended by chains (or ropes) and pulleys so that they could be raised or lowered. In this way the correspondent would be readily able to determine for himself the height and arrangements at which the lights yielded best results.

For side-lighting, three or four A and H twin arcs should be used on the open side of the 16-foot set, and at least two in the foreground of the other side, just out of range of the camera. For satisfactory side-lighting with Photolites a good arrangement would be two moveable stands, each containing two rows of five globes (with reflectors, of course). One row of the lamps should be about four feet from the floor, the other six or eight feet up.

A good height for ordinary interior sets, when using a two-inch lens, would be ten feet. With such sets you would always be on the safe side, except when staging a "deep set" with the camera a long ways off.

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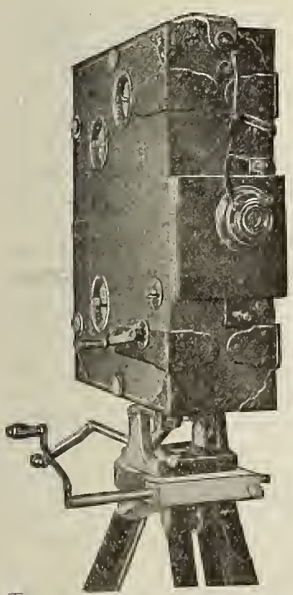

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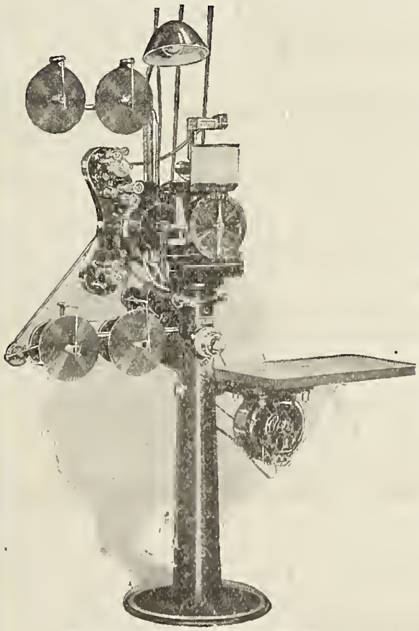

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MUSIC AND THE PICTURE

The Old Question Again—What Does the Audience Want?

McConnelsville, February 18, 1917.

Editor of the Music Department.

DEAR SIR:

I just finished reading the letter written by Mr. Price, published in the issue of February 17, and may I state that I disagree with him thoroughly?

There is no excuse for any one playing such trash as he mentions in his letter.

When a pianist or organist resorts to such music it probably can be accounted for by his lack of a real musical library. I used to think much the same as Mr. Price, but after hearing a real picture pianist and organist I changed my mind.

Let me suggest a few selections. For a love scene I use at times "Ich liebe Dich" by Grieg or selections from "Woodland Sketches" by Edward MacDowell, "The Pompadour's Fan" by Charles W. Cadman, "Felicita," by J. Albert Jeffery.

A picture can often be opened suitably by Wieniawsky's "Valse de Concert" or "Egeria," by E. R. Kroeger. MacDowell's "Praeludium" from the "Erste Moderne Suite" is a very good agitato; "Ricordate" by Gottschalk is a Nocture of exceptional beauty.

Some compositions suitable for different scenes are "Desire" by Charles W. Barnham; "Orange Blossoms," by Friml, and the "Spirit of the Woods," by Friml.

There is something about really good music that distinguishes it from all other, and once one is accustomed to using it, popular music becomes unbearable.

I have been surprised to see that names of really good composers are almost missing from your music plots.

Edward Macdowell has written many beautiful compositions every picture organist and pianist should be familiar with, such as "Wild Rose" and "To a Water Lily" from "Woodland Sketches."

Why should not every real picture pianist and those who wish to become such be familiar with that class of music? The oftener it is played the more one gets out of it, and soon it becomes natural to use no other.

I shall be glad to name the publishers of the selections mentioned should any one desire copies.

This letter is not written with malicious intention, but in honest criticism, and I sincerely hope it will find room in your section.

Very truly yours,

JOHN G. PINKERTON.

Mr. Price's ideas about playing for pictures cannot, in my judgment, be considered as all together wrong. All depends on the audience Mr. Price is playing for. Every one must admit that it is an important factor in a musician's career—I may as well say—*the musician's success depends upon it,* to be able to judge and recognize the musical comprehensiveness of his audience.

Some time ago I arranged music for a Broadway showing of a big production, and I selected first-class selections. I used numbers by such composers as "Grieg," "Massenet," "Bohm," "Debussy," "Liszt," and I must say that the music was as much appreciated as the picture—in fact, I received several letters from people who heard this music and expressed the opinion that the score was better than the picture.

The film company decided to print this compilation of numbers in book form and distribute same among their exchanges, in order that every theatre booking this production could use the music. The result of this worldwide distribution and use of this music was most surprising not only to me, but also to those who knew this music score. *Thirty per cent. of the theatres refused to play this score after the first show* (reasons not mentioned). Ten per cent. claimed that they could not use such trash—as the audience not only would not stand but wouldn't even sit for it. Very few appreciated this wonderful musical setting. This proves that you can never judge a man's work unless a chance is given you to find out and investigate matters in the very same location the man is employed.

The musical compositions you mention in your letter are very fine and of standard grade, and the reason why such numbers are not embodied in our music plots is the following: First of all, most of these numbers are only published for piano or organ and not for orchestra. Our music plots are made up for every one, and naturally *the fact that all numbers used in these plots must be published and obtainable for any instrumentation or combination of instruments,* compels us to eliminate such numbers as you mention. This does not mean that we are not in favor of playing classic music. Musicians using our music plots can work their own ideas by simply substituting according to the various tempos mentioned therein.

This answer I have not written, *to use your words,* with malicion, but with honest intention *to be just.* We will appreciate hearing from you again.—THE EDITOR.

Review of Latest Musical Compositions Suitable for Picture Playing

"Cradle Song" by Edw. A. MacDowell. "Reverie" by Edw. A. MacDowell.

Two delightful and charming compositions, very melodious and effectively arranged. The "Cradle Song" is a 6/8 Andante sonnolento Movement of exceptional beauty. The "Reverie" is a 2/4 Andante Movement. These numbers are published for string orchestra with piano and are published and arranged by Ross Jungnickel, New York.

"Melodie" by Charles Huerter.

A 4/4 Andante Cantabile, and one of the most attractively melodious numbers in the Orchestra Catalogue of the Boston Music Co.

"Heart Throbs Reverie" by C. Arnold.

Once in a decade some composer is really inspired to write a wondrously beautiful melody, but only once in years is such a beautiful theme born. This is the once—"Heart Throbs" is the number. An exquisitely beautiful melody and wonderfully effective solo part for either violin or cello. Published by Carl Fischer, New York.

"A Tear," a Kiss Ballad by Otto Motzan.

A charming slow 4/4 Andante expressivo with a most delightful melody. A number which will fit in well with any program. Published by Kartzac Publishing Co., New York.

Three Songs by Johannes Brahms.

No. 1, "In Summer Field," a 4/4 Lento of exceptional musical value and tonal beauty.

No. 2, "Faithfulness," a distinctly beautiful little number which will do much to make your program a success.

No. 3, "The Vain Suit," another one of those melodic gems which have done much to add to the reputation of this famous writer. Published by G. Schirmer, New York.

Francis Scott Key and "The Star-Spangled Banner"

ONE reason why there have been so few really great patriotic poems written may be because in order to do the subject justice the poet must be under strong emotional excitement such as inspired Rouget de Lisle and Francis Scott Key. In an article on Key, in the July Lippincott's, Mrs. LaSalle Corbell Rickett tells of the dramatic circumstances that led him to write "The Star-Spangled Banner."

"It was from this house that Key set out September 4, 1814, to negotiate for the release of Dr. Beanes, one of his friends, who, after having most kindly cared for British soldiers when wounded and helpless, was arrested and taken to the British fleet as a prisoner in revenge for his having sent away from his

(*Continued on page* 1898)

"THE BOY GIRL"

(Bluebird Photoplay)

(Reviewed on page 1419)

Theme "Sweet Reverie" (3/4 Moderato) by Tschaikowsky

1—"Intermezzo" (4/4 Moderato Scherzando) by Bohm until—T: "Kins Channing, a retired gentleman."

2—"Continue to action" until—T: "Ridgeway of Ridgeway & Sons."

3—"Gondoliera" (6/8 Allegretto) by Saar until—T: "How dare you come!"

4—"Theme" until—T: "Agathe and Martha Channing."

5—"Courtesy" (Intermezzo) by Wiegand until—T: "That night."

6—"L'Adieu" (12/8 Andante) by Favarger until—T: "I'm Jack Channing."

7—"Souvenir" (3/4 Moderato) by Drdla until—S: "Dining room."

8—"Reception and Banquet Scene" (Valse Lento) by Bendix until T: "The reading of the will."

9—"Pathetic Andante" by Margis Berger until—S: "Children playing games."

10—"Short 2/4 Intermezzo" until—S: "At door."

11—"Continue pp" until—T: "In durance vile."

12—"Theme" (must be performed as a piano solo) until—T: "I have repeatedly warned you."

13—"Return to Me Soon" (3/4 Allegro vivace) by Grieg until—T: "The chance meeting."

14—"Entr'acte Valse" by Hellmesberger until—T: "Jack goes to boarding school."

15—"Elegy" (Moderato) by Czibulka until—T: "Jack's trick play wins."

16—"Sparkling Eyes" (2/4 Allegretto Scherzando) by Puerner until—T: "Bob arrives in Oilville."

17—"Continue to action" until—T: "Your aunts were right."

18—"Dramatic Tension No. 1" by Ascher until—T: "Always the new face."

19—"Berceuse" (6/8 Andante Tranquillo) by Delacour until—T: "A week later."

20—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "I want to see that."

21—"Agitato No. 4" by Becker until—T: "Failing to raise money."

22—"Theme ff" until—T: "The trustee after persistent pleading."

23—"Berceuse" (4/4 Lento) by Karganoff until—T: "Prepared for her wild ride."

24—"Dramatic Tension" by Winkler until—T: "The race begins."

25—"Intermezzo" (2/4 Presto) by Arenski until—T: "A puncture, too."

26—"Galop to action" until—T: "At the dance."

27—"Good Brilliant Waltz" until—T: "The return home."

28—"Dramatic Andante" until—T: "The following day."

29—"To Spring" (6/4 Allegro Appassionato) by Grieg until—T: "That evening."

30—"Theme" until— * * * * * * END.

"MONEY MAGIC"

(Reviewed on page 919)

Theme: "Ala Ballerina" (Valse Lento) by Bendix

1—"Little Serenade" (4/8 Allegretto) by Gruenwald until—T: "Don't let 'em get gay."

2—"Continue to action" until—T: "Mart Haney."

3—"Theme" until—T: "Your daughters too fine."

4—"Continue to action" until—T: "Maybe you think me too old."

5—"Roses" (3/4 Andante expressivo) by Bendix until—S: "Gambler argues."

6—"Any good Hurry" until—T: "Tell Jones I'll accept."

7—"Birds of Spring" (3/4 Moderato) by Williams until—T: "While her mother rests."

8—"Continue to action" until—T: "Haney's sympathy for Bertha."

9—"Theme" until—T: "You are good to me."

10—"Continue pp" until—T: "An old acquaintance."

11—"Good Agitato" until—T: "He's got me, boys."

12—"Dramatic Andante" by Ascher until—T: "Colorado Springs."

13—"Theme" until—T: "I shall be yours, Bertie."

14—"Continue pp" until—T: "Let's all go for a ride."

15—"My Ideal" (4/4 Allegretto) by Herman until—S: "Mart's brother enters Bertha's room."

16—"Good Agitato" to action until—T: "You must have your portrait."

17—"Roses" (3/4 Andante) by Bendix until—T: "The first ride."

18—"La Rose" (Intermezzo) by Ascher until—T: "Several days pass."

19—"Theme" until—T: "Bertie is so anxious."

20—"Romance" (6/8 Allegretto) by Rubens until—T: "To Bertha and Ben."

21—"Theme" until—T: "In Chicago."

22—"Any good Allegro Moderato" until—T: "I'll see the Doc."

23—"Theme" until—T: "Ben goes West."

24—"Continue to action" until—T: "And where is that hat?"

25—"Dawn of Love" (4/4 Allegro Moderato) by Bendix until—T: "Dr. Brent gives an opinion."

26—"Continue to action" until—T: "Mart, I don't feel right."

27—"Theme" until—T: "Tell Mr. Haney, etc."

28—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "Can't you see?"

29—"Dramatic Adagio" by Kretschmer until—S: "Bertha coming home."

30—"Theme" until—T: "Go ye up."

31—"Rosemary Reverie" (3/4 Andante Moderato) by Barton until—S: "Bertha looking for Mart."

32—"Good Mysterioso" until—T: "As the lion dies."

33—"Theme" until— * * * * * * END.

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" THE ARGYLE CASE "

(Reviewed on page 1250)

Theme " Mysterioso " by M. L. Lake

1—" Menuet des Follets " by H. Berlioz (3/4 Moderato) until—T: " He cherishes fatherly affection."

2—" Continue to action " until—T: " Thirteen years ago."

3—" Pathetic Andante " by Margis Berger until—T: " Marie Mazureth Elaine Hamerstein."

4—" Reverie " (3/4 Andante Moderato) by Barton until—T: " Daddy, dear, Bruce and I, etc."

5—" Continue ff " until—T: " Signing the new will."

6—" Continue pp " until—T: " The homecoming of Bruce Argyle."

7—" Olympia Overture " (Fox Disputes) by E. Ascher until—T: " Tower in view."

8—" Andante Mysterioso " by M. L. Lake until—T: " Morning."

9—" Dramatic Andante " No. 24 by C. Borch until—S: " Dead body on floor."

10—" Continue ff " until—T: " The police and coroner investigate."

11—" Nocturno " (9/8 Andante) by E. Greig to action pp or ff until—T: " Inspector Dougherty, etc."

12—" Adoration " (4/4 Andante Moderato) by Barnard until—T: " Disgusted with police methods."

13—" Continue to action " until—T: " The police are watching me."

14—" Dramatic Adagio " by Kretschmer until—T: " I'm Mr. Kayton."

15—" Theme "; Note—Play the " Theme " just once, then continue with " Creepy Creeps " (6/8 Mysterioso Moderato) by B. Taylor until—T: " Mr. Argyle adopted Mary."

16—" Fifth Nocturno " (6/8 Allegretto) by Leybacb until—T: " I understand Bruce and his father."

17—" Ein Maerchen Fantasia " (4/4 Maestoso) by Bach until—T: " The Secret Service acts promptly."

18—" Organ improvise to action " pp or ff until—T: " The first clue."

19—" Dramatic Tension " No. 1 by Reissiger until—T: " Frederick Kreisler, expert counterfeiter."

20—" Andante Mysterioso " No. 32 by Becker until—T: " Twenty-six Green Street."

21—" To Spring " by E. Grieg (6/4 Allegro appassionato) until—T: " Nelly March, formerly Mrs. John Mazuret."

22—" Continue to action " until—S: " Interior of Kayton's office."

23—" Theme ";—Note: Play the " Theme " just once, then continue with " Creepy Creeps " (6/8 Mysterioso Moderato) by B. Taylor until—T: " I came in answer to this ad, etc."

24—" Heure Mystique " by Sudessi until—T: " I have found the woman."

25—" Poor Relations " by Bendix until—S: " Man coming down the stairs."

26—" Continue ff " until—T: " The wall between."

27—" Theme " until—T: " Evening."

28—" Mysterioso Pizzicato No. 14 " by M. L. Lake until—S: " Kayton lights the gas in dark room."

29—" Creepy Creeps " by B. Taylor (6/8 Mysterioso Moderato) until—T: " Please give this all up."

30—" Continue ff " until—T: " Kayton's many eyes."

31—" Any good Rag " to be performed as a piano solo to action until—S: " Exterior of saloon."

32—" Mysterioso Dramatico " No. 22 by G. Borch until—T: " Shall we raid them."

33—" Agitato " pp until—S: " Young man opens door."

34—" Continue ff " until—T: " Mrs. Martin, is this the way? "

35—" Presto No. 5 " by M. L. Lake until—T: " Boys, we've got him."

36—" To action pp or ff Mysterioso Agitato " by Becker—Note: Watch shots, until—S: " Searchlight shining at Kayton's face."

37—" Essence Grotesque No. 29 " by M. L. Lake until—T: " The coils tighten."

38—" Nocturnal Piece " (4/4 Andante) by Schumann until—T: " Hurley, ever seen a detectaphone? "

39—" Cavatine " (3/4 Moderato) by Bohm until—T: " Who did it? "

40—" Continue ff " until—T: " You killed him."

41—" Continue ff " until—T: " Hurley got Argyle to advance us money."

42—" Agitato pp " until—S: " The fight."

43—" Agitato ff " until—T: " After the fight."

44—" Continue pp " until—T: " And he knew I tried to stop him."

45—" Melody " (4/4 Moderato) by Kretschmer until—T: " Won't you say good-bye? "

46—" Continue pp " until—T: " My dear, he loves you."

47—" Continue ff " until— * * * * * * END.

" SISTER AGAINST SISTER "

(Reviewed on page 1869)

(Fox Production)

" For Thee " (Lento) by Kate Vannah is the Theme

1—" Dramatic Tension No. 1 " by Ascher until—T: " Daddy, please don't be cross."

2—" Theme to action " until—T: " Once more environment is modeling."

3—" Piano improvise to action " (real saloon atmosphere) until—T: " Out of the mire by God's mercy."

4—" Sweet Remembrance " (intermezzo) by Nordon until—T: " Katherine, dear, we're going back to mother."

5—" Continue to action " until—S: " The fight in the street."

6—" Agitato to action " until—T: " Flashback to interior scene."

7—" Continue pp " until—T: " Flashback to exterior scene."

8—" Continue or repeat ff " (watch shots) until—T: " The man who looked forward, etc."

9—" Erotik " (4/8 Lento Molto) by Grieg until—T: " The twin sisters stand on the verge to womanhood."

10—" Les Sylphes " (Impromptu Valse) by Bachmann until—T: " Several factory owners amalgamated by Huxley."

11—" Continue to action ff " during disputes until—T: " At the Garden Hotel."

12—" Nocturnal Piece " (4/4 Andante) by Schumann ff during disputes until—T: " Mrs. Raymond, sister of Dunsmore."

13—" Continue to action ff " during disputes until—T: " Have you already spoken to a man named Huxley? "

14—" Serenade " (4/4 Moderato) by Widor until—T: " I know you now, Huxley."

15—" Continue ff " ad lib Tympany Rolls during scene Dunsmore striking Huxley's face until—S: " Dunsmore talking to the girl."

16—" Continue pp " until—S: " Beginning of part 3, interior of office, men talking."

17—" Organ to action " (short scene) until—T: " Miss Martin is no longer employed here."

18—" Abila " (Intermezzo) by Gruenwald until—T: " One day the birthday frolic."

19—" Fairy's Greeting " (4/4 Moderato con moto) Caprice by Held until—T: " I have searched everywhere for you."

20—" Continue pp " until—S: " Interior of the vampire's room."

21—" Chanson D'Amour " (6/8 Moderato) by Saar until—T: " There is a great game."

22—" Continue lively " until—T: " Flashback to vampire's room."

23—Note—" Continue to action " slow scenes. Interior of vampire's room lively during scenes where children play until—T: " I've thought of you a great deal."

24—" Dialogue " by Meyer Helmund (Andante) until—T: " My dear, I know your secret."

25—" Continue pp " until—T: " And sometimes later destiny speaks."

26—" Theme " until—T: " You're a fine people's choice."

27—" Agitato " pp until—T: " The fight."

28—" Continue ff " until—S: " Vampire shoots Huxley."

29—Shot, followed by

30—" Continue or repeat Agitato " pp until—T: " I'm innocent; I can say no more."

31—" Organ to action " until—T: " Three months later."

32—" La Reve " (3/4 Adagio ma non troppo) by Golterman to action on or off until—T: " Explosions in the vampire's room."

33—" Tympany Rolls with short mysterioso ff " until—T: " Who was the woman in Huxley's apartment? "

34—" Le Villi Fantasia " by Puccini—Note: Begin with letter P until Allegro Moderato Movement after letter R, play pp until—T: " I was the woman."

35—" Continue ff " with ad lib Tympany Rolls until—T: " I can say no more."

36—" Continue ff " until—T: " I killed him! "

37—" Continue ff " until—T: " And so has environment made two women."

38—" Theme ff " during prison scenes until * * * * * * END.

" THE SECRET OF EVE "

Reviewed on page 1575)

(Metro Production)

Consolation (Andante) by Lereque is the Theme

1—" Springtime Overture " by Ziegler;—Note: Play from beginning to second movement allegro only and repeat if necessary, until—T: " Even in the breast of the wild Gipsy."

2—" Gipsy Fantasia " (Moderato) by Jerwitz until—T: " While in the valley below."

3—" Organ improvise to action " until—T: " Mother's Love."

4—" Elegy " (Melody) 4/8 Lento by Massenet until—T: " In the gray dawn."

5—Repeat " Gipsy Fantasia " (same as No. 2) until—T: " Eighteen years elapsed."

6—" Organ to action " until—S: " Girl entering large house."

7—" Good brilliant waltz " pp until—T: " Dancing scene."

8—" Continue ff " until—T: " Arthur Brendon, a mill owner."

9—" Continue pp " until—T: " Thee cannot understand how I long for happiness."

10—" Theme " until—T: " In the garden of dreams."

11—" Cupid's Caress " (Valse Lento) by Roberts pp until—T: " The moth ever returns to the flame."

12—" Continue ff " until—T: " The bark of suspicion."

13—" Continue pp " until—T: " To my guest, the queen of innocence."

14—" Continue ff " until—S: " Man breaking window with his stick."

15—" Continue ff " with ad lib Tympany Rolls until—T: " At Brandon's city home."

16—" Theme to action " until—S: " Brandon attacks the girl."

17—" Continue ff " with ad lib Tympany Rolls until—S: " Brandon leaves the girl's room."

18—" Continue or repeat to action " until—T: " After marriage comes added disillusion."

19—" Love's Sunshine " by Wolff;—Note: Play only and begin with second animato movement to action pp or ff until—T: " Ricbard Blair, a philanthropist."

20—" Prelude du Deluge " (4/4 Adagio) by Saint Saens to action until—T: " Where children live, etc."

21—" Continue ff " with effects of running machines (interior of mill), until—T: " And so the light goes out forever."

22—" Love's Song " (9/8 Andantino) by Flegier until—S: " Interior of office."

23—" Continue to action " until—S: " Man attacks Brandon."

24—" Continue ff " until—T: " Even in the heartless city."

25—" Organ to action " until—T: " Believing gaiety is happiness."

26—" Aurora " (2/4 Moderato Scherzando) by von der Mehden until—S: " Couples dancing."

27—" Good Trot " pp during scenes not dancing until—T: " The man was crazed with grief."

28—" Sweet Reverie " (3/4 Moderato) by Tschaikowsky ff during disputes until—S: " Dancing."

29—" Continue or repeat Sweet Reverie " with ad lib, snare drum to tempo of dance during short dancing scene until—T: " The following evening."

30—" Organ to action " until—T: " So under the guise of charity."

31—" Short Agitato " to action pp or ff until—T: " I will live with you no longer."

32—" Continue pp " until—T: " In the months that followed."

33—" Serenade " (Andante) by Karanoff until—S: " Children playing in park."

34—" Minuetto " by Friml (printed together with No. 33) until—T: " Wearied with her vain, etc."

35—Rose's Honeymoon " (Reverie) by Bratton until—T: " Look at these little blind children."

36—" Repeat Minuetto " by Friml until—T: " I also have been blind."

37—" Continue pp " until—T: " The dawn of a new day."

38—" Sweet Dreams of Home " (Moderato) by Engelman until—T: " Time passes on and the prison gate."

39—" Organ to action " (short scene) until—S: " Children playing."

40—" Theme " ff until— * * * * * * END.

BUILDING AND FURNISHING

Million Dollar Detroit House Opens

JOHN H. KUNSKY opened his Madison theatre, Grand Circus Park and Broadway, Detroit, Mich., on Tuesday evening, March 6, with a private performance for friends, exhibitors, city officials, etc. It represents a million-dollar investment, ground included as well as the six-story office building on the property, which is also owned by Mr. Kunsky, and which will house his general offices when further completed. The Madison is easily one of the most attractive playhouses in Detroit and reveals many innovations in theatre construction.

There are seats for approximately 2,300 persons, about half being on the first floor. Entrance to the balcony leads through an attractive mezzanine floor built around a large well, through which a pleasant view is obtained of the parquet. On this mezzanine are comfortable chairs and commodious resting places. The decorative scheme of the theatre is green gold and ivory, with green chairs and carpets.

The orchestra pit is broken up in many elevations, so the twenty-five musicians are banked in new lines about the conductor's desk.

The stage setting is extremely attractive, being the work of Sam Hume. A plaster cyclorama constitutes the back wall of the Madison stage. A great sweep of it is visible through the 30 by 40-foot proscenium opening. The stage is set to represent a medieval garden, with formal grass plots and steps and a great column of plaster on metal lath, flanked by a flying buttress on each side of the stage. Massive flower vases, overflowing with bright blossoms, give a touch of color to the scene. Quaint tree forms are strikingly outlined against the flat background.

The lighting installation is pretentious. To light the stage 60,000 watts are required, and many rarely beautiful color combinations are possible.

The theatre is equipped with one of the largest pipe organs west of New York. It has seventy full-speaking stops, without augmentation or duplexing.

M. Harlann Starr, formerly at the Washington, is manager of the Madison. Arthur H. Searle is the organist, and Edward Werner orchestra leader.

John H. Kunsky is president and general manager, and George W. Trendle secretary.

The opening attraction was Mary Pickford in "A Poor Little Rich Girl," which will run for eleven days, coupled with Max Linder comedy, Pathe-Hearst News and Pathe Weekly.

The foyer and lobby of the new Madison was literally covered with beautiful floral gifts the premier night, coming from the many friends of Mr. Kunsky and Mr. Trendle.

There are now nine theatres operated by Mr. Kunsky, as follows: Madison, Washington, Alhambra, Liberty, Royal, Empress, Columbia, Garden, and Strand.

Mr. Kunsky will shortly announce his tenth theatre in the downtown section of Detroit.

Makers Issue Catalogue

Montgomery & Company of 103 Fulton street, New York City, offering a specially attractive line of tools for use in all branches of the motion picture industry, have just issued an interesting new catalogue. The tools required for the complete equipment of the projection room and the studio carpenter shop, paint shop and scenic division are obtainable from this company. The new catalogue carries the unique title, "Odds and Ends."

Big Ontario House Takes Up Pictures

THE Balderson theatre of Perth, Ontario, Can., has recently changed its policy and is now devoting part of each week to motion pictures and vaudeville, the balance of the week being taken up by some legitimate stage production.

The theatre, though, not absolutely modern, has worked out splendidly as a motion picture house.

It is located on Gore street and has a frontage of about one hundred feet on this street. The front of the structure is of gray granite blocks with white trimmings. The auditorium occupies the main floor on which there are also two stores. A jeweler and a drug and candy store. A large marquee which extends out to the curb, studded with stained glass panels adorns the front of the theatre and is very convenient for patrons who come to the theatre in automobiles on rainy nights.

The lobby is spacious and attractively decorated, being furnished with numerous display frames in which posters of the current and coming attractions are displayed.

The interior of the theatre is neatly decorated in white and cardinal red, with gold trimmings. The walls are covered with a cardinal red tapestry cloth and are divided into panels, borders of panels being of plastique ornament, which is finished in gold. The ceiling is white and is also paneled.

The theatre has a seating capacity of one thousand and twenty (1,020). There are 500 orchestra seats, 250 balcony seats, 250 gallery seats, and ten loges, each having six chairs in them. Seats are finished in mahogany and were supplied by the American Seating Company of Chicago.

An electric ventilating system was installed, by means of which the air in the theatre is changed every three minutes.

Both direct and indirect lighting systems are used. The indirect fixtures are those of the chain suspended type, with bowls of an opaque material. In the center of each of the wall panels is a one-light side wall bracket.

An American Radiator steam heating system has been installed. Radiators are fastened to the walls and are decorative.

Lobby Display Showing the Manner in which the Hip Theatre, Phoenix, Arizona, celebrated the Downfall of "Booze" during the Run of a Pathe News which Depicted Various Phases of its Abolishment

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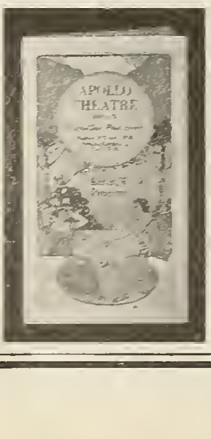

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door-yard some intoxicated English soldiers. Key, in company with Colonel John S. Skinner, United States Agent for Parole of Prisoners, arrived at Fort McHenry, on Whetstone Point, in time to witness the effort of General Ross to make good his boast that he 'did not care if it rained militia he would take Baltimore and make it his winter headquarters.'

"They were received on the ship Surprise, and, upon making their plea for their captive friend, were told that he had inflicted atrocious injuries upon British soldiers, and the Admiral had resolved to hang him from the yard-arm. The eloquence of Mr. Key, supplemented by letters written by British officers to Dr. Beanes, thanking him for the many kindnesses which they had received from him, finally won Admiral Cochrane from his vengeful decision. After the release of the captive, the Americans were not permitted to return to land, lest they might carry information detrimental to the British cause. Thus Admiral Cochrane, who enjoyed well-merited distinction for doing the wrong thing, placed his unwilling guests in their own boat, the Minden, as near the scene of action as possible, with due regard for their physical safety, in order that they might suffer the mortification of seeing their flag go down.

"For three days Key and his companions watched the landing of nine thousand soldiers and marines at North Point, preparatory to the attack on the fort, which was defended by a small force of raw militia, partly composed of the men who had been so easily defeated at Bladensburg. They were under command of Colonel George Armistead, who faced a court-martial if he should not win, for the Washington administration had peremptorily ordered him to surrender the fort.

"Through the long hours of the 13th Key paced the deck of his boat, watching the battle with straining eyes and a heart that thrilled and leaped and sank with every thunder of gun and flash of shell. The day was calm and still, with no wind to lift the flag that drooped around its staff over Fort McHenry. At eventide a breeze unfurled its folds, and as it floated out a shell struck it and tore out one of its fifteen stars.

"Night fell. His companions went below to seek rest in such unquiet slumbers as might visit them, but here was no sleep in the heart of Key. Not until the mighty question which filled the night sky with thunder and flame and surged in whelming billows through his own soul found its answer in the court of Eternal Destiny could rest come to the man who watched through the long hours of darkness, waiting for dawn to bring triumph or despair.

"Silence came—the silence that meant victory and defeat. Whose was the victory? The night gave no answer, and the lonely man still paced up and down the deck of the Minden. Then day dawned in a glory in the east, and a glory in the heart of the anxious watcher. In that first thrill of joy and triumph our majestic anthem was formed.

"Key took from his pocket an old letter, and on its blank page penciled the opening lines of the song. In the boat which took him back to Baltimore he finished the poem, and in his hotel made a copy for the press. 'The Star-Spangled Banner' was soon waving over the musical domain as victoriously as it had floated from the ramparts of Fort McHenry."

ALABAMA

JAMES HODGSON, building contractor of Montgomery, has received a contract from the N. J. Bell estate for the erection of a motion picture theatre to be located on Montgomery street, between Lee and Moulton streets, Montgomery. Plans call for the theatre's completion by June 1, when Hoxey Farley will assume the management.

CALIFORNIA

Plans for two new motion picture theatre buildings, costing more than $170,000, have been filed with the Board of Public Works, San Francisco, for approval.

J. R. Hanify plans the erection of a $90,000 structure on the north side of Eddy street extending from Fillmore, a distance of 275 feet west. The plans provide for improvements in the present Fillmore theatre now on the site. Plans for the building were prepared by Reid Brothers, California-Pacific building, who have already let contracts for the work.

The other structure, which will cost approximately $80,000, will be erected on the south side of Market street 137 feet 6 inches west of Seventh street by the San Francisco Land Company, Mercantile Exchange building. This structure will be of steel and concrete construction and will cover a ground area of 50 by 165 feet and 53 feet in height. The contract for erection has been let to Palmer & Petersen, Monadnock building.

CONNECTICUT

John Seni of Hartford is having plans submitted for the changing over of the bowling alleys on the ground floor of his Main street block, to a motion picture house. If this plan is carried out, it will give the public the choice of first and second story pictures, as the Lessard Brothers operate a motion picture show in the second story of this block.

South Main street, Newcastle, converting it into a modern motion picture theatre. The new front to the building will contain two nice sized rooms for office or small store. The work will be pushed as rapidly as possible in order that it will be done by Spring.

IOWA

Jake Schlank will open his new theatre at Sioux City in the near future. One of the novel features of the theatre is the installing of 2,500 electric lights in the front, Mr. Schlank having joined hands with the dealers on the street in making it a second "White Way," and he has the distinction of having "started things." Mr. Schlank formerly owned the Hip theatre at Omaha.

MASSACHUSETTS

A new motion picture theatre is planned by A. B. Ross, Miller's Falls, to have a seating capacity of 400, and to be erected between the Ross block and the C. V. railroad. Work will be commenced in the early Spring.

Chicopee is in line for a distinctly modern movie theatre, with a seating capacity of 1,200, which will be the largest by far of any theatre in the city. George Dion, architect, and J. Bonatakis are behind the project. The theatre, if all goes as expected, will be built on the LaFleur property, purchased several weeks ago by Mr. Bonatakis.

MICHIGAN

John H. Kunsky's latest and largest theatre, the new Madison at Grand Circus park and Broadway, Detroit, is nearly completed. It is expected that the opening date will be announced in a few days. The Madison will be devoted to high class photoplays and musical attractions.

MISSOURI

G. D. Hall of Neosho will soon open his $25,000 theatre. When finished it will be one of the nicest in the state. The contractors have begun installing chairs and everything will probably be finished in another week or two. Mr. Hall will handle Bluebird pictures almost exclusively.

MONTANA

The People's theatre at Butte was opened a couple of weeks ago under most auspicious circumstances. Mural paintings by E. B. Carns adorn the lobby and entrance, and one is possessed of a sense of having entered an art gallery the first few steps into the theatre. A rich coloring scheme has been worked out with striking effectiveness throughout the theatre, and when one ascends by the winding ramp to the first landing, which is known as the "lounge" room, an especially inviting sense of comfort and richness is conveyed. Old ivory fiber chairs and lounges and settees abound, with a rich background of gold and blue, combined with heavy draperies of royal blue, with the edges of gold cord and tassels. To carry out the homelike atmosphere, a thoroughbred, beautiful white Persian cat, the size of a small dog, worth alone the price of an admission, is found reclining on a pillow of royal blue just at the entrance to the lounge room. Phone accommodations are in evidence with lavatories and retiring rooms on each floor.

NEW YORK

R. Thomas Short has been commissioned by a syndicate headed by A. N. Schwartz to draw plans for a two story vaudeville and moving picture theatre to occupy a plot 120x172 feet at the northwest corner of Bedford avenue and Brevoort place, Brooklyn, to cost about $300,000.

OKLAHOMA

The Palace theatre of Hobart, which was burned down last January, is now in course of reconstruction. Messrs. Thompson and Kizziar, owners, are using every endeavor to install the most modern equipment in the new house, which is to cost about $10,000.

PENNSYLVANIA

Sult Bros. of Berwick are having plans and specifications prepared for another new theatre to be erected in the central part of town, to have a seating capacity of 1,000.

WASHINGTON

Work on the new $100,000 theatre at North Yakima will be begun before the end of the month, so announces Frederick Mercy, the owner. Weatherwax & Sons are the architects.

WEST VIRGINIA

S. L. Matz of Bluefields is preparing to build a handsome business arcade and moving picture theatre, C. C. and E. A. Weber, Cincinnati architects, having been commissioned to prepare plans for a structure which will cost around $100,000. Seating capacity for 2,200 persons will be provided.

WISCONSIN

The Rex theatre at Eau Claire is fast approaching completion, and when opened in May will be under the management of C. M. Waterbury, acknowledged the "livest wire" in the amusement business in Chippewa Falls.

NEW BRUNSWICK

Ground will be broken at St. John the first of the month for the new Strand theatre, which is to be erected by Fred G. Spencer and associates. The structure will represent an investment of $100,000, and will be the only auditorium of the bleacher type in Eastern Canada. It will be devoted entirely to motion pictures.

NOVA SCOTIA

It is expected that the new Itzit theatre of New Glasgow, owned and managed by Warren Smith, will open its doors for business March 19. Mr. Smith has just returned from Boston after recruiting a new orchestra. The theatre, which is replacing an old wooden building, has cost about $60,000. New Glasgow, with but a population of 10,000, has had two new theatres within the past few months costing more than $125,000 in the aggregate.

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We also handle other interesting and money making advertising novelties for Motion Picture Exhibitors. There are Rings for the Children; Lapel Buttons for the Men; Souvenir Post Cards, etc. Write us for full information—the sooner you write, the sooner you will be able to notice the increase in attendance at your theater.

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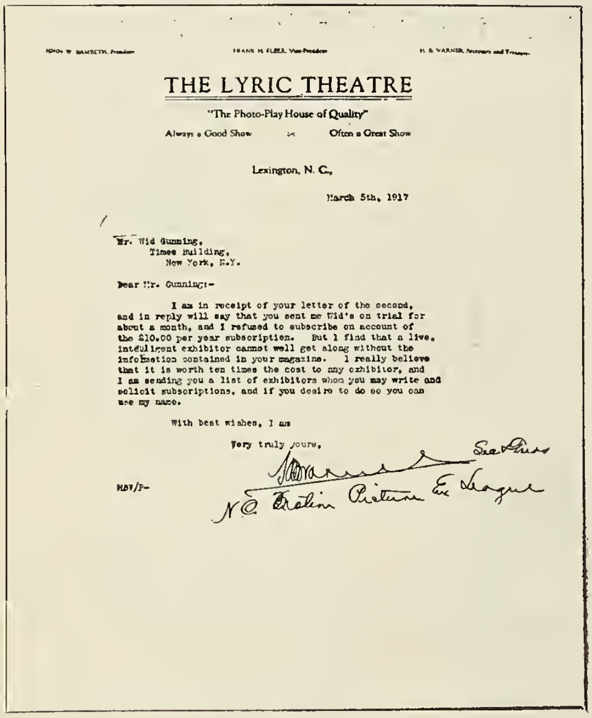

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March 5th, 1917

Mr. Wid Gunning,
Times Building,
New York, N.Y.

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I am in receipt of your letter of the second, and in reply will say that you sent me Wid's on trial for about a month, and I refused to subscribe on account of the $10.00 per year subscription. But I find that a live, intelligent exhibitor cannot well get along without the information contained in your magazine. I really believe that it is worth ten times the cost to any exhibitor, and I am sending you a list of exhibitors whom you may write and solicit subscriptions, and if you desire to do so you can use my name.

With best wishes, I am

Very truly yours,

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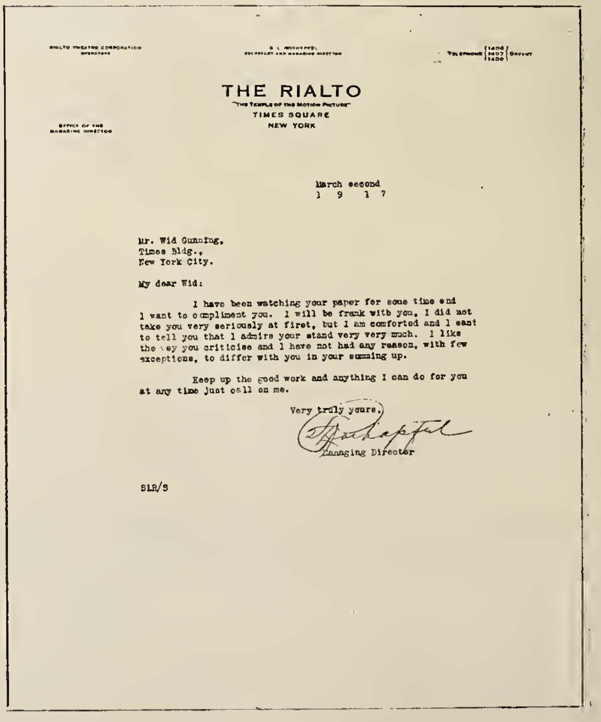

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MANAGING DIRECTOR

March second
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Mr. Wid Gunning,
Times Bldg.,
New York City.

My dear Wid:

I have been watching your paper for some time and I want to compliment you. I will be frank with you, I did not take you very seriously at first, but I am comforted and I want to tell you that I admire your stand very very much. I like the way you criticise and I have not had any reason, with few exceptions, to differ with you in your summing up.

Keep up the good work and anything I can do for you at any time just call on me.

Very truly yours,

Managing Director

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An original plot, with real action, real acting and real comedy, featuring

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MARCH 31, 1917

Motion Picture News

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VOL. XV-NO. 13

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If they are shown in your theatre, week after week, it induces *more and more* people to form the habit. This isn't bunk—ask the Paramount exhibitor. Take the

Paramount Pictures

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House Peters and Myrtle Stedman in "As Men Love", will prove a delight for the large following of these stars.

Remember, only *one* exhibitor can show Paramount Pictures in each territory.

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Paramount Pictures

are generally *better* than any other two pictures released the same week; not now and then, but *week after week.*

This week, *Jesse L. Lasky* presents *Sessue Hayakawa* in *"The Bottle Imp"* by *Robert Louis Stevenson.*

Picturesque Hawaii for a background, an erupting volcano, and a wild struggle in the clear Hawaiian waters, introduced in Stevenson's charming, mystical tale, puts punch into a great story. This Lasky triumph will rival "The Cheat" for longer runs, rebookings, and other box office features.

Pallas Pictures presents *House Peters* and *Myrtle Stedman* in *"As Men Love"* by Lois Zellner. The author of many Paramount successes has contributed a rare human interest story of the torn friendship of two men and a fickle woman. Pallas Pictures has produced a delight for the large following of these stars.

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"This is the sixth Klever Komedy shown at the Strand, New York, in two months.

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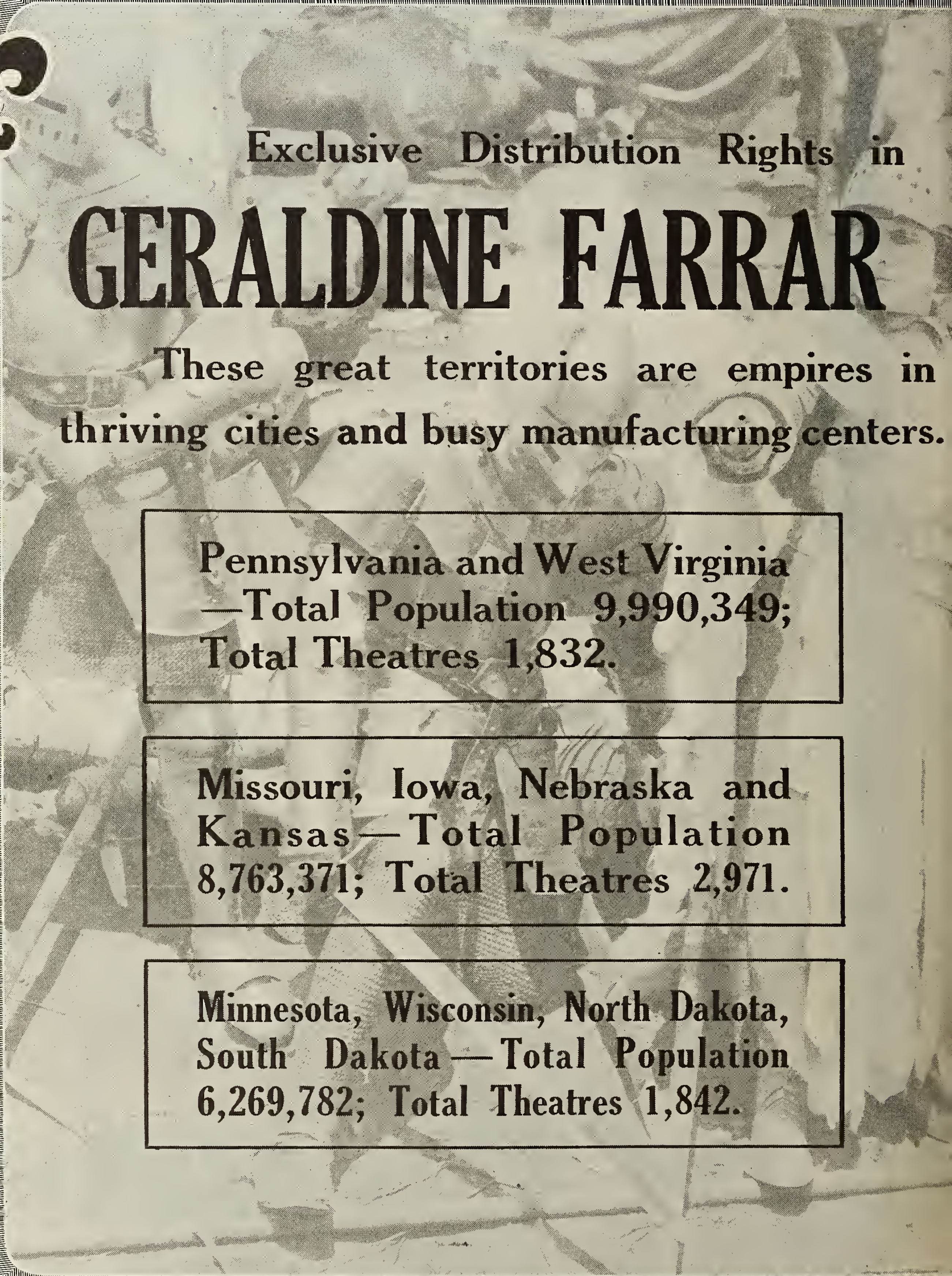

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TRADE PRESS LAUDS MARY PICKFORD'S GREATEST PICTURE

MOTION PICTURE NEWS SAID:

"A Poor Little Rich Girl" is a striking argument for longer runs, for higher prices—for more better pictures. In advertising it the exhibitor has his Mary Pickford to display in the usual capitals, and in addition he has the title of the play, its author, and its Broadway run to boast to the skies. It ranks a hundred per cent in artistic value and another hundred in commercial value, which at least make it a release of twofold worth.

NEW YORK TELEGRAPH SAID:

The production is a genuine credit to Mary Pickford, Maurice Tourneaur and its authors, and the work of a well-chosen cast also deserves comment. The lavish settings, fine photography, lighting and tinting effects, combined with a story that is novel, full of humor and pathos and subtly instructive, make it one of Mary Pickford's best—perhaps the most satisfactory picture, every detail considered, in which she has ever appeared.

MOVING PICTURE WORLD SAID:

A great deal of credit is due the star for her splendid portrayal of the eleven-year-old "Gwen." Entirely free from the ordinary stock tricks of the ordinary child impersonator, she looks the part amazingly well, especially in the close-ups, and acts with a skillful blending of her own personality and that of a bright and winsome "kiddie" that makes the illusion perfect. Her Gwendolyn will rank as one of her best screen creations.

EXHIBITOR'S TRADE REVIEW SAID:

Had not Mary Pickford already attained worldwide reputation in filmdom her part of "Gwen" in a "Poor Little Rich Girl" would in one public showing establish her firmly as a stellar attraction of the silent drama.

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First Artcraft Production

'IN AGAIN-OUT AGAIN'

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It is possible to make this vast expenditure for *exhibitor confidence* because of the tremendous popularity and value of Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy.

And, also because these great stars have first call on the stories and plays of the ablest group of authors ever enlisted in the service of any one company.

Two Goldwyn Pictures have been completed. A third is in the making. Nine more will be ready by September.

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A supreme artist, wholly without an equal; one of the world's greatest dramatic actresses; a magnificent, vital, regal woman with fire, spirit and zest. She, too, is exclusively a star of Goldwyn Pictures. About what other artist have such things as these been said:

PHILA. EVENING LEDGER: Truly she is "Mary the Magnificent"—a favorite everywhere.

BOSTON RECORD: 60,000 persons wrote to Goldwyn in two weeks naming plays in which they preferred to see Mary Garden starred. . . . There's a fine test of her wonderful popularity.

NEW YORK HERALD: Mary Garden is a heroine of the opera and of the first pages of all newspapers, . . . a vital artist with a genius for keeping before the public.

MOVING PICTURE WORLD: Mary Garden has been regarded by all producers as the biggest woman star holding out against the screen.

SALT LAKE TELEGRAM: Mary Garden is the best advertised woman on earth. She is a perfume; a candy bears her name; she is on musical records in hundreds of thousands of homes, thanks to the phonograph; she is a pre-eminent favorite of the opera in three countries and now Goldwyn gets her to introduce her pictorially to the world's millions.

MOTION PICTURE NEWS: Mary Garden has been more widely exploited than any woman in modern history.

LOS ANGELES HERALD: Mary Garden's genius is revealed in her first act for Goldwyn. "Tell me what you wish me to play," she asked the people of America and 60,000 persons wrote her in two weeks. Mary Garden understands the people.

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the battle between a man's better
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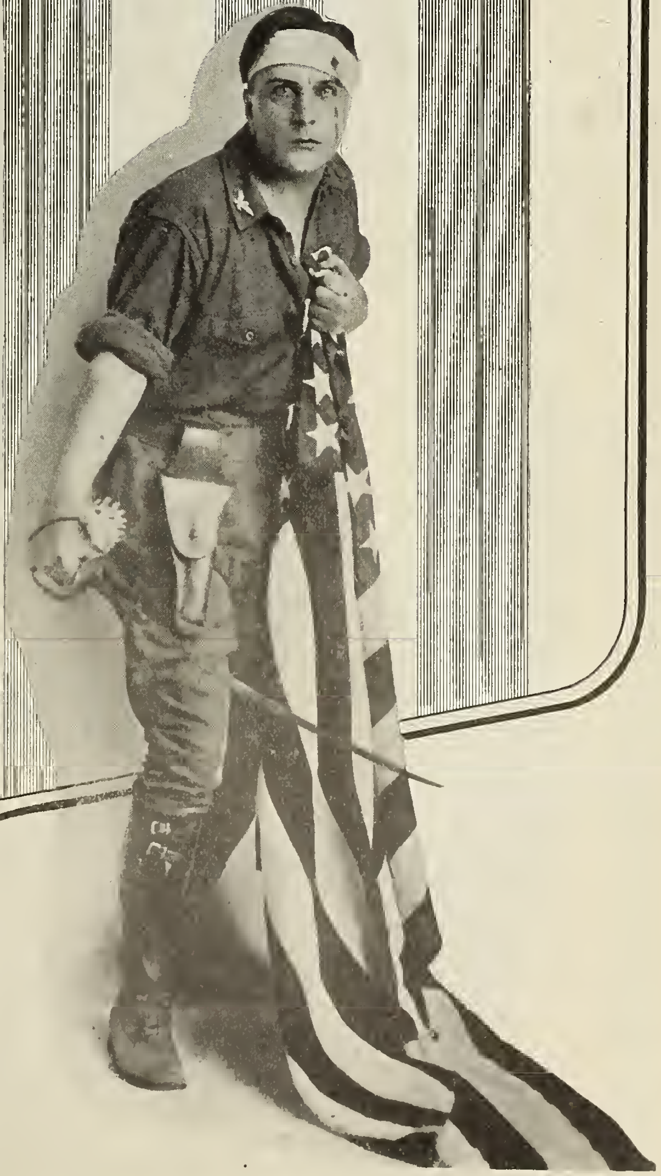


Show This
Master Spectacle
NOW—When National Enthusiasm Is Running High—
And Break All Box-Office Records.

VITAGRAPH
V-L-S-E INC.

GREATER VITAGRAPH

A Five Part Blue Ribbon Feature

by Cyrus Townsend Brady Directed by Paul Vekroff

Anita Stewart and Charles Richman

in

"The More Excellent Way"

How the Soul of a Woman, Torn Between the Bonds of a Loveless Marriage and the Call of Her Heart; Found Fulfillment in the Fires of Love's Crucible

GREATER VITAGRAPH

DEDICATED

To All Lovers of Things Beautiful—
To All Who See Life's Sunshine
In the Eyes of Little Children,
And the Romance of Nature
In the Growing Things About Us.

Paula Blackton's Country Life Stories

Will win thousands of new friends for the screen, give to every program a charm and refinement that will mean prestige and profit for the exhibitor, and build up new audiences among the most desirable classes.

1 **"The Diary of a Puppy"** *(One Reel)*
2 **"The Collie Market"** *(Two Reels)*
3 **"A Spring Idyl"** *(One Reel)*
4 **"The Little Strategist"** *(Two Reels)*
5 **"Satin and Calico"** *(One Reel)*
6 **"The Fairy Godfather"** *(Two Reels)*

An Artistic Triumph

Moving Picture World:

"Highly artistic and charmingly intimate stories of life in the open that are assured a hearty welcome from men and women who can appreciate real merit. The pictures have opened up new possibilities for the art of the screen."

Exhibitors' Trade Review:

"A general atmosphere of wholesome, good living—these are the impressions of Paula Blackton's little pictures. They are a hit,—something new, something refreshing and sunny."

Motion Picture News:

"This series is a new idea and assured of instant success. It consists of a number of very clever and perfectly directed pictures, in one and two reels, which are real 'features' in the exact use of that term."

Morning Telegraph:

"These Country Life Stories, giving us the beauty of the great outdoors and fairly pulsating with human incidents, cannot fail to appeal to all classes everywhere. In a word, they are different, and fill an oft-expressed want of shorter features, each one complete and of real interest."

GREATER VITAGRAPH

LAUGH

JOY—IN THREE PARTS

The Audience sees Vitagraph Comedies and there's JOY—Part I.

The Exhibitor sees satisfied patrons and healthy box office receipts and there's JOY—Part II.

Vitagraph sees its ever-increasing comedy bookings and there's JOY—Part III.

The best testimonial Vitagragh Comedies have ever received was the congestion in our comedy bookings, due to the heavy demands which we were, for a time, unable to meet. All our branches are now supplied with additional prints.

Two Lines of Joy-Makers

FRANK DANIELS COMEDIES

One Reelers One a Week

BIG "V" COMEDIES

One Reelers One a Week

IVAN

TO THE TRADE

NEW DISTRIBUTION PLAN

Inaugurated by

IVAN FILM PRODUCTIONS INC.

All productions are made under the General Direction of Mr. Ivan Abramson, author and director of "ENLIGHTEN THY DAUGHTER"

Exchangemen—

Correspondence invited For Details of new distribution system and Distributor's Contract.

IVAN FILM PRODUCTIONS INC.

126 West 46th Street, New York

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

MUTUAL

E·D·HORKHEIMER
Presents

Jackie Saunders
in
"Sunny Jane"

The first of the Jackie Saunders Series of Mutual Pictures. In five acts. A cheerful, sprightly tale, carefully produced, skillfully enacted. Released week of Mar. 26th

Booking
NOW At All
MUTUAL
EXCHANGES

MUTUAL

FRANK POWELL
Presents

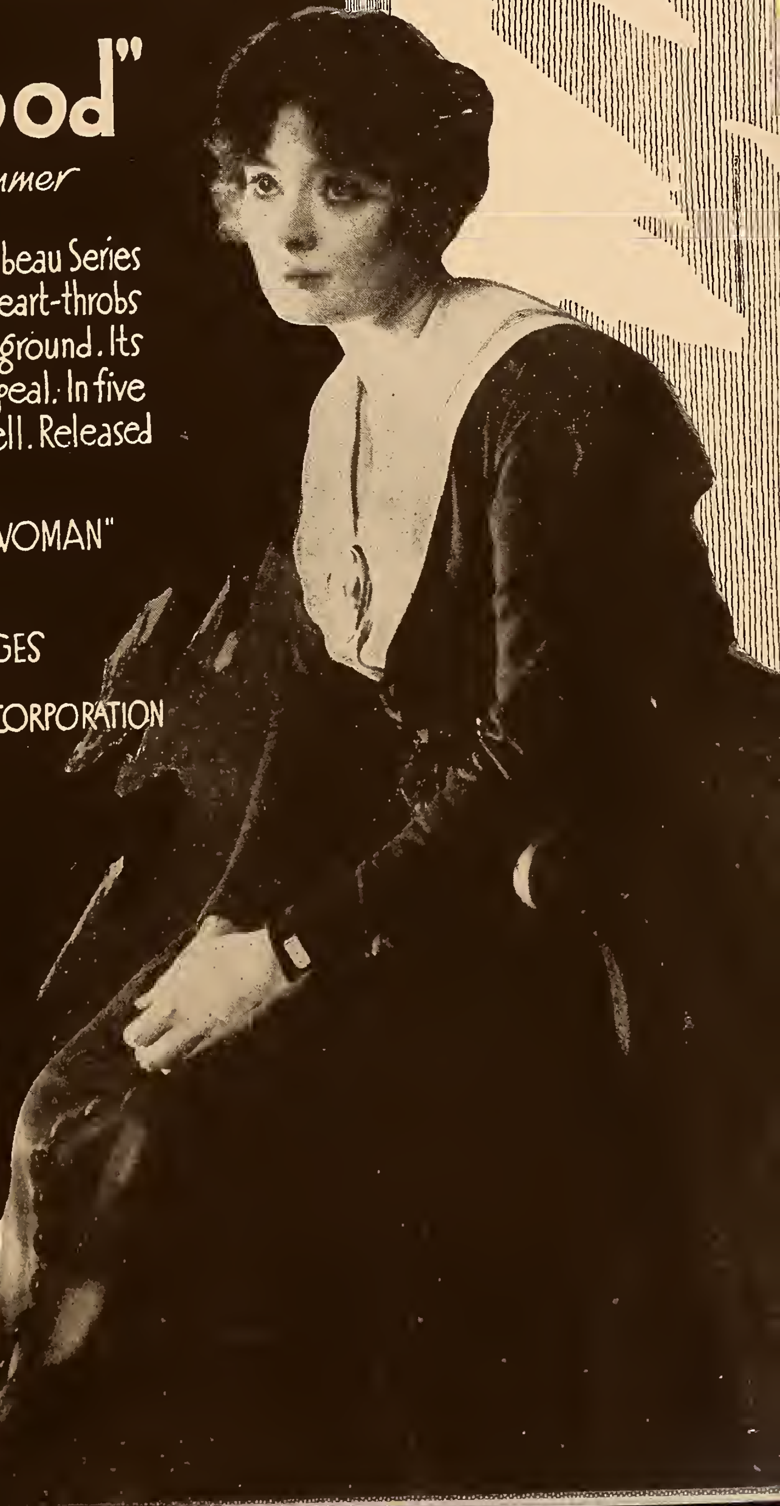
Marjorie Rambeau
in
"Motherhood"
By Frederick Arnold Kummer

Second of the Marjorie Rambeau Series of Mutual Pictures. A story of heart-throbs with the European war as a background. Its theme is one of universal appeal. In five acts. Directed by Frank Powell. Released week of March 26th.

Now Playing: "THE GREATER WOMAN"

Available At All
MUTUAL EXCHANGES

Produced by
FRANK POWELL PRODUCING CORPORATION



MUTUAL
STRAND
COMEDIES

Announcing

A new Series of One Reel
MUTUAL FEATURETTES
To be known as Strand Comedies

Starring

Billie Rhodes

Supported by JAY BELASCO

Beginning April 11th, The Mutual Film Corporation will release a series of 52 Strand Comedies-one each week—each one reel in length. These are polite comedies, enacted by young people—fresh—lively—clean—free from suggestiveness.

Booking NOW At All
MUTUAL EXCHANGES

Produced by
CAULFIELD PHOTOPLAY COMPANY

Distributed by
MUTUAL FILM CORPORATION

MUTUAL

Monmouth Film Corporation

Presents

The nationally advertised series of mystery stories—released for the first time, beginning March 23rd,—as Mutual Featurettes.

Jimmie Dale

alias "The Grey Seal"

starring

E·K·LINCOLN EDNA HUNTER
DORIS MITCHELL PAUL PANZER

Fascinating stories—absorbingly interesting—intensely dramatic—crammed with breathless suspense. Sixteen stories—each complete in itself—each two reels in length. Based on the novel by Frank L·Packard· Never before released. First episode issued March 23rd.

Booking NOW At All
MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER *President*
JULES BURNSTEIN *Gen'l Manager*
Directed by
HARRY McRAE WEBSTER

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"A STUDIO STAMPEDE"

TWO REELS **RELEASED MARCH 24th**

FEATURING BEN TURPIN

THEATRES everywhere are finding Vogue Comedies just the thing with which to spice their programs. They're consistently good—clean and wholesome—photographically in a class by themselves. It makes no difference how large your house, or where it is located—Vogue Comedies will please your patrons. "A Studio Stampede" is a fair sample of Vogue Comedies. Directed by Robin E. Williamson. Available at any Mutual Exchange.

Slapstick with a Reason
VOGUE COMEDIES

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway Chicago, Illinois

MUTUAL

MUTUAL FILM
CORPORATION *Presents*

"Shorty Bags the Bullion Thieves"

Tenth of "The Adventures of Shorty Hamilton" Featurettes

RELEASED MARCH 19th.

Exhibitors everywhere are showing "The Adventures of Shorty Hamilton" -fifteen Mutual Featurettes-each complete. The merit of these snappy two-reelers commands attention.

They are breezy stories—full of rapid-fire action and thrilling climaxes. A new "Shorty" Featurette is released each week. Ask for these brilliant plays at your nearest Mutual Exchange.

Produced by
MONOGRAM FILMS
Released Thru
MUTUAL EXCHANGES

Making Good

Up to this writing seventy-five Cub Comedies have been released. This may be a record. Whether it is or not is beside the point.

The point is this: If Cub Comedies did not make good for exhibitors seventy-five subjects would not have been produced; if Cub Comedies did not satisfy a want the brand could not have existed.

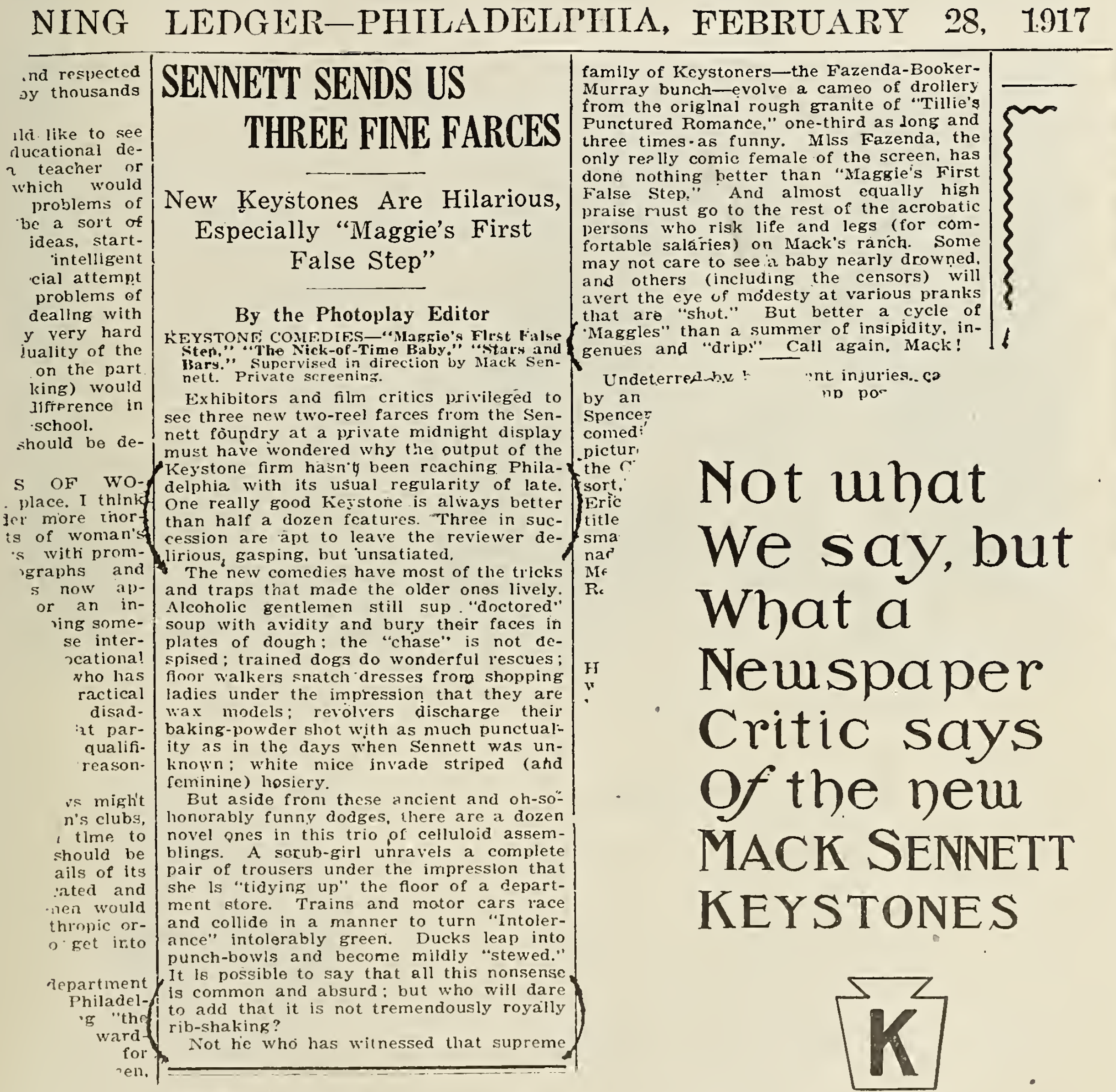
But Cub Comedies have made their mark. Seventy-five is a splendid total to reach. Many exhibitors have played these seventy-five to their profit. There are those who haven't played Cub Comedies and to these we say: It's not too late—other releases are coming.

The next subject is "Be Sure You're Right," featuring George Ovey, released March 29. Following is another corking Cub, "The Lady Detective," featuring George Ovey, released April 5.

Cub Comedies are single reel features, released Thursdays through the Mutual Film Corporation.

David Horsley Productions

MACK SENNETT-KEYSTONE



NING LEDGER—PHILADELPHIA, FEBRUARY 28, 1917

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SENNETT SENDS US THREE FINE FARCES

New Keystones Are Hilarious, Especially "Maggie's First False Step"

By the Photoplay Editor

KEYSTONE COMEDIES—**"Maggie's First False Step," "The Nick-of-Time Baby," "Stars and Bars."** Supervised in direction by Mack Sennett. Private screening.

Exhibitors and film critics privileged to see three new two-reel farces from the Sennett foundry at a private midnight display must have wondered why the output of the Keystone firm hasn't been reaching Philadelphia with its usual regularity of late. One really good Keystone is always better than half a dozen features. Three in succession are apt to leave the reviewer delirious, gasping, but unsatiated.

The new comedies have most of the tricks and traps that made the older ones lively. Alcoholic gentlemen still sup "doctored" soup with avidity and bury their faces in plates of dough; the "chase" is not despised; trained dogs do wonderful rescues; floor walkers snatch dresses from shopping ladies under the impression that they are wax models; revolvers discharge their baking-powder shot with as much punctuality as in the days when Sennett was unknown; white mice invade striped (and feminine) hosiery.

But aside from these ancient and oh-so-honorably funny dodges, there are a dozen novel ones in this trio of celluloid assemblings. A scrub-girl unravels a complete pair of trousers under the impression that she is "tidying up" the floor of a department store. Trains and motor cars race and collide in a manner to turn "Intolerance" intolerably green. Ducks leap into punch-bowls and become mildly "stewed." It is possible to say that all this nonsense is common and absurd; but who will dare to add that it is not tremendously royally rib-shaking?

Not he who has witnessed that supreme family of Keystoners—the Fazenda-Booker-Murray bunch—evolve a cameo of drollery from the original rough granite of "Tillie's Punctured Romance," one-third as long and three times as funny. Miss Fazenda, the only really comic female of the screen, has done nothing better than "Maggie's First False Step." And almost equally high praise must go to the rest of the acrobatic persons who risk life and legs (for comfortable salaries) on Mack's ranch. Some may not care to see a baby nearly drowned, and others (including the censors) will avert the eye of modesty at various pranks that are "shot." But better a cycle of 'Maggies" than a summer of insipidity, ingenues and "drip!" Call again, Mack!

Undeterred by ent injuries, ca
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MACK SENNETT
KEYSTONES

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OPEN TO ALL EXHIBITORS
SEPARATELY FROM PROGRAM

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

Dorothy Dalton in "THE DARK ROAD."

TRIANGLE PROGRAM

April 1st	
"HER FATHER'S KEEPER"	*Triangle Production*
"THE DARK ROAD" with DOROTHY DALTON	*Ince-Kay Bee*
April 8th	
"HER OFFICIAL FATHERS"	*Fine Arts*
"SWEETHEART OF THE DOOMED" with LOUISE GLAUM	*Ince-Kay Bee*
April 15th	
"AN OLD FASHIONED YOUNG MAN"	*Fine Arts*
"PADDY O'HARA" with WILLIAM DESMOND	*Ince-Kay Bee*
April 22nd	
"CHEERFUL GIVERS" with BESSIE LOVE	*Fine Arts*
"THE DESERT MAN" with WM. S. HART	*Ince-Kay Bee*

TRIANGLE KOMEDIES

WE GUARANTEE
THE
LAUGHS

TWO A WEEK
ONE WITH EACH
DRAMA RELEASE

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

TRIANGLE PROGRAM

Mr. Exhibitor: You know that "Wid's" reports are not controlled or influenced by any manufacturer or distributor.

We reproduce the "batting averages" (tabulated percentage reports from exhibitors) as published in the last issue of Wid's Magazine, March 8, 1917

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Reports		% P. P.	% B. O.	Repeat
1525	Triangle	74.1	67.0	317
587	Fox	72.0	69.0	81
435	Metro	71.5	67.8	42
326	Vitagraph	71.1	67.7	63
1683	Paramount	71.9	66.1	293
395	World	67.0	61.1	36

The number *before* the brand name indicates the number of reports received and tabulated on pictures of that brand, according to the following scale: Exceptional 100%, Excellent 80%, Good 60%, Fair 40%, Poor 20%, Bad 0%.

The first column ("P. P.") carries the percentage of pleased patrons. The second column ("B. O.") shows the box office percentage. The figures in the third column ("Repeat") indicate the number of reports which recommend pictures as worthy of return dates.

You will note that Triangle leads in pleased patrons and that there are 317 Triangle repeat recommendations, out of a total of 1525 reports, a *higher percentage* than is shown by any competitor. Draw your own conclusions.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway - - - - New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

SELZNICK PICTURES

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips

◆ ◆ ◆

Has Captured Chicago just As She Took By Storm New York and Every City or Village Where This Wonderful Picture Has Been Shown.

Chicago, Ill.

LEWIS J. SELZNICK,
New York City

Price she paid opened at the Studebaker Theatre this City Sunday March 11 at minimum admission of twenty-five cents doing a wonderful business and patrons are expressing great satisfaction with this production. All Chicago newspaper critics give excellent reports.

JONES, LINICK & SCHAEFER

Directed By

CHARLES GIBLYN

Albert Capellani Director Gen'l

SOLE DISTRIBUTORS

LEWIS J. SELZNICK

EXCHANGES

BRANCHES EVERYWHERE

HERBERT BRENON'S

Screen Masterpiece Presenting

FLORENCE REED

In

"THE ETERNAL SIN"

It is now playing a two-weeks engagement at the Broadway Theatre New York, Where it was hailed by Press and Public as one of the greatest Pictures Ever Produced.

◆ ◆ ◆

SELZNICK LJS PICTURES

Harry Rapf
Presents

ROBERT WARWICK

In

"THE ARGYLE CASE"

A DETECTIVE DRAMA THAT
HOLDS THE SPECTATORS
SPELLBOUND

◆

Adapted By Arrangement
With Klaw & Erlanger from
The Great Stage Success
By Harvey J. O'Higgins,
Harriet Ford,
and William J. Burns.

◆ ◆ ◆

Directed By
RALPH W. INCE

SOLE DISTRIBUTORS
**LEWIS
J.
SELZNICK**
EXCHANGES
BRANCHES
EVERYWHERE

JOSEPH M. SCHENCK
Presents
The National Favorite

NORMA TALMADGE

In

"THE LAW of COMPENSATION"

By Wilson Mizner.

◆ ◆ ◆

THE TENSE STORY OF
A GIRL SAVED FROM
PRESENT DANGER AND
FUTURE DISGRACE BY
A VISION OF THE PAST

WORLD PICTURES BRADY-MADE

The Only SPECIAL Pictures On A Regular Program

THE PICTURES THAT SELL YOUR SEATS

ROBERT WARWICK
June Elvidge

—IN—

"A GIRL'S FOLLY"

RELEASED FEBRUARY 26

ETHEL CLAYTON

—IN—

"THE WEB OF DESIRE"

RELEASED MARCH 5

All are WORLD-PICTURES

ALICE BRADY

—IN—

"THE DANCER'S PERIL"

RELEASED
MARCH 12

CARLYLE BLACKWELL

June Elvidge, Arthur Ashley
and Evelyn Greeley

—IN—

"THE SOCIAL LEPER"

RELEASED
MARCH 19

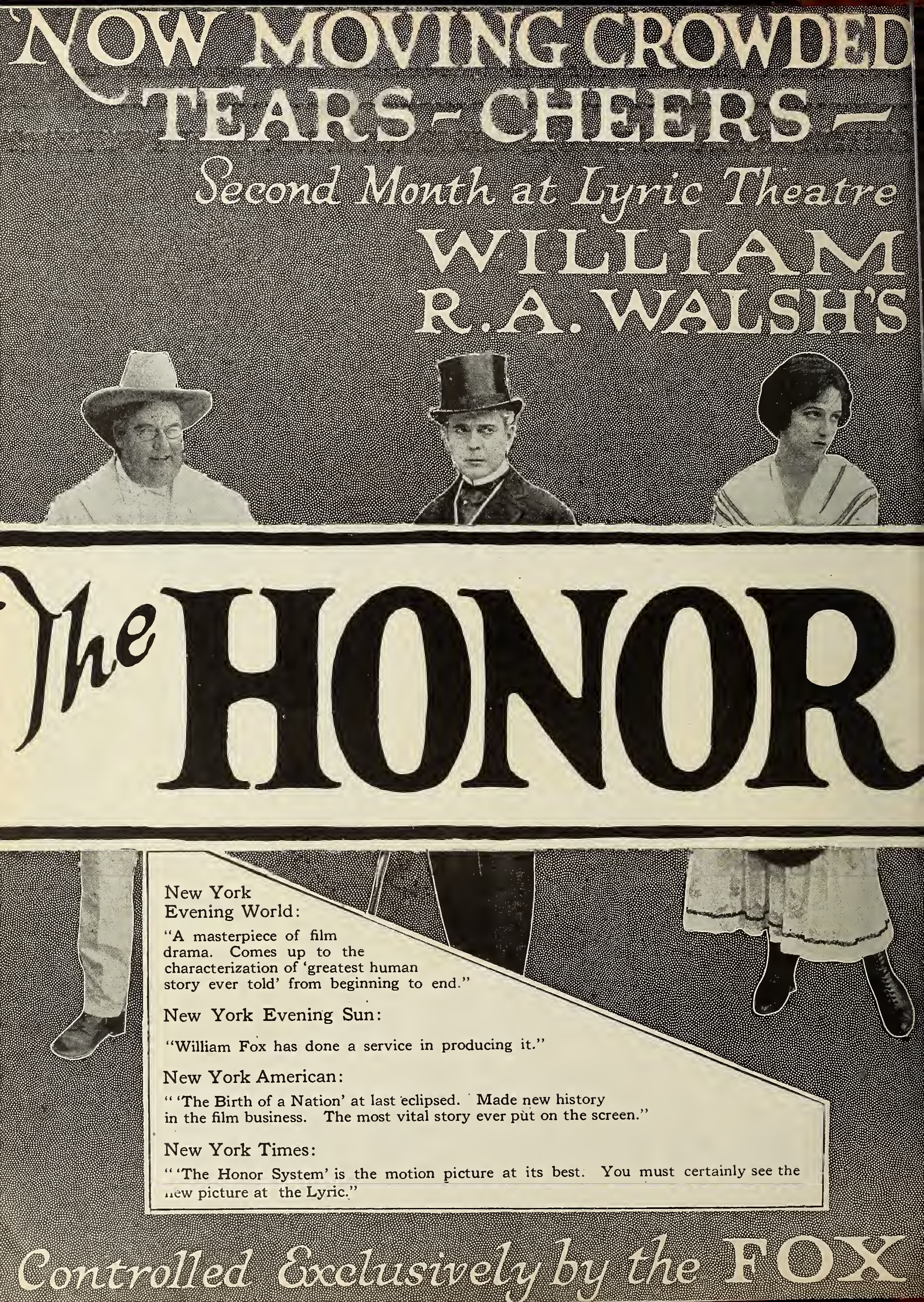
GAIL KANE

—IN—

"AS MAN MADE HER"

RELEASED
MARCH 26

BRADY-MADE



NOW MOVING CROWDED

TEARS - CHEERS -

Second Month at Lyric Theatre

WILLIAM
R.A. WALSH'S

The HONOR

New York Evening World:

"A masterpiece of film drama. Comes up to the characterization of 'greatest human story ever told' from beginning to end."

New York Evening Sun:

"William Fox has done a service in producing it."

New York American:

"'The Birth of a Nation' at last eclipsed. Made new history in the film business. The most vital story ever put on the screen."

New York Times:

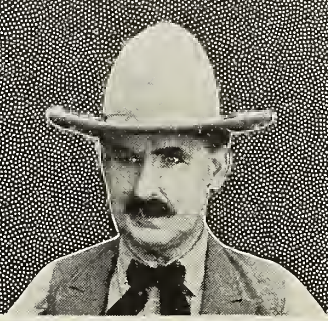
"'The Honor System' is the motion picture at its best. You must certainly see the new picture at the Lyric."

Controlled Exclusively by the FOX

HOUSES TO LAUGHTER-
THRILLS *and* THOUGHTS

42nd St. and Broadway-New York City

FOX *Presents*
MASTER DRAMA



SYSTEM

New York Evening Journal:

"If you don't sit in your chair and hold on tight, you are not human."

New York Herald:

"A motion picture play of stirring appeal."

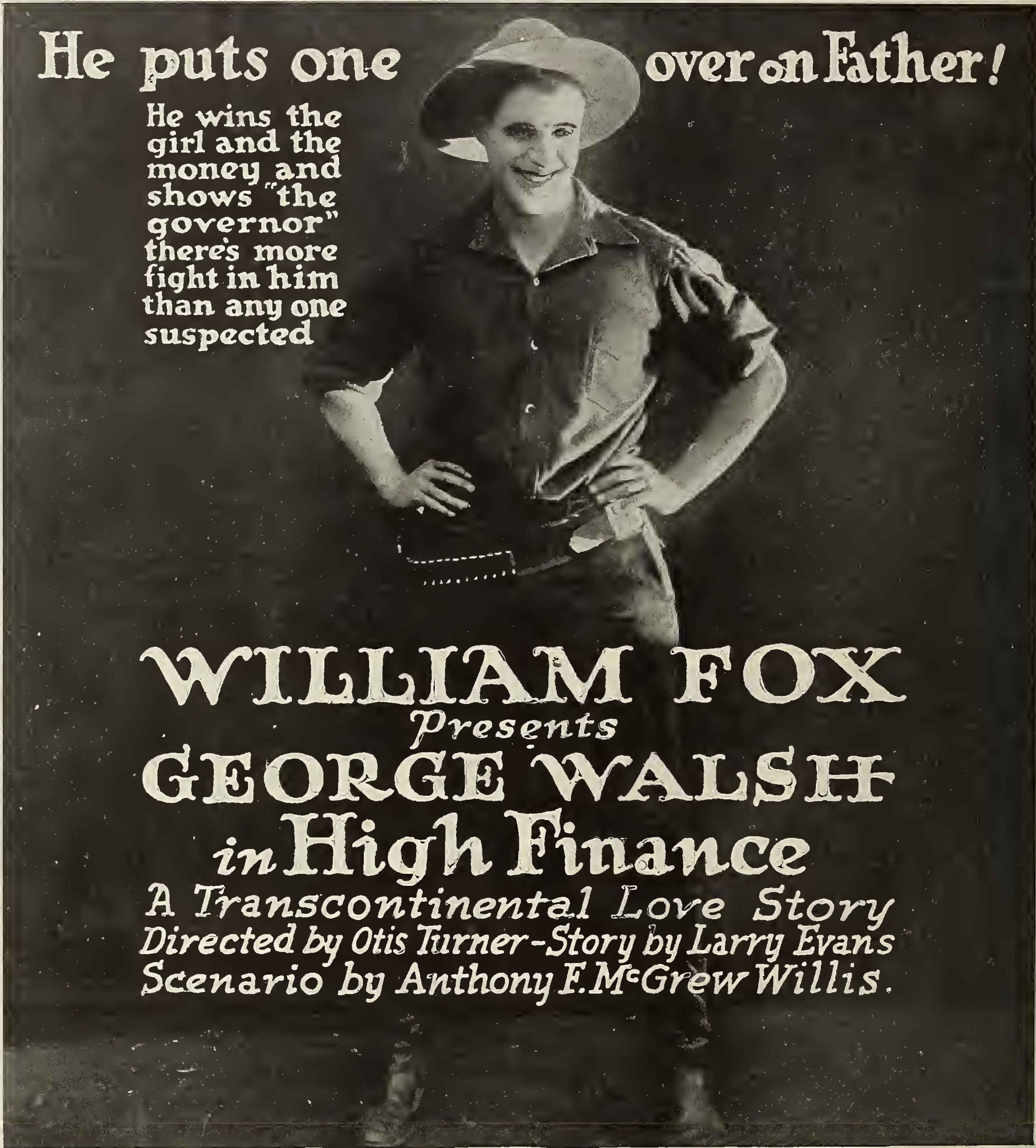
New York Evening Mail:

"'The Honor System' has biggest theme of any screen production thus far."

New York Tribune:

"Every one who sees it will send all his friends to see it, and by that time it will be time for him to see it again."

FILM CORPORATION



He puts one over on Father!

He wins the
girl and the
money and
shows "the
governor"
there's more
fight in him
than any one
suspected

WILLIAM FOX
Presents
GEORGE WALSH
in High Finance

A Transcontinental Love Story
Directed by Otis Turner-Story by Larry Evans
Scenario by Anthony F. McGrew Willis.

FOXFILM COMEDY SERVICE

RELEASE FOR WEEK OF MARCH 26th

"HIS MERRY MIX-UP"

TWO REELS, WITH
CHARLES CONKLIN
A RIOTOUS STORY OF THE THINGS THEY DO THE MORNING AFTER

A serial so good that that it is being shown by leading vaudeville houses in 75 of the important cities of the country, many of them showing a serial for the first time–

PATRIA

with

MRS. VERNON CASTLE

Written by
Louis J. Vance

Produced by
Wharton, Inc. for

INTERNATIONAL

Released by
Pathé

Pathe

MYSTERY OF THE DOUBLE CROSS

Reasons why you should book

MYSTERY OF THE DOUBLE CROSS

Reason No. 1: Advertising

32,000,000 persons will be reached by the newspaper and magazine advertising on this serial.

The great Hearst chain of newspapers and leading papers in many of the largest cities of the country will publish the stories.

The Cosmopolitan, Hearst's, Harper's Bazaar and Good Housekeeping magazines as well as the Hearst Sunday magazines will carry full page spreads.

In addition there is a complete line of novelties to help the exhibitors.

See future advertisements for other reasons.

Produced by Astra

Featuring
MOLLIE KING
and
LEON BARY

Pathé

MYSTERY OF THE DOUBLE CROSS

MOLLIE KING

Star of Pathe's
MYSTERY OF THE DOUBLE CROSS

Pathé

Announcing a production
of noteworthy merit

Mary Lawson's Secret

A Gold Rooster Play in five
parts with the eminent star

Charlotte Walker

Produced by
Thanhouser

Released
April 1

Pathé Gold Rooster Plays please patrons and exhibitors

"Pathe's 'Her New York' with Gladys Hulette is a very good picture which brought good business. The star is always well received and is becoming very popular."
M.J.Weil.Lake Shore Theatre,Chicago.

Pathé

"Lonesome Luke Comedies

are the best we receive and certainly deserve praise."

G. Kotzin, M'g'r,
Lyric Theatre
Covington, Ky.

Harold Lloyd
the funniest of funny men.

Two reel comedies only, once a month

Produced by
Rolin

Pathé

Announcing the phenomenal child

Little Mary Sunshine

(Baby Helen Marie Osborne)

in the five part Gold Rooster Play

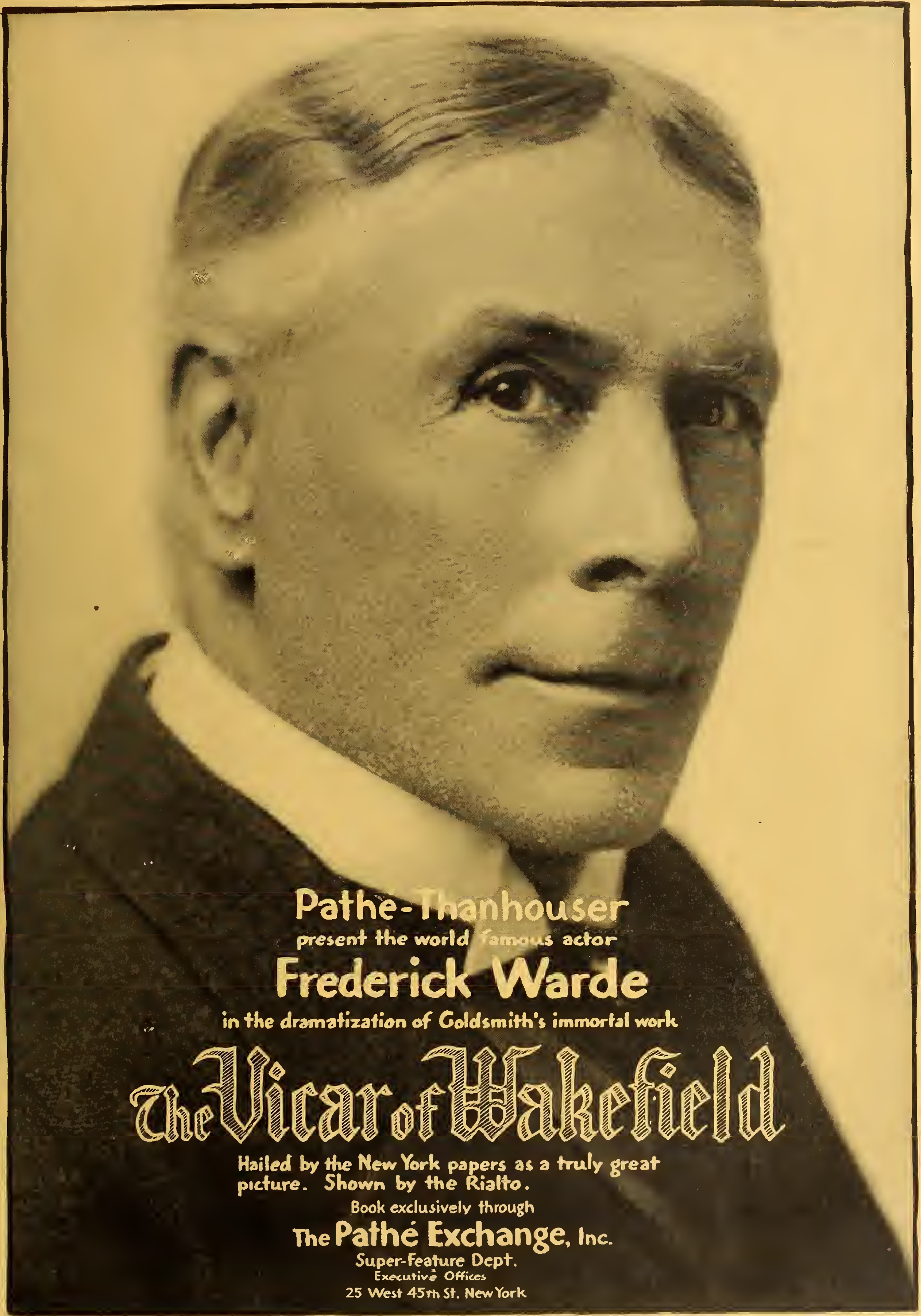
Told at Twilight

Produced by **Balboa**

Released March 25

"After showing Baby Osborne in 'Shadows and Sunshine' to a very pleased audience, I want to tell you that it is as good a feature as I have ever seen. At least a hundred persons told me it was the best picture they had ever seen."

STRAND THEATRE, FLINT, MICH.



Pathe-Thanhouser

present the world famous actor

Frederick Warde

in the dramatization of Goldsmith's immortal work

The Vicar of Wakefield

Hailed by the New York papers as a truly great picture. Shown by the Rialto.

Book exclusively through

The Pathé Exchange, Inc.

Super-Feature Dept.
Executive Offices
25 West 45th St. New York

Pathé

"It is a pleasure to boost Pathé serials as they are the goods that stand behind the guarantee of a manager and leave no chance for a complaint from patrons.

Pearl of the Army

is going great and promises to duplicate the success of the 'Iron Claw' which I believe stands as a record under all conditions."

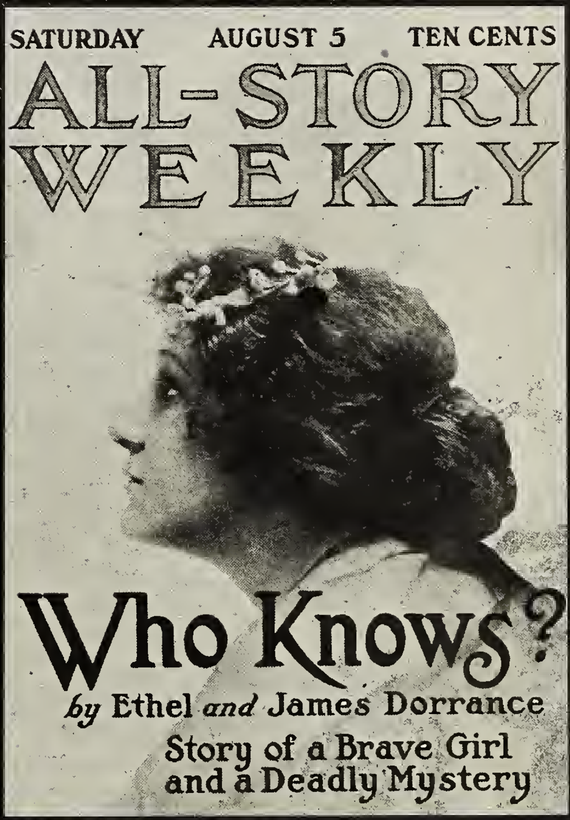
Allen Jenkins, Bijou Theatre,
Roanoke, Va.

Featuring **Pearl White**

Produced by **Astra**
Directed by Edward José

13 MILLION PEOPLE READ THIS STORY IN MUNSEYS

AND
MANY MORE MILLIONS
WILL BE CLAMORING
TO SEE IT ON THE SCREEN



SATURDAY AUGUST 5 TEN CENTS

ALL-STORY WEEKLY

Who Knows?

by Ethel *and* James Dorrance

Story of a Brave Girl
and a Deadly Mystery

WITH

BETTY BRICE

SUPPORTED BY

CHARLES ARLING

EDNAMAE WILSON

and **DOROTHY LOVE CLARK**

IT MAKES ONE OF THE BEST — FEATURE PRODUCTIONS ON THE MARKET

Direction JACK PRATT

Adaptation by ROSALIE ASHTON & BEATRICE MORSE

MR. STATE RIGHT BUYER—

BE THE FIRST IN YOUR TERRITORY
TO EXPLOIT OUR POWERFUL PRODUCTIONS
BEFORE—THE CLEAN MINDED MILLIONS

IN WORK

THE SEVEN CARDINAL VIRTUES

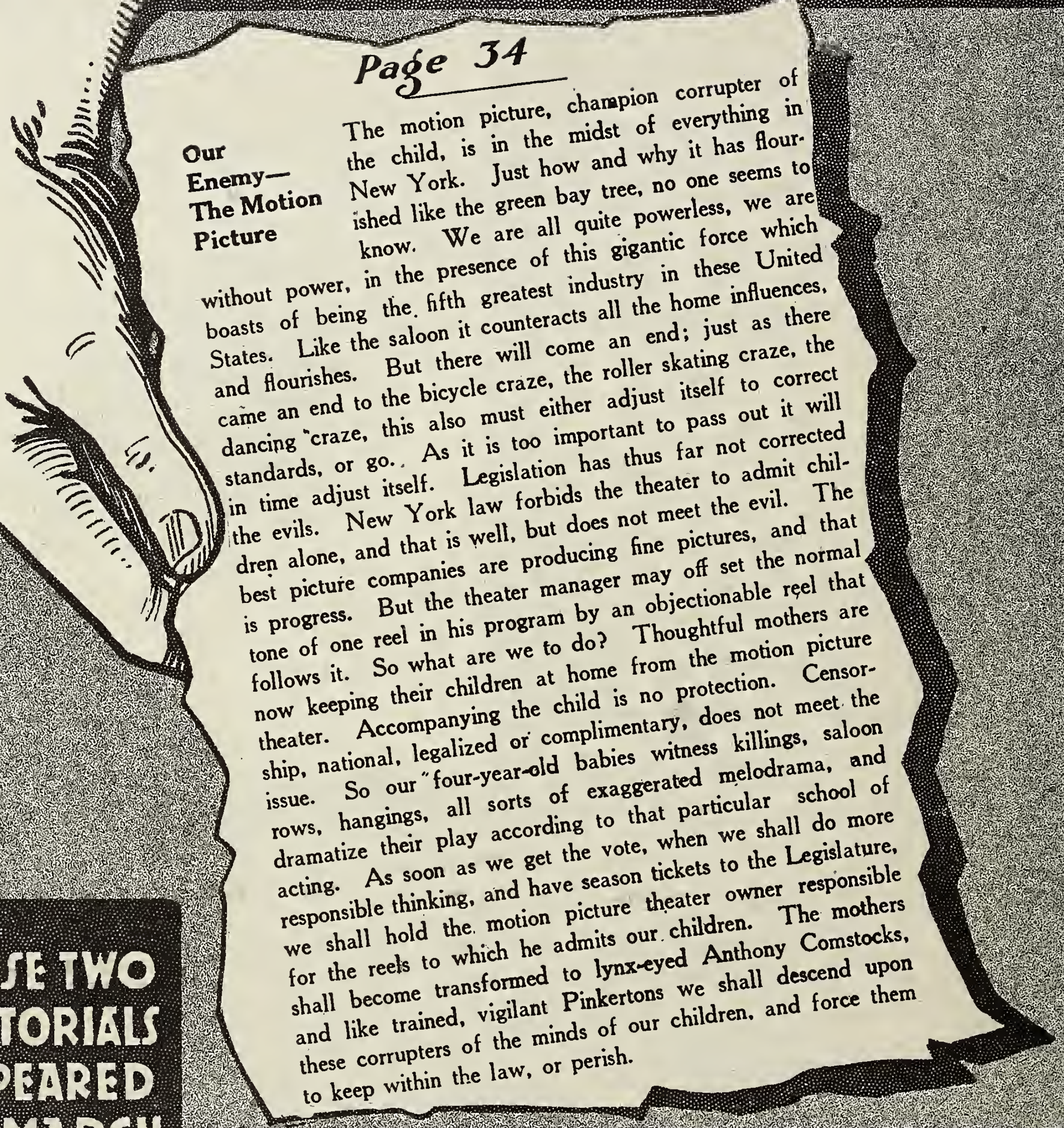
BERNSTEIN FILM PRODUCTIONS

BOYLE & STEVENSON AVE'S. LOS ANGELES, CAL—

PICTURES
FOR THE
CLEAN-
MINDED
MILLIONS

CINEMA AD-ART SERVICE L.A.

CONDEMNATION



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Our Enemy—The Motion Picture

The motion picture, champion corrupter of the child, is in the midst of everything in New York. Just how and why it has flourished like the green bay tree, no one seems to know. We are all quite powerless, we are without power, in the presence of this gigantic force which boasts of being the fifth greatest industry in these United States. Like the saloon it counteracts all the home influences, and flourishes. But there will come an end; just as there came an end to the bicycle craze, the roller skating craze, the dancing craze, this also must either adjust itself to correct standards, or go. As it is too important to pass out it will in time adjust itself. Legislation has thus far not corrected the evils. New York law forbids the theater to admit children alone, and that is well, but does not meet the evil. The best picture companies are producing fine pictures, and that is progress. But the theater manager may off set the normal tone of one reel in his program by an objectionable reel that follows it. So what are we to do? Thoughtful mothers are now keeping their children at home from the motion picture theater. Accompanying the child is no protection. Censorship, national, legalized or complimentary, does not meet the issue. So our four-year-old babies witness killings, saloon rows, hangings, all sorts of exaggerated melodrama, and dramatize their play according to that particular school of acting. As soon as we get the vote, when we shall do more responsible thinking, and have season tickets to the Legislature, we shall hold the motion picture theater owner responsible for the reels to which he admits our children. The mothers shall become transformed to lynx-eyed Anthony Comstocks, and like trained, vigilant Pinkertons we shall descend upon these corrupters of the minds of our children, and force them to keep within the law, or perish.

THESE TWO
EDITORIALS
APPEARED
IN MARCH
ISSUE OF

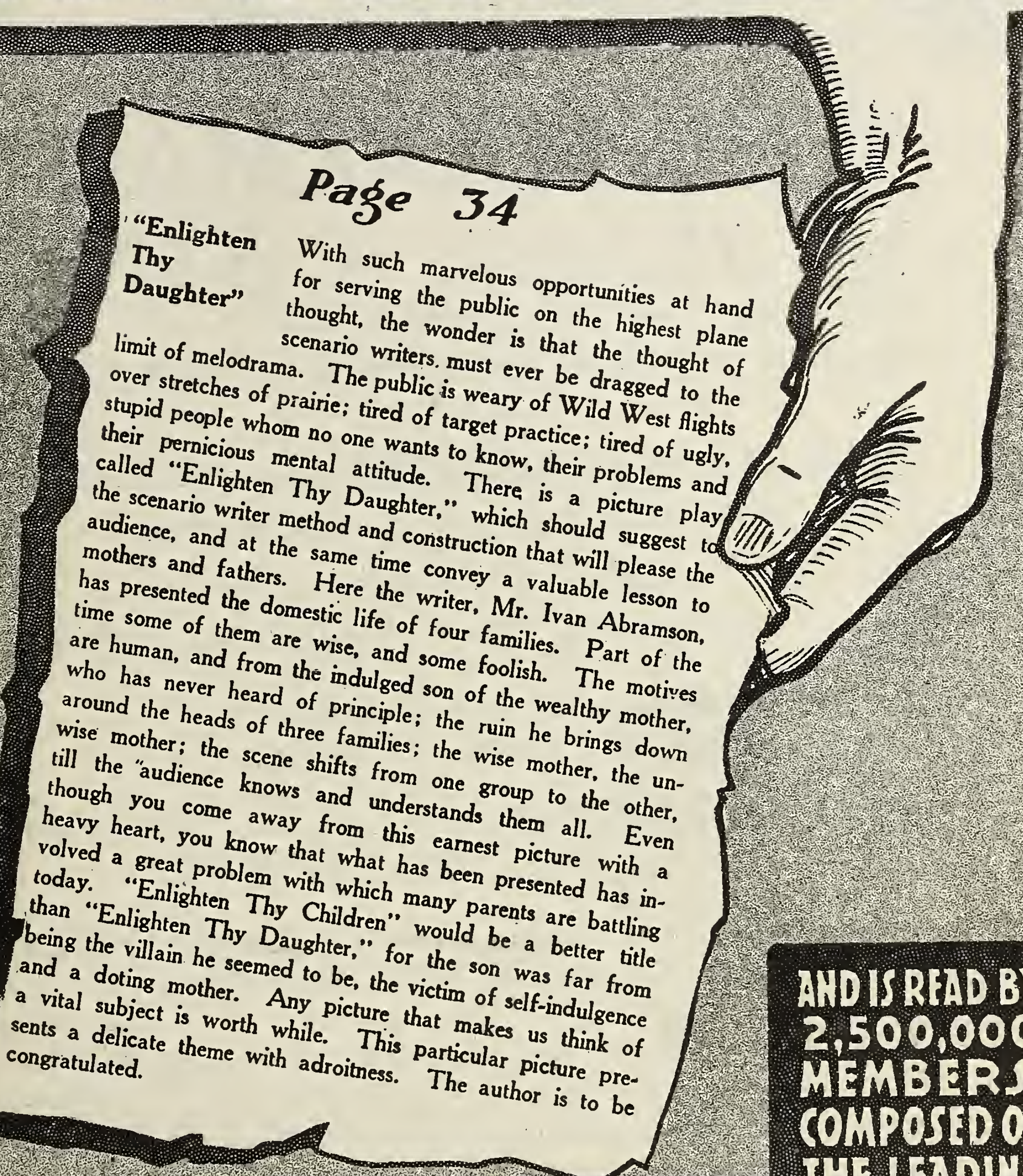
OFFICIAL ORGAN OF THE GENERAL

OFFICIAL ORGAN

ENLIGHTMENT PHOTO

220 WEST 42ND ST., NEW YORK CITY

RECOMMENDATION



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"Enlighten Thy Daughter"

With such marvelous opportunities at hand for serving the public on the highest plane thought, the wonder is that the thought of scenario writers must ever be dragged to the limit of melodrama. The public is weary of Wild West flights over stretches of prairie; tired of target practice; tired of ugly, stupid people whom no one wants to know, their problems and their pernicious mental attitude. There is a picture play called "Enlighten Thy Daughter," which should suggest to the scenario writer method and construction that will please the audience, and at the same time convey a valuable lesson to mothers and fathers. Here the writer, Mr. Ivan Abramson, has presented the domestic life of four families. Part of the time some of them are wise, and some foolish. The motives are human, and from the indulged son of the wealthy mother, who has never heard of principle; the ruin he brings down around the heads of three families; the wise mother, the unwise mother; the scene shifts from one group to the other, till the audience knows and understands them all. Even though you come away from this earnest picture with a heavy heart, you know that what has been presented has involved a great problem with which many parents are battling today. "Enlighten Thy Children" would be a better title than "Enlighten Thy Daughter," for the son was far from being the villain he seemed to be, the victim of self-indulgence and a doting mother. Any picture that makes us think of a vital subject is worth while. This particular picture presents a delicate theme with adroitness. The author is to be congratulated.

FEDERATION OF WOMEN'S CLUBS

OF 9,000 CLUBS

AND IS READ BY 2,500,000 MEMBERS COMPOSED OF THE LEADING WOMEN IN THE LAND

PLAYS CORPORATION

HENRY J. BROCK PRESIDENT

Cosmofotofilm Co INC.

GEORGE LOANE TUCKER
Presents

"THE MANXMAN"
by HALL CAINE

Running Time Two Hours

PRODUCED ON THE ISLE OF MAN *in cooperation with*
The Government of the Isle of Man
and by special permission of
The English Home Office and The British Board of Admiralty.

DIRECTED by an American Director
GEORGE LOANE TUCKER.

PHOTOGRAPHED by an American, Ernest Palmer
OF INTERNATIONAL REPUTE.

SCENARIO is a work of direct collaboration between
HALL CAINE and GEO. TUCKER.

CAST was selected by the Author and Producer with no other consideration in view than their physical and temperamental fitness to typify and visualize the characters in the great novel.

EVERY PART HOWEVER SMALL IS
PLAYED BY AN ARTIST OF REPUTE

9000 Manxmen appear in the Ensemble Scenes

Hall Caine's tenderest and most human story

"THE MANXMAN"

"THE MANXMAN"

The Author, HALL CAINE, Writes:

"No Work of Mine has made me more friends and to none of my books do I owe more gratitude—

Pete, **(The Manxman) has won more love for me than any other of the children of my fancy except perhaps one Woman"**

Kate, **The Girl** and woman of **The Manxman** —Kate the desirous and desired—erring, sorrowing little maid—wife and mother. She pays the price of her glorious sex as do none other of Hall Caine's heroines.

Philip—one of the finest studies of strength and weakness ever drawn.

These are the three principal characters of

"THE MANXMAN"

Cosmofotofilm Co., *Inc.*

110 West 40th Street, New York

THIS
SPECIAL
Greater Than Any

The Sensation of the Season at The Rialto

New York's First Run

Sarah Bernhardt

THE WORLD'S GREATEST ACTRESS
in
"Mothers of France"

Written by
Jean Richepin
Member of the French Academy

Directed by
Louis Mercanton

Read These Reproductions from the Great Dailies of New York

MOVES RIALTO AUDIENCES

(N. Y. Times, March 12th.)

"MOTHERS OF FRANCE" ATONES FOR MOST OF THE SINS OF THE MOVIES; TO SEE IT IS RECOMPENSE FOR HAVING SAT THROUGH A SERIES OF ATROCIOUS AND BANAL WAR-FILMS PURPORTING TO POINT A MORAL. IT IS SUBTLE AND POWERFUL AND MUST MOVE EVEN THE MOST CALLOUSED OBSERVER.

THUNDEROUS APPLAUSE

(N. Y. Tribune, March 12th.)

THE GREAT, THROBBING, BLEEDING HEART OF FRANCE WAS LAID BARE AT THE RIALTO THEATRE YESTERDAY IN MME. SARAH BERNHARDT'S WONDERFUL PICTURE, "MOTHERS OF FRANCE." * * * Every man forgot that he was in the theatre. * * * The applause became so thunderous that the music was drowned and people stood up and waved their programs. * * * IT IS HARD TO TELL JUST WHY THIS WAR PICTURE HAD SUCH A GREAT APPEAL TO THE HEART AND TO PATRIOTISM; BUT THE FACT REMAINS THAT THERE WAS ON THE SCREEN YESTERDAY THAT WHICH BROUGHT MEN TO THEIR FEET AND WAS BOUND TO GIVE THE MOST CARELESS OBSERVER PAUSE.

WOMEN OF UNITED STATES OUGHT TO SEE MOTHER FILM

("Zit." In N. Y. Evening Journal, March 13th.)

Probably no greater lesson has been shown since the war began than the heart-rending five reel feature film "Mothers of France." It will give to American mothers an opportunity to see what is happening to their sisters abroad. * * * "Mothers of France" is a work of art.

ONE OF THE FINEST THINGS EVER DONE

(N. Y. Herald, March 12th.)

"Mothers of France," with Mme. Sarah Bernhardt in the chief role, attracted throngs yesterday to the Rialto Theatre. In this picture art and good taste are combined and it fairly breathes patriotism. IT IS ONE OF THE FINEST THINGS THAT HAS BEEN DONE IN FILMS. * * * Mme. Bernhardt gives a notable portrayal of the bereaved and patriotic mother.

FILM A TRIUMPH

(Morning World, March 12th.)

Spectators in the big moving picture theatres as a rule do not applaud, but the crowds at the Rialto Theatre yesterday afternoon and last night received "Mothers of France," a new patrioic film for which Sarah Bernhardt posed shortly before coming to America, with great bursts of hand-clapping. * * * The part that Mme. Bernhardt acted serves to increase the marvel of her wonderful vitality and youthfulness.

CAPACITY CROWDS GREET PICTURE

(Evening Telegram, March 12th.)

Mme. Sarah Bernhardt in "Mothers of France," as presented this week at the Rialto, amply fulfills the expectations aroused by the announcement that she had posed for a photodrama which was to typify the spirit pervading and upholding the French Republic of today. * * * THE CAPACITY CROWDS WHICH GREETED THE PICTURE'S FIRST PRESENTATION ON SUNDAY JUSTIFIED THE WISDOM OF THE MANAGEMENT IN ITS DECISION TO OPEN THE DOORS OF THE THEATRE AT TEN O'CLOCK EACH MORNING THROUGHOUT THE WEEK.

A TRIUMPH

(Evening World, March 3rd.)

"Mothers of France," a new patriotic film in which Sarah Bernhardt acts the principal role, is the feature at the Rialto Theatre this week. * * * It is a really great picture, one which evokes applause from the crowds which see it. * * * The picture has created so much interest that the Rialto management is throwing the theatre's doors open at 10 A. M. daily in order to accommodate all who would see it.

ENTHUSIASTICALLY RECEIVED

(New York Sun, March 12th.)

"Mothers of France" was received with enthusiastic appreciation. The crowds yesterday which attempted to see the picture were the equal of any in the history of the house and the waiting lines outside reached half way down the block. * * * MOTHERS OF FRANCE" GIVES A MORE GRAPHIC PICTURE OF FIGHTING FRANCE THAN ANY OF THE SO-CALLED "WAR PICTURES" BECAUSE THE CIVIL AND MILITARY AUTHORITIES COOPERATED WITH THE MAKERS OF THE PICTURE AND THE BATTLE SCENES WERE MADE IN FRANCE WITH "POILUS" IN THE TRENCH STAINED UNIFORMS.

A THRILLING FILM

(N. Y. Evening Mail, March 12th.)

That tragedy that is war and the glory that is courage are the dominant notes of "Mothers of France," the master picture shown at the Rialto. * * * IT IS A STIRRING PICTURE. MOST OF IT YOU SEE THROUGH A MIST OF TEARS, BECAUSE IT REACHES DOWN TO THE SIMPLE EMOTIONS STIRRED UP BY HUMAN SUFFERING AND UP TO THE GREATER EMOTIONS WHICH ARE THE HERITAGE OF A COURAGEOUS PEOPLE. * * * Sarah Bernhardt so wonderfully typifies the indomitable courage of her country-women that there could not conceivably be another choice for the role.

The Triumph of the Year

World Film Corporation Scores Sensational Success

Bought for Franchise Holders of World Pictures Brady-Made

SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

Announcement

Against the determined competition of leading special feature producers, spurred by the knowledge that this was and is the most powerful and distinguished feature ever filmed, we have bought "Mothers of France." This extremely important transaction was closed so late that we have not been able to prepare an announcement of the details of distribution.

WORLD FILM CORPORATION 130 West 46th Street, N. Y. City

MACK SENNETT

PRESENTS

MISS

MABEL NORMAND

AND HER OWN COMPANY

IN

"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

MN
F.F.CO.

METHOD AND DATE OF RELEASE LATER

MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA
SERVICE

REX BEACH HIMSELF

AND

MARY ROBERTS RINEHART

FIRST AND ONLY TIME IN PICTURES

FEATURES
ENTIRELY
DIFFERENT.

The Kind that Get
Exhibitors the Money.

**STATE
RIGHTS
NOW
SELLING.**

One 6 and Two 5
Reel Thrillers.

GREATEST BOX
OFFICE ATTRACTION
OF THE DAY.

Booked with Rialto
Theatre for
8 Weeks Run.

Now Showing to
Capacity Business.

REX BEACH
On the Spanish Main.
In Pirate Haunts.
In the Footsteps of
Captain Kidd.

GRAND FEATURE FILM CO.

220 West 42d Street, New York
Room 1606 Candler Building

The La Salle Film Co.

offers

A Supreme Single Reel Comedy Service

Laughs **O**riginal
Action **C**lever
Fun
Artistic **C**lean
Lavish **O**mnipotent

Replete with *laughs—action—fun* and *clever* situations. *Original* scenarios—*Artistically* and *lavishly* produced. *Omnipotent* in a market surfeited with the slapstick and vulgar.

LAFCO COMEDIES

To Be Released One Each Week

—Territorial Rights Now Selling—

STUDIO { Los Angeles, California.

EXECUTIVE OFFICES { 111-W. Monroe St., Chicago-Ill.

·LAFCO COMEDIES·

I have paid $35,000 for "The Black Stork" rights for Illinois because it is a knockout box office attraction.

C. J. Bulliet,
Black Stork Manager
for Illinois

Other Territory Open

Apply
Sheriott Pictures Corp.
611 Shiller Bldg.
Chicago
218 W. 42nd St.
New York

Lewis J. Selznick, genius of the film industry, realizing its enormous drawing power, proves his wisdom in securing New York and New Jersey Rights to

SELIG'S STUPENDOUS MASTERPIECE

"THE NE'ER-DO-WELL"

by REX BEACH

With KATHLYN WILLIAMS
WHEELER OAKLAND and
an ALL STAR CAST.

This play is Selig's greatest masterpiece since "The Spoilers." The profits that were made on "The Spoilers" are being duplicated on "The Ne'er-Do-Well"

= 8 Thrilling Acts =

Exhibitors' book through the following exchanges

GREATER NEW YORK, NEW YORK STATE AND NORTHERN N. J.
Lewis J. Selznick, 729 7th Avenue, New York

ILLINOIS, INDIANA AND LOWER WISCONSIN
Lewis J. Selznick, 110 South State Street, Chicago, Ill.

OREGON, WASHINGTON, IDAHO AND MONTANA
De Luxe Feature Film Co., 1216 3rd Ave., Seattle Wash.

CALIFORNIA, ARIZONA AND NEVADA
All Star Feature Distb., 234 Eddy St., San Francisco, Cal.

WESTERN PENNA., OHIO, WEST VIRGINIA AND KENTUCKY
Masterpiece Film Attraction, 1201 Liberty Ave., Pitts., Pa.

MINNESOTA, IOWA, NO. & SO. DAKOTA AND UPPER WISCONSIN
Supreme Film Attraction, 16 North 4th St., Minn., Minn.

MASS., RHODE ISLAND, CONN., VT., NEW HAMPSHIRE & MAINE
Metro Pictures of New Eng., 60 Church St., Boston, Mass.

SOL. L. LESSER
SOLE OWNER & DISTRIBUTOR
523 LONGACRE BUILDING
NEW YORK, N. Y.

Williamson Brothers,
Originators and Sole Producers
of Submarine Motion Pictures

SUBMARINE WARNING

AN IMPORTANT STATEMENT

BY

THE WILLIAMSON BROTHERS

In the spirit of fair play—the underlying motive behind all of our business dealings—we are using this method of voicing a protest, sounding a warning and making an important announcement of policy.

THE WILLIAMSON BROTHERS are universally recognized as the inventors, originators and sole producers of submarine or under-water motion pictures. Many thousands of dollars and several years of time have been expended by us in perfecting and developing this new and difficult departure in cinematographic art. Many important inventions, patents and processes utilized in making such productions have been worked out and are controlled exclusively by us.

Recently, certain contracts were entered into between ourselves, Carl Laemmle, and the Universal Film Mnfg. Co., pertaining to our respective rights and interests in the two authentic submarine pictures now on the market, namely "THE WILLIAMSON SUBMARINE EXPEDITION PICTURE" and "TWENTY THOUSAND LEAGUES UNDER THE SEA." Both of these productions had previously been controlled jointly by the Universal Company and ourselves in partnership.

One of the most important features of these contracts was an agreement upon our part to withhold our future product from the market, and to refrain from announcing same until April 15th, 1917. This arrangement was entered into willingly by us as we desired to protect the state right buyers of these productions. One of the largest bonuses ever paid in the history of the industry was received by us in this connection. A fac-simile of the original initial payment check covering the transaction is reproduced herewith.

The fact that we were then engaged in the production of other under-water pictures was known to officials of The Universal Company. Nevertheless, taking advantage of the above mentioned clause in our contracts, which we had entered into in good faith, the Universal Company caused to be printed in the Morning Telegraph of Sunday, March 11th, an advertisement announcing that they then had in the process of production a series of "wonderful submarine dramas," thereafter setting forth a list of ten titles in this connection.

Aside from questioning the ability and qualifications of anyone, without our co-operation, to produce authentic and creditable submarine pictures and with only a passing reference to the unusual procedure of making any announcement of such an extensive program so far in advance of possible realization, the fact is that this announcement sets forth titles which are, in several instances, strikingly similar to titles which we have long had under discussion and had even, in some cases, decided upon for our future productions,—one in particular being almost identical with THE TITLE LONG AGO SELECTED BY US AND SUPPOSED BY THEM TO BE THE NAME OF OUR FIRST FORTHCOMING PRODUCTION. In these circumstances we leave it to all believers in fair play to determine the sincerity of motive actuating this announcement and to decide whether it was not solely designed to anticipate and forestall certain matured plans pertaining to our future activities.

THE WILLIAMSON BROTHERS NOW HAVE NO CONNECTION WHATSOEVER WITH ANY OTHER PRODUCING CONCERN and we warn exhibitors, buyers and the trade in general not to be misled by any advertisements or announcements which may convey a contrary impression. In the future all authentic submarine motion pictures, produced under the Williamson patents, will be manufactured and marketed by us direct.

In this connection we have adopted a policy which will guarantee full protection to territorial purchasers of our forthcoming product. Our agreement with a purchaser will protect him against our releasing another production in his territory until he has had ample opportunity to realize on his first purchase.

Notwithstanding the tactics which are now being employed against us, we intend to continue our thoroughly matured plans for the development of authentic and extraordinary submarine productions. We furthermore propose to adhere strictly to the high standards of business integrity which are so unfortunately lacking in some producers, and for this reason will not, until the expiration of our contract limitations, make any formal announcements concerning the new product which we have ready for marketing and which we feel sure will be hailed by an interested and expectant public as marking a new epoch in submarine picture productions and a decided advance over anything that has gone before.

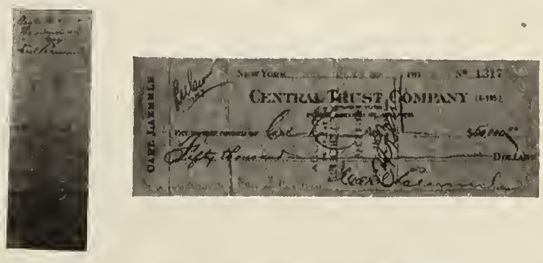
WILLIAMSON BROTHERS

Submarine Film Corporation

Ernest Shipman, Manager

Executive Offices

Longacre Building, New York City



New York
N° 1317
CENTRAL TRUST COMPANY
$50,000
Fifty Thousand
Dollars
CARL LAEMMLE

Fac-Simile of Check and Endorsement

Ebony Comedies! Ebony Comedies!

The New Comedy Sensation That's Sweeping The Country With A Blaze

The only real new thing in comedies—something entirely different. Their novelty makes them big attractions. If you haven't booked them yet, get busy.

Ebony comedies are the kind that you—everybody—have been looking for. *They are real comedies—clean, full of fun. Get the laughs and bring you the money. That's what interests you the most.*

Actors are negroes. 'Nuff said. No funnier people in the world. The public knows this and when the people in any locality see the announcement of an Ebony, they're going to see it. Their knowledge of the colored people has opened their eyes to the fact, *that if anyone can create a laugh these people can.*

Shrewd vaudeville managers always book colored acts, because they are among the best attractions. Even though some of these acts may not come up to others, yet they attract. What these acts mean to the vaudeville manager Ebony Comedies will mean to the exhibitor.

"They are opportune and are going to fill a place on the picture program that will give added tone to any program." That's what one distributor says. Another says "The idea is great." Hundreds of exhibitors and the public welcome these comedies. *They will be in vogue soon every place. Be the first in your locality to book them and reap the benefit.*

The second release—

"TOO GOOD TO LAST" can be had from any one of the following:

Regal Film Service	315 Mallers Bldg., Chgo.
Dickson Film Service Co.	St. Louis, Mo.
Co-Operative Film & Supply Co.	Bromley Bldg., Omaha, Neb.
Supreme Photo-Plays Corp.	Denver, Colo.
Wichita Film & Supply Co.	Wichita, Kansas
American Standard Film Service	Baltimore, Md.
Atlanta Film Service	Atlanta, Ga.
G. W. Bradenburgh	Philadelphia, Pa.
Lyric Film & Supply Co.	Terre Haute, Ind.
Nat'l Film-booking Serv.	Pittsburgh, Pa.
Raleigh Film Exchange	Raleigh, N. C.
Eastern Feature Film Co.	Boston, Mass.
Reelplay Feature Co.	Seattle, Wash.
C. W. Film Service	Syracuse, N. Y.

Film distributors in other localities get our proposition

EBONY FILM CORPORATION

Transportation Bldg., Chicago

THE DEEMSTER

PUBLICITY FOR STATE-RIGHTS MEN AND EXHIBITORS ALREADY ESTABLISHED. "WITH THE EXCEPTION OF "ROBINSON CRUSOE" AND UNCLE TOM'S CABIN," THIS STORY HAS HAD A WIDER CIRCLE OF READERS THAN ANY OTHER WORK OF ROMANTIC FICTION"

DERWENT HALL CAINE

IN HALL CAINE'S GREAT STORY, PRESENTED IN NINE REELS OF THRILLING DRAMATIC PICTURES.

ARROW—FILM—CORPORATION—

A PREDICTION

BEFORE THE EXPIRATION OF THE CURRENT YEAR THIS PHOTO-DRAMA WILL BE ACKNOWLEDGED THE BIGGEST MONEY PROPOSITION FOR STATE RIGHTS MEN AND EXHIBITORS AMONG ALL CONTEMPORANEOUS RELEASES

"TROOPER 44"

GEO. SOULE SPENCER

JUNE DAYE

STATE RIGHT BUYERS

MUST ACT IMMEDIATELY TO SECURE FRANCHISES FOR THIS SMASHING FIVE REEL PICTURE, FEATURING

THE BLACK HUSSARS

(THE MOUNTED STATE POLICE OF PENNSYLVANIA)

IN THEIR

FIRST SCREEN APPEARANCE

AND A REMARKABLE CAST INCLUDING

GEORGE SOULE SPENCER AND JUNE DAYE

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The WAITING SOUL

A METRO wonderplay
of the woman redeemed.
Supervision by Aaron Hoffman
and Direction by Burton L. King.

By arrangement with Snappy Stories

**RELEASED
ON THE
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APRIL 2.**

Regardless of the Program you are using—

You can book
Wm. Christy Cabanne's
master serial of
supreme thrills

The Great Secret

WITH
FRANCIS X. BUSHMAN
and BEVERLY BAYNE

Story by Fred de Gresac

Produced by SERIAL
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Presented by QUALITY
Pictures Corp'n

AT ANY
METRO EXCHANGE

METRO-DREW COMEDIES

The one reel
feature
attractions

that make
regular patrons
out of
casual visitors

WID GUNNING'S ADVICE

WID GUNNING

Wid Gunning is famous throughout the world as a motion picture critic. Several thousand of the leading theatre owners of America depend upon Mr. Gunning's weekly service for information regarding new pictures. Mr. Gunning says:

"'The Barrier' is surely the greatest human drama without spectacle ever presented in fitting lengths for an evening's entertainment.

"It is the best nine-reel dramatic story produced in the film with the possible exception of 'The Spoilers,' also by Mr. Beach, and I think that for heart interest the character of 'Poleon has a much bigger appeal than any single element in 'The Spoilers.' It will be a tremendous winner both from the viewpoint of possible business and repeat business. I would be willing to bank upon the success of 'The Barrier' everywhere, principally because it has such a tremendous audience appeal. It will stir any community and cause those who see it to recommend it enthusiastically to their friends."

"THE BARRIER"

By REX BEACH

From its first showing at the Broadway Theatre this wonderful photo-drama has captured and swayed audiences as no other picture ever did. It made them realize that here is something new — something bigger and better and stronger—in motion pictures. It called forth waves of applause as the thrilling climaxes were reached.

And all because "The Barrier" is a great picture greatly produced—the highest development of the photo-drama.

REX BEACH

Rex Beach Pictures Co., Inc.
440 FOURTH AVE. NEW YORK

KLEINE EDISON SELIG ESSANAY

"Satan's Private Door"

presenting

MARY CHARLESON

and

Webster Campbell

Satan built a House of Jangling Discord, but it was turned into a House of Good Will and Love by a beautiful young girl.

By Sam W. Small, Jr.
Directed by J. Charles Haydon

Screen time 1 hour, 10 minutes

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

K-E-S-E *PRODUCERS OF PICTURES FOR THE FAMILY* K-E-S-E

KLEINE EDISON SELIG ESSANAY

"LITTLE LOST SISTER"

Virginia Brooks' World-famous Story Filmed as a Selig Red Seal Play, Has Been Indorsed by Pulpit and Press. The Drama Is Breaking Records Wherever Presented.

Every Mother Should Insist That Her Girls See "Little Lost Sister." It Tells a Story Old as the Hills but Ever New! Theatres Booking "Little Lost Sister" are Cashing in!

The Selig Red Seal Play, "Little Lost Sister," Is Packing and Jamming the Theatres. The Universal Verdict Is That It Is *Some* Money Maker. The Patrons of *Your* Theatre Will Flock to See This Drama!

BAGDAD HAS FALLEN!!

The ancient city of Bagdad, since 1683 held by the Turks, has fallen into British hands.

"THE CARPET FROM BAGDAD"

Featuring *Kathlyn Williams*, depicting a tale of mystery and adventure which takes one into the ancient city of Bagdad, is the one timely Drama! Your patrons will appreciate an opportunity to view the oriental streets and temples of this historic city! They will enjoy the gripping love story that unfolds!

Cash in With Selig Red Seal Plays!

SELIG POLYSCOPE CO.

Chicago, Illinois

RED SEAL SELIG PLAYS

K-E-S-E

KLEINE EDISON SELIG ESSANAY

SOME POINTED PARAGRAPHS CONCERNING THE WORLD'S PIONEER MOTION PICTURE PRODUCING COMPANY

¶ Since early last Fall Thomas A. Edison, Inc., has been producing a series of five-reel pictures and releasing them through the Kleine-Edison-Selig-Essanay Service.

¶ The date of the first of these releases marked the beginning of a new era in the activities of the world's oldest organization devoted to the production of the silent drama.

¶ It marked the beginning of a powerful and well-defined effort to produce the kind of plays upon which the permanency of the motion picture industry as a whole must be based—plays that are substantial and sensible in plot, adequately and artistically staged and in which actors of unquestioned *merit* appear.

¶ In other words, these productions were to incorporate *all* the good and sane essentials of the photoplay.

¶ More than this, these new Edison productions were designed to be made and released along lines that would place them within reach of *all* exhibitors instead of only those who have high-class houses in favored localities and who can afford or, rather, who feel compelled, to pay the prohibitive rentals that certain producers demand.

¶ The features of this policy have been adhered to strictly and the results have been most gratifying.

¶ Many small exhibitors throughout the country are using Edison five-reel pictures to build up their patronage—many large exhibitors are depending on them for their profits.

THOMAS A. EDISON, INC.

is going to continue this policy that is meeting with such widespread approval and unqualified success and YOU should investigate these productions that other exhibitors are using so effectively.

¶ "The Law of the North," with Shirley Mason, Pat O'Malley and Sally Crute, will be released April 2.

¶ "The Royal Pauper," with Francine Larrimore, and a number of other Edison five-reel productions now are available.

WRITE OR WIRE

KLEINE - EDISON - SELIG - ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

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Prepared — From the Atlantic to the Pacific — Prepared

PRODUCED BY

SPHINX PRODUCTIONS, Inc.

New York City

THROUGH THE PANAMA CANAL

FROM THE ATLANTIC TO THE PACIFIC

IN ONE PART *Released March 31*

***BOOK IT* NOW!**

At this time when the eyes of all nations are centered on America's great waterway, with war's dark cloud creeping over the horizon, the naval and military strategists of the world are planning with the CANAL ZONE uppermost in their minds.

A BOX OFFICE ATTRACTION

EVERY AUDIENCE IS KEENLY INTERESTED IN
and alive to the international value of Uncle Sam's stupendous engineering feat, with its monstrous and ingenious locks, cuts and dams, battleships, submarines, in action.

See it NOW! Book it NOW!

HAS MAN THE RIGHT TO KILL?

RELEASED MARCH 12th

An absorbing story in 5 parts, portrayed by **ARLINE PRETTY** and ROBERT W. LAWRENCE, with an excellent supporting cast.

The story of a doctor's battle with himself, his submission to his patient's pleading and his consequent harrowing escapes from injury and death, in an effort to atone for his act.

DISTRIBUTED BY

American Standard Motion Picture Corporation

New York City

ART DRAMAS

SOL LESSER
SECURES
ART DRAMAS

"I have contracted for the entire ART DRAMAS program after a thorough investigation and because I have faith in the men behind the organization.

I believe in the ART DRAMAS policy because it means star stories without the inflated star. Both Exchange man and Exhibitor have a chance to live with ART DRAMAS because the producer is content with a small but sure profit."

(Signed)
SOL LESSER.

California - Arizona - Nevada

FOR COMPLETE INFORMATION ABOUT ART DRAMAS ADDRESS

SOL LESSER

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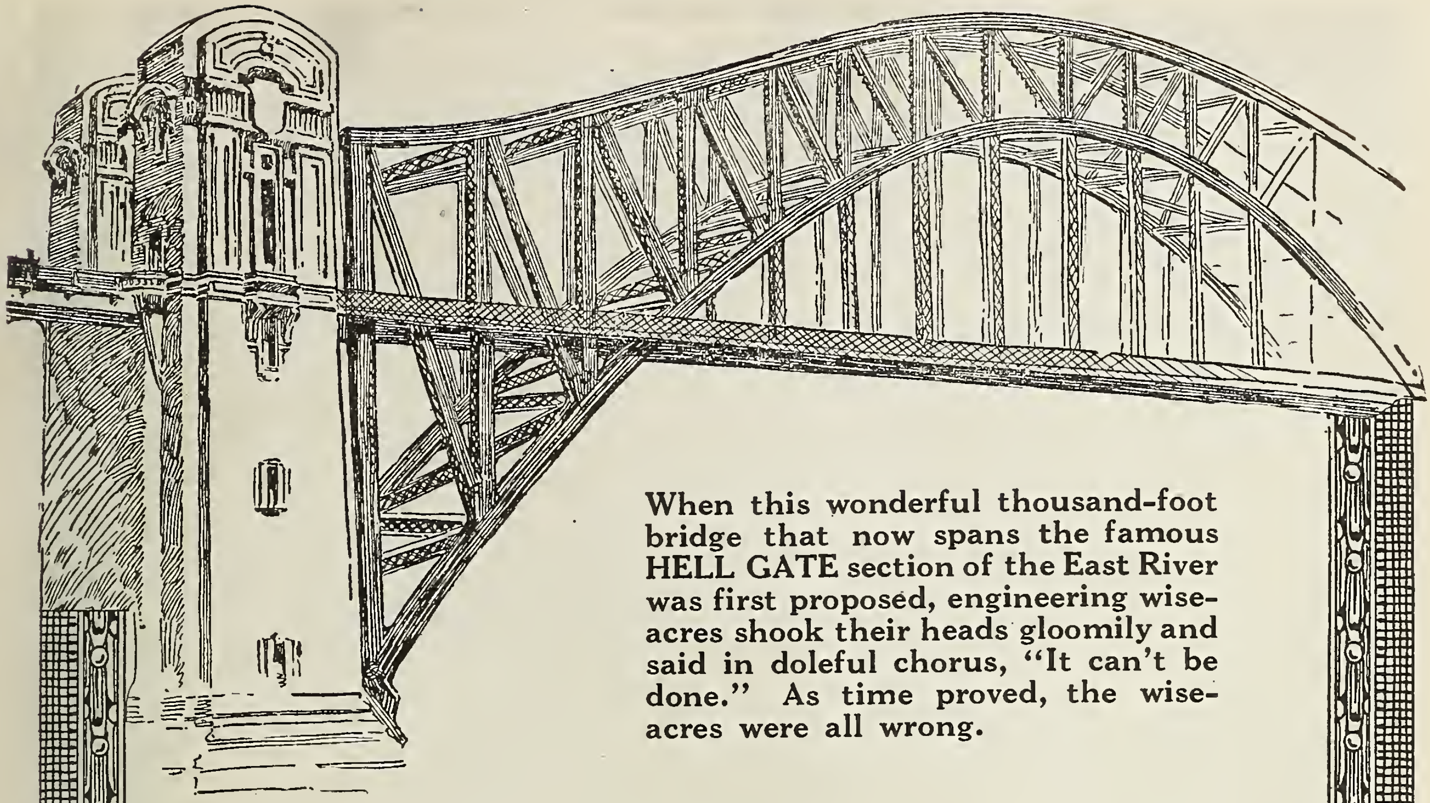
116 WEST 39TH STREET NEW YORK CITY



When this wonderful thousand-foot bridge that now spans the famous HELL GATE section of the East River was first proposed, engineering wiseacres shook their heads gloomily and said in doleful chorus, "It can't be done." As time proved, the wiseacres were all wrong.

When ART DRAMAS Inc. first announced the policy of presenting a new type of story that would solve the question of the $15,000 a week star and at the same time keep the box office consistently busy, film wiseacres likewise declared, "It can't be done." Once again the wiseacres were wrong.

The fact that no new theatres were built for the express purpose of housing ART DRAMAS, and that the tremendous growth of the ART DRAMAS exchanges is now the talk of the industry, proves unquestionably that the ART DRAMAS idea fills a long felt want.

For full particulars regarding ART DRAMAS service of one high grade feature a week, at a sane price to the exhibitor, get in touch with any of the following exchanges:

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway.
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SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
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ART DRAMAS

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Announces
A notable combination.

Fascinating
Alma Hanlon
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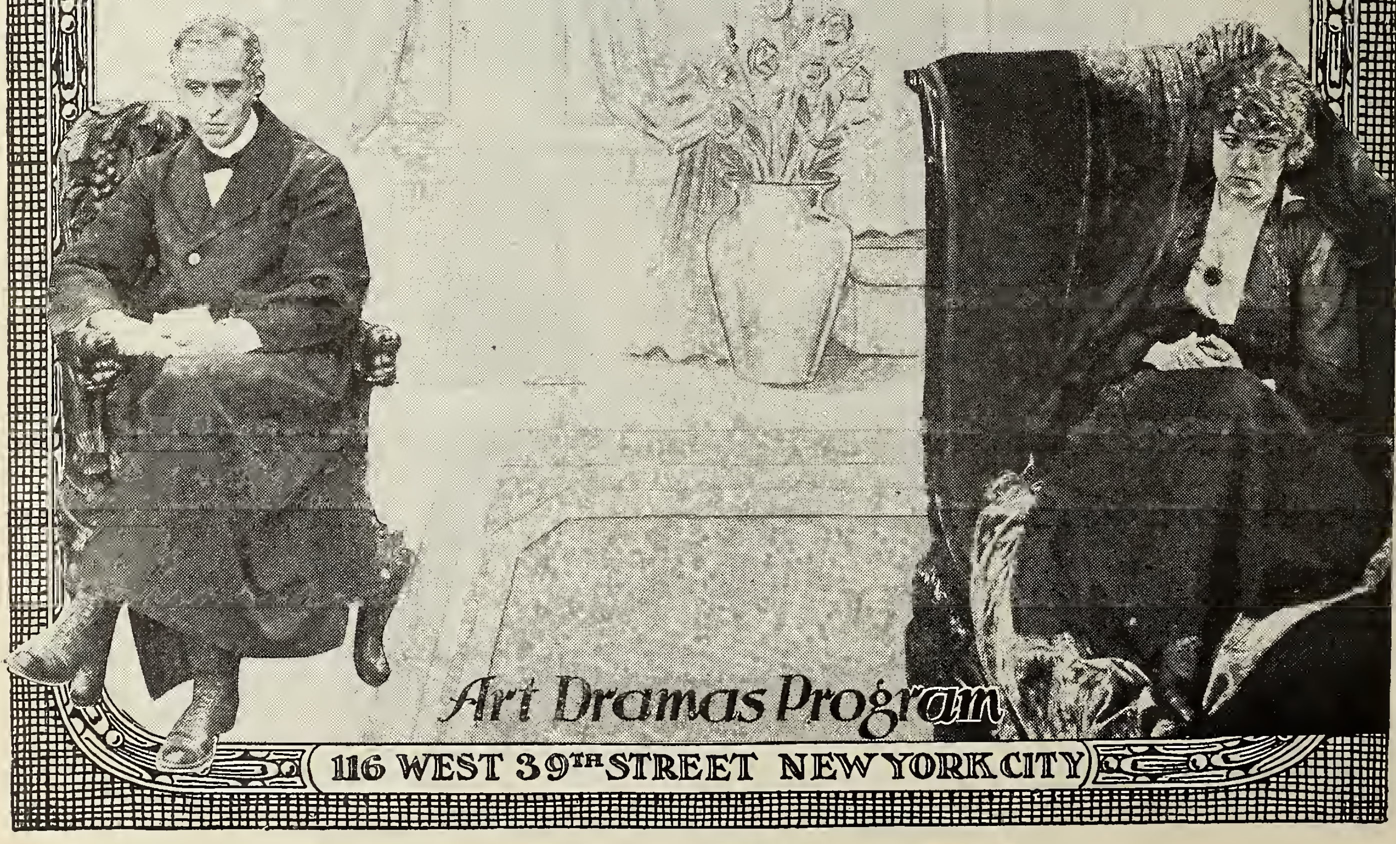
Edward Ellis
with a splendid supporting company
in a powerful drama

"The Law That Failed"

by Louis Reeves Harrison



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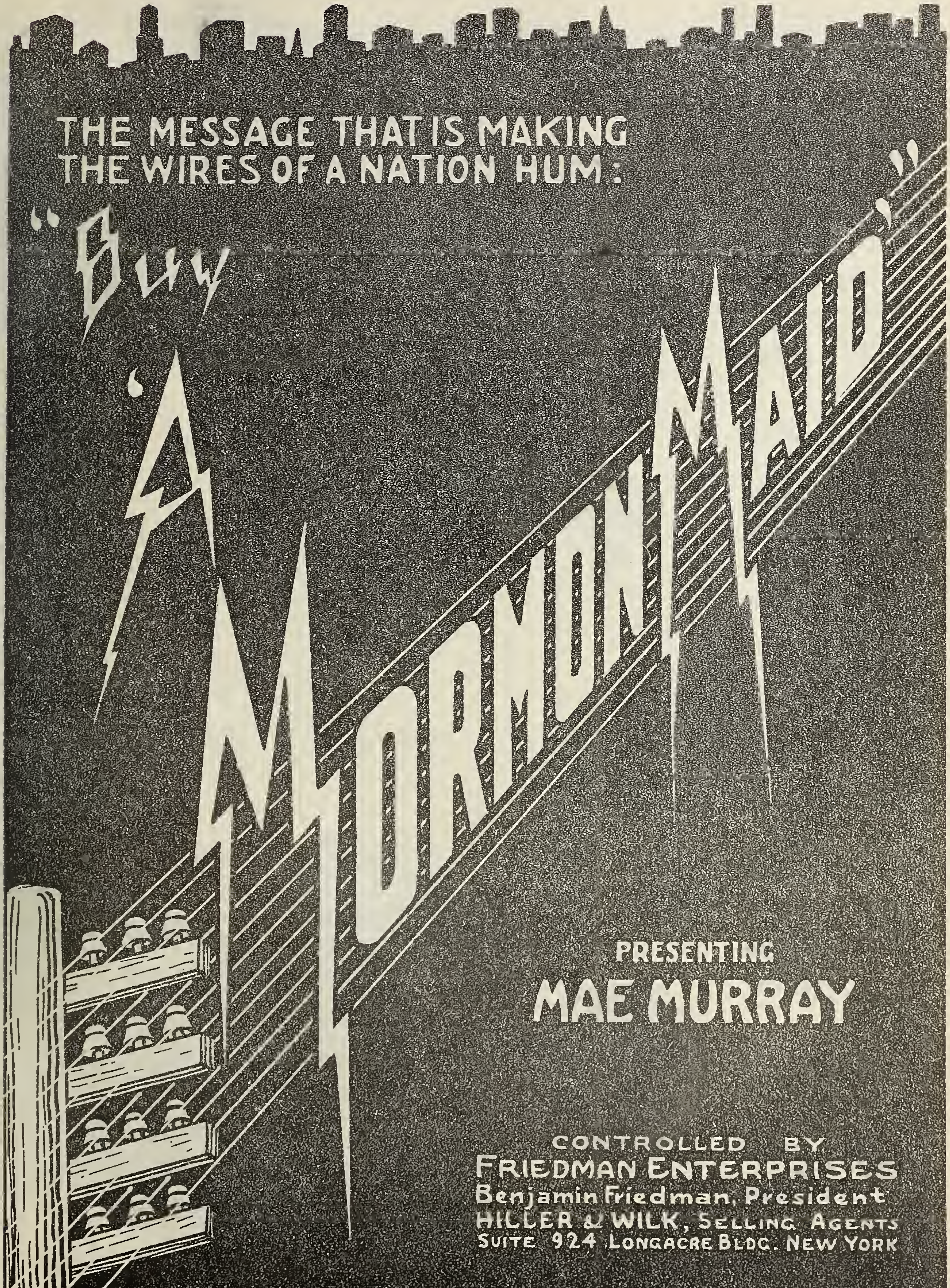

THE MESSAGE THAT IS MAKING
THE WIRES OF A NATION HUM:

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PRESENTING
MAE MURRAY

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FRIEDMAN ENTERPRISES
Benjamin Friedman, President
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SUITE 924 LONGACRE BLDG. NEW YORK

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IN

"THE WOMAN WHO DARED"

A TENSE PHOTODRAMA IN SEVEN GRIPPING PARTS
PRODUCED BY

California Motion Picture Corp.

When you book an Ultra Picture you know you are getting the best

BUSINESS BUILDERS
AND
BOX OFFICE ACCELERATORS

BOOK AN ULTRA

then hire an assistant at the box office

"Better than Program"

Book this production from the following exchanges:

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Exhibitors Everywhere

DON'T WAIT UNTIL IT'S TOO LATE

BOOK NOW!

"The Web of Life"

A STARTLING DRAMA IN FIVE PARTS

Featuring
HILDA NORD
JAMES CRUZE
GEORGE SPENCER

NOW BOOKING THROUGH INDEPENDENT EXCHANGES THE COUNTRY OVER

A FEW TERRITORIES STILL OPEN
STATE RIGHTS BUYERS APPLY TO

GOLD MEDAL PHOTOPLAYERS
729 SEVENTH AVENUE NEW YORK CITY

The Test That Tells

Mr. Exhibitor: You have been looking for one reel pictures that are ***guaranteed to please*** your audience.

Through our Independent Exchanges we are releasing the ***"Guaranteed to Please"*** kind—Scenics and Educationals that have been ***tested out*** in New York's largest Broadway Theatres, **The "Rialto," "Strand," "Broadway," "Japanese Gardens," "Nemo," "Academy of Music,"** etc. These theatres have been booking our pictures for over one year and featuring them.

This is:—***"THE TEST THAT TELLS."***

Book the Ditmars' "Living Book of Nature" at the Following Exchanges:

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WEST PA. & WEST VA.

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Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
INDIANA, ILLINOIS

The J. A. Cressey Interests, Dallas, Texas
TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA, ALABAMA, GEORGIA, FLORIDA, TENNESSEE, NORTH AND SOUTH CAROLINA

Standard Film Service Co., Cleveland, Ohio
OHIO AND KENTUCKY

Zenith Feature Film Co., Minneapolis, Minn.
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Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA, CALIFORNIA, NEVADA

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

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DISTRICT OF COLUMBIA, DELAWARE, MARYLAND

Book our other Scenics and Educationals at the Following Exchanges:

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The J. A. Cressy Interests, Dallas, Texas
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Metro Pictures Service, Chicago, Ill.
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DELAWARE, DISTRICT OF COLUMBIA — MARYLAND — VIRGINIA

Photoplay Exchange, Salt Lake City, Utah, and the
Photoplay Exchange, Denver, Colo.
SOUTHERN IDAHO — EASTERN MONTANA — WYOMING — UTAH — COLORADO — NEW MEXICO

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Educational & Children's Films Co., Kansas City, Mo.
MISSOURI — KANSAS — NEBRASKA—IOWA

Lambson Film Exchange, Inc., Seattle, Wash.
OREGON — WASHINGTON — NORTHERN IDAHO — WESTERN MONTANA

Zenith Feature Film Co., Minneapolis
MINNESOTA — WISCONSIN — N. & S. DAKOTA

Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

STATE RIGHT BUYERS!

LOOK at this CAREFULLY SELECTED CAST

"The CURSE of EVE"

—by *WYCLIFFE A. HILL*

Is Now In the Cutting Room

Jack Standing

Ed Coxen

Wm Quinn

Enid Markey

Marian Warner

Elsie Greeson

Clarissa Selwynne

A Powerful Drama in Seven Parts
A Real Story of Today, Which Had Its Beginning With the Cursė of The First Woman In The Garden of Eden

Directed by, FRANK BEAL
Photography by, Wm. C. THOMPSON
Scenario by, JOSEPH A. ROACH

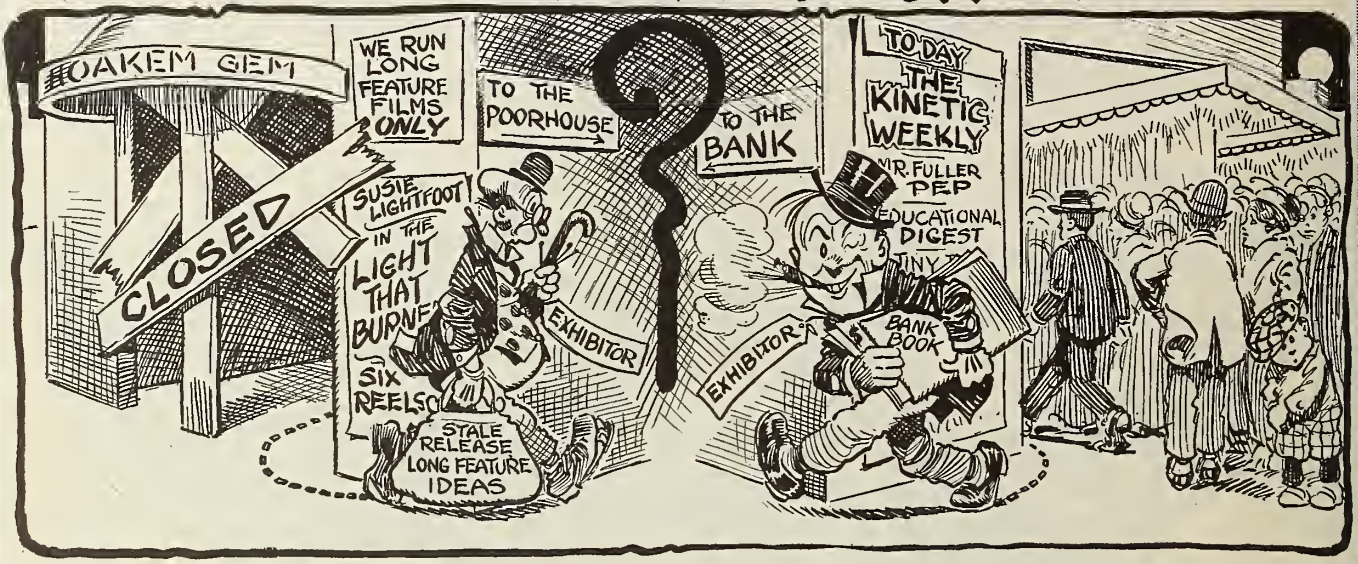
OVER ONE THOUSAND EXHIBITORS IN EVERY STATE In The UNION HAVE ALREADY APPLIED FOR THIS PRODUCTION.

ARE YOU INTERESTED?

ILLUSTRATED PROSPECTUS AND DETAILED SYNOPSIS SENT ON REQUEST

CORONA CINEMA COMPANY, PRODUCERS
LOS ANGELES, Member Nat'l Association Motion Picture Industry **CALIFORNIA**

DON'T BE A BANTAMWEIGHT FROM THE NECK UP !!!!!!


OAKEM GEM
CLOSED
WE RUN LONG FEATURE FILMS ONLY
TO THE POORHOUSE
SUSIE LIGHTFOOT IN THE LIGHT THAT BURNED SIX REELS
EXHIBITOR
STALE RELEASE LONG FEATURE IDEAS
TO THE BANK
TO-DAY THE KINETIC WEEKLY
MR. FULLER PEP
EDUCATIONAL DIGEST
TINY
EXHIBITOR
BANK BOOK

Don't miss a single number of our Kinetic Weekly—the only *real* Kinemagazine in existence.

Each number contains an animated cartoon—real snappy comedy and Broadway's latest jokes and gags.

ALSO

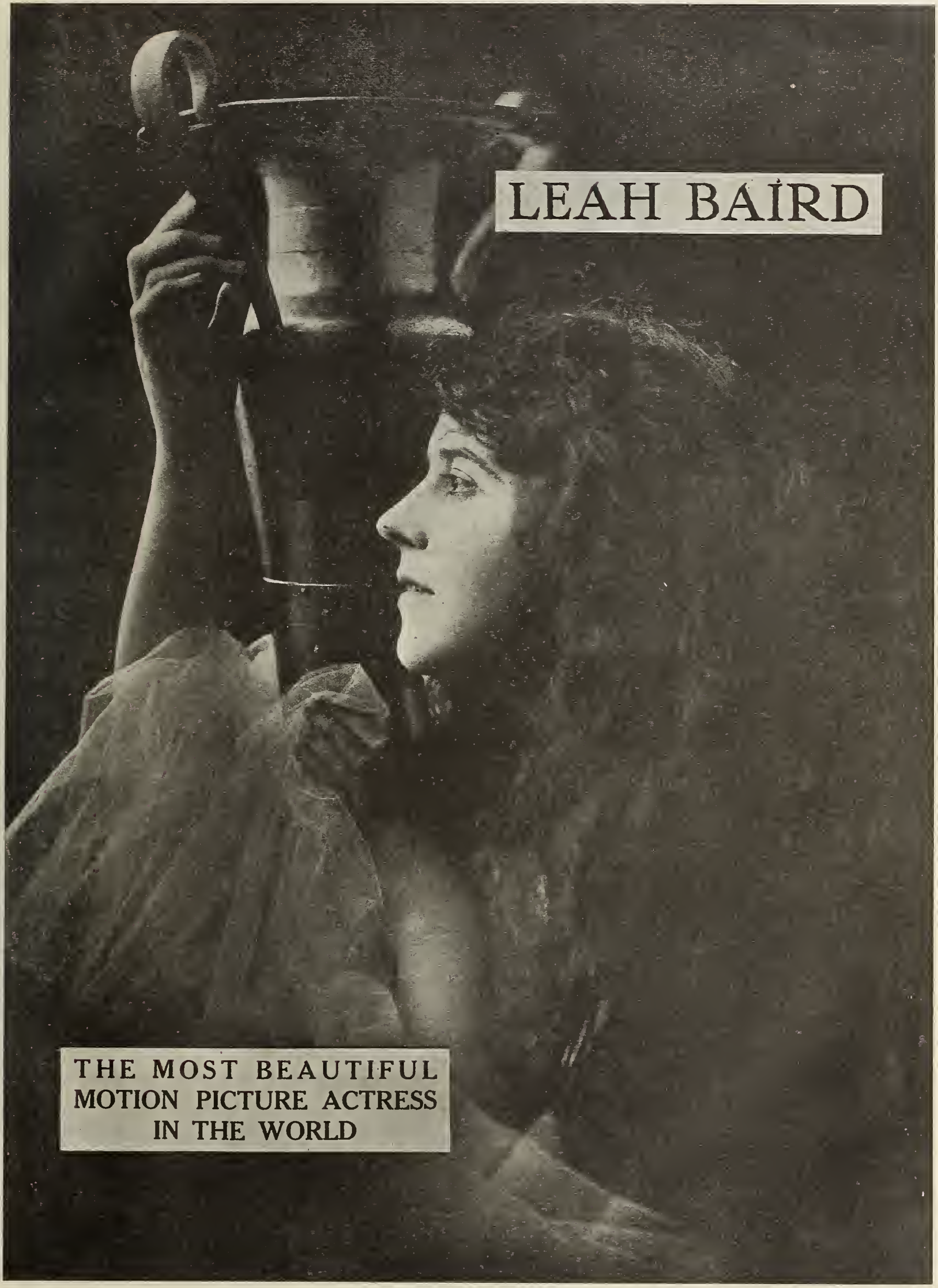
Novelty material your patrons are hungering for:

THE MARVELOUS MICROSCOPE.
QUAINT CORNERS AND SHOW PLACES OF AMERICA.
QUEER ANIMALS I HAVE MET.
POPULAR SCIENCE AND MECHANICS.
PECULIAR PLANT LIFE.
THE ANIMATED WONDER BOOK.
EDUCATIONAL DIGEST.
BURLESQUE TRAVELOGUES.

Don't forget we specialize in novelty films, and besides the material our own corps of cameramen obtain, we have our drag-nets out for these interesting and startling bits from every corner of the globe.

KINETICARTOON CORPORATION

220 West 42nd Street, New York City


LEAH BAIRD
THE MOST BEAUTIFUL MOTION PICTURE ACTRESS IN THE WORLD

WORLD PICTURES BRADY-MADE

NOW!

As the

RUSSIAN REVOLUTION

is gripping the world's attention

"DARKEST RUSSIA"

is released by the WORLD FILM CORPORATION
at the PSYCHOLOGICAL MOMENT

Before-revolution conditions in Russia are shown in this picture with startling fidelity.

The liberty-loving groups are shown fighting the "dark powers" of the empire.

The old regime police are seen combatting the forces of light and progress.

ALICE BRADY is the star

The wonderful timeliness of this feature, its vividness, the immense scale on which it is produced, its strength and its tremendous news value, make this a record-breaking business-getter.

Released on the regular World program.

Are YOU cashing in on the immensity, timeliness, strength and business-getting force of the World Program by the use of longer runs?

Increase your runs of World-Pictures Brady-Made **NOW!**

The best paper editorially means the most responsive and largest number of subscribers, and the most responsive and largest number of subscribers means the greatest number of cash advertising pages

12,460

lines more cash advertising were carried in last week's "News" than in any picture journal published

KLEINE EDISON SELIG ESSANAY

MAX LINDER

IS A REAL MINT!

He coins money for you through his tremendous drawing power.

"MAX WANTS A DIVORCE,"

his second American made comedy, is now ready for your booking, for YOU, the exhibitor who has the foresight to see a GOOD THING.

W. C. Lamoreaux, Manager of Ascher Brothers Lakeside Theatre, Chicago, says:

"'Max Comes Across' went with a whoop in this theatre. The audience screamed with laughter. He drew big crowds and pleased all. I have booked his second comedy."

Martin Saxe, Knickerbocker Theatre, Chicago:

"Linder is a great drawing card. My patrons were highly pleased with 'Max Comes Across.'"

George D. Hopkinson, Hamlin Theatre, Chicago:

"'Max Comes Across' went over fine. It was very good."

J. C. Bittman, Strand Theatre, Freeport, Ill.:

"Max pleased everyone."

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

MAR 21 1917

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1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

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Higher Prices and Longer Runs

MANAGER WILBY, of the Strand, Plaza and Colonial Theatres, Montgomery, Ala., is another exhibitor—there are a number—who take exception to our campaign for long runs.

"For a few pictures—all right," says Mr. Wilby, "but for the general run of pictures, and we take all the services here, no—positively no! The pictures won't stand it."

A brief examination of Mr. Wilby's box office reports and a comparison with his rental prices indicate offhand that he is right.

The fault apparently is not with these Montgomery houses. They are new, attractive, commodious, well-located, well-managed and with the additional economy incident to ownership by one operating company. They are well-advertised.

MR. WILBY agrees with us that the daily change works against better pictures, makes well-nigh impossible a general output of the kind of pictures he must have for longer runs.

But he says that he is not the man to break the circle. That would break his neck—instead. Let the producer give him better pictures and he'll give back longer runs. The producer must start.

A little deeper investigation of Mr. Wilby's problem—and undoubtedly other exhibitors in the South are similarly situated (though, to tell the truth, picture conditions are not wholly alike in any two cities)—leads us to believe that there's some other fault at work besides mediocre pictures. We saw some pictures at these theatres which ought to have longer runs.

In this picture business you can, seemingly, never say that one and only one thing, however big it is, is at fault. There are always others—minor faults—involved.

We believe, in Mr. Wilby's case, that he is being charged too much for some pictures. He is charged so much, in fact, that the loss incurred or the slim escape with a profit on a one day's run makes it impossible for him to attempt another day, makes it ridiculous even to consider.

These high prices are fixed for one day runs; they discourage longer runs.

This isn't Mr. Wilby's view. It's our own. And it isn't a surmise; it is based upon an examination of rentals and box-office receipts. And it is applicable to pretty nearly all of the South.

MONTGOMERY, by the census, has about 40,000 population. But there are only 19,000 whites. Therefore it has only 19,000 picture population. It might have 100,000 census population or a million; but its real picture population is 19,000—no more, no less.

If New York, or Atlanta, therefore, is charging for 40,000 it is charging decidedly more than the traffic will bear. And New York ought to know these facts. They should be clearly known and acted upon.

The present situation is doing no one good, neither producer nor exhibitor; until it is remedied cities like Montgomery will not change to longer runs.

We suggest a conference upon the subject—between a group of Southern exhibitors and distributors of the services involved. Let the facts and figures be shown. We have little doubt but that a successful solution will be evolved.

W A Johnston

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Speaking Editorially:

Newspapers Which Help the Exhibitor

TWO New Orleans newspapers—The Times-Picayune and The Item—have excellent and profitable photoplay sections. In each case they are the result of the pioneer enterprise, the ability and persistency of the men who created them.

Prejudice had first to be removed within the newspaper office; and then the exhibitor had to be enlightened. Neither job was easy.

Strict and constructive policies rule each paper's department. The Item will not let any exhibitor over-advertise. The Times-Picayune will not admit to its advertising columns the house that still specializes in bad equipment.

Improve the One-Sheet

HERE'S a subject for the consideration of the group of advertising managers known as the Associated Picture Advertisers.

We have had numerous complaints from exhibitors about the average one-sheet—that it tells nothing. The space is too small for a lithographic design to catch the eye and tell a story. The lithographic one-sheet, in other words, generally either escapes attention or says nothing about the picture when it gets it.

An exhibitor makes the suggestion—and many others heartily endorse it—that the one-sheet shall consist of plain block type, outlining, like a good display newspaper advertisement, what the picture is, what it is about and who is in it.

Let the display be telling, but brief, so that it can be easily read from a street car in motion.

Such a one-sheet, surrounded by stills, would make an excellent—certainly an important—lobby display.

New York and the Country

NEW YORK ought to get nearer to the South—that is, if New York is to continue to deal with theatres *from* New York.

This also applies to the West, East and North.

The State Rights representative in the South knows his people and his country and does business accordingly. As a consequence he runs circles around the man who works under arbitrary orders from arbitrary New York.

When will we make and sell pictures according to the demand for them? Not until we know and constantly feel our market—which is *not* Times Square.

Fred Herrington—Organizer

WE wish again to call the attention of the exhibitor everywhere to the fact that the National organizer of the M. P. E. L. of America is Fred J. Herrington and that his address is 310 McCance Building, Pittsburgh, Pa.

Mr. Herrington is in correspondence now with several States and with Canada, where exhibitor groups want to be organized, stimulated and brought into the National League, and he leaves shortly upon an itinerary which will be announced later.

Fred Herrington is an organizer in fact as well as in name. He is not a politician, and he has always worked for the League for itself not for his own interests; indeed his extensive and earnest work has been largely against his own interests and at his own expense.

Business in the South

BUSINESS is far from good with the exhibitor in the South.

This is particularly true—and altogether true—of the small town exhibitor in the agricultural region, and the South is very largely agricultural.

The boll-weevil and the rains have reduced crops to a very low point and the cost of living has gone up proportionately.

The larger planters have no money for their dependent farmers and the latter are barely existing.

This means no money for the picture shows.

Theatres in many towns have closed down to one or two nights a week. Special productions that formerly got $75 are now doing well to get $35.

The summer will be still more depressing; but there is hope for the near future in that the South is pretty well awake to this year's food problem and will go largely—and profitably into the raising of foodstuffs.

Indiana's Neglected Curfew

CHARLES PETTIJOHN, who describes himself as "a little hoosier lawyer," declares that in Indiana where he has lent the weight of his forensic fists in the fight for successful Sunday opening that has won the admiration of film men the country over, the curfew is winked at.

The curfew rings; but if the children are not home before the last stroke, nobody cares very much—if the children are at the "pictures."

The parents, says the "little hoosier lawyer," know that the boys and girls are in good company.

Perhaps Lawyer Pettijohn is speaking figuratively.

Yet a smutty picture never gets far in Indiana.

How is the curfew law observed in your town?

O. Henry on the Screen

IT is pleasing indeed to note the favorable reports arising from the initial showing of three pictures made from O. Henry's short stories.

The pictures on the screen read like the stories from the printed page. They are faithful, vivid, clever transformations from one art to another.

Thus we shall have, fittingly and fully preserved, the picturization of much of the work of one of America's greatest short story writers.

And thus we indicate to contemporary fiction writers—to the best of them—that the motion picture can give back to them, as faithfully, the very best they can create for the motion picture.

The Daily Change in Our Town

WE asked the exhibitor in our little Long Island village whether or not he approved of our campaign for longer runs.

He said he did.

"Then why not throw out the daily change and give the longer run a chance?" we asked.

"But the daily program costs practically the same as a program held two or three days," he replied, "What inducement is there?"

Perhaps the producers can answer his question.

Griffith Leaves Triangle and Signs with Artcraft

Ince Takes Charge of Fine Arts Studio—Frank Woods Resigns—Hart and Bessie Love Remain — Griffith to Produce Features for Artcraft Program on Regular Schedule

D. W. GRIFFITH has sold out his stock in the Triangle Film Corporation and has signed a long-time contract with the Artcraft Pictures Corporation. Thomas H. Ince will take charge of the Fine Arts studio at Hollywood.

The Fine Arts Motion Picture Company is undergoing complete reorganization by the new General Manager C. M. Parker and his assistant, J. M. Quinn.

Director Chester Withey and Bessie Love have signed a contract of considerable time. Fully half the members of the stock company, as well as many of the directors not under contract, have received two weeks notice of dismissal. Kenneth Harlon is among those who have signed new contracts.

Frank E. Woods, manager of production since the organization of the Majestic Motion Picture Company, tendered his resignation when definitely notified by D. W. Griffith that the latter had disposed of all of his interests in Majestic and Triangle Mr. Woods and Mr. Griffith have been associated together for more than four years. Mr. Woods did not perform his work under contract. He intends taking a vacation of several weeks, after which he will consider three propositions which have been made him.

Lillian Gish, Robert Harron and Lloyd Ingraham are under contract with Griffith. Mr. Griffith left New York for England last week. It is understood that he will endeavor to secure permission to visit the trenches and film war scenes for use in future productions.

William A. Hart is still under contract with Triangle.

Triangle will have studios at Fort Lee and Yonkers, under the supervision of Allan Dawn.

The Los Angeles representative of Motion Picture News reports that the shifting in the personnel of the Triangle western organization caused by Griffith's retirement has been accompanied by the best will of all those concerned.

The following statement was issued last Friday by the New York office of the Triangle Film Corporation:

In response to numerous inquiries with respect to the production plans for the immediate future, W. N. Seligsberg, secretary of Triangle Film Corporation, made the following statement:

"The principal executives of this company are at the present moment at the studios in Los Angeles and are completing plans for unique and larger production. The California production, both at the Culver City (Kay-Bee) and Hollywood (Fine Arts) studios will be under the personal supervision of Mr. Thomas H. Ince. The new construction work at the Yonkers studio is rapidly being completed and within the next few days production will commence there under Allan Dwan. Details as to the plans will be published to the trade as soon as they are in final shape, but in the meanwhile mention of the two supervising directors is sufficient guaranty of the quality of production."

From D. W. Griffith's office, the following announcement has been issued:

It has been known for some time that Mr. Griffith had had no connection with the Triangle. This latest move is taken to indicate that henceforth he will not have even an advisory connection with program pictures, but will devote himself entirely to productions made and directed entirely in person, such as "The Birth of a Nation" and "Intolerance," the only two productions made by him within the last two years.

The Triangle Fine Arts program now carries several stars discovered and developed by Mr. Griffith in his own big productions, and these, together with the manufacturing organizations he has developed at the California studio, he leaves with regret and best wishes for success under the Triangle standard.

From the Artcraft offices the following announcement has been issued:

"Mr. Griffith intends to concentrate his time and energy in such a manner as to create a number of subjects of wide dramatic and scenic scope in order to comply with the insistent public demand for more Griffith productions. Mr. Griffith's producing force will operate wherever necessary to obtain the startling realism for which this noted director is famous.

Mr. Walter E. Greene, president of the Artcraft Pictures Corporation, in commenting upon this notable producing affiliation said:

"The Alliance between Artcraft and D. W. Griffith, the greatest producing genius that the motion picture art has yet developed, is in accordance with Artcraft's determination to secure the foremost factors, directorial, stellar and technical, in the production of the greatest photoplays the world has yet seen. The policy of presenting several Griffith productions a year will undoubtedly be enthusiastically endorsed by the photoplay public."

Three Hundred Gather to Celebrate Chalmers Anniversary

Over three hundred representative film men gathered in the north ball room of the Astor on Saturday evening as the guests of the Chalmers Publishing Company, to celebrate the tenth anniversary of the founding of the Moving Picture World by the late John P. Chalmers, Jr.

Exhibitors, producers, distributors—all walks of film life—were present at the tables around the room. Seldom have so many of the prominent figures of the motion picture world been seen in one assemblage, and to give a list of those present would be an impossibility.

The courses of the dinner were punctuated by delightful skits aimed in a pleasantly satirical way at various phases of the business. Members of the Screen Club devoted their services for the sketches, which were under the direction of Epes W. Sargent and Edward Weitzel. Sam Spedon entertained the guests with some "lightning sketch work" of real merit, while Thornton Fisher's cartoons provided a long series of laughs. The swift rule against speeches was waived to allow those present to hear from Charles Pettijohn, attorney for the Indiana exhibitors in their recent successful fight for Sunday shows.

Wheeler Committee Finds Film Tax Unfavorable

New York Legislators to Report That Industry Is Not in Condition for Taxation—Say Motion Pictures Should Not Be Taxed Individually

THE Wheeler Committee, which recently spent several weeks in New York City in an effort to determine whether or not the film industry can stand a tax burden has submitted a report to the Legislature, in which is stated that the industry is not in a sufficiently healthy condition to justify taxation.

In this report, the committee states, that early in its investigation it was discovered that several concerns are engaged in the production and distribution of improper, salacious and indecent pictures.

They discovered also that the producers have a strong hold on the exhibitor; that many stars and executives receive enormous salaries, and that loss is incurred through improper management.

The committee in presenting the report made no legislative suggestions, although it is understood that a license tax may be imposed on producers, exhibitors and distributors in such a way that the salacious picture manufacturer will be severely restricted.

The License Bureau, which is maintained by New York City, was approved as a model for a similar state organization.

The effects of the war are given as one of the reasons why the industry is not making enough profits to justify taxation.

New Standing Room Ordinance for New York City

A new "standee ordinance" has been drawn up, and will be introduced at an early meeting of New York's Board of Aldermen, providing that the standing room patrons of a theatre must not block the passageways.

The ordinance will provide that no chairs, stalls or settees shall obstruct an aisle.

Persons will be permitted to stand in roped-in areas, the ropes being quickly removable. A three-part passageway through the roped-in areas must be provided.

All passageways and exits to the streets provided by the law must at all times be kept open.

Fox Queries Nation on "The Honor System"

Remarkable Canvass Brings Forth Opinion of Every State in the Union on the Vital Problem Brought Out in Fox Spectacle

PROBABLY the most remarkable canvass ever made in this country has been completed by the Fox Film Corporation, under the direct auspices of William Fox.

More than one million persons were canvassed in all classes and levels of society, with the result that the heart of the nation has veritably been tapped.

"The Honor System," said Mr. Fox, "is a great question and a great answer."

There were more than 50,000 responses, a truly remarkable percentage.

A twenty-four page pamphlet, embodying the story and the opinions on the subject of men of national reputation, supplemented by Oscar Wilde's immortal "The Ballad of Reading Gaol," and small heralds pithily embodying the story and its high lights, accompanied the questions.

This is approximately the number of questions sent out as arranged by states: Alabama, 23,012; Arizona, 2,472; Arkansas, 17,131; California, 28,482; Colorado, 9,357; Connecticut, 12,235; Delaware, 2,115; District of Columbia, 3,586; Florida, 8,708; Georgia, 28,162; Idaho, 4,119; Illinois, 60,695; Indiana, 27,981; Iowa, 22,247; Kansas, 18,072; Kentucky, 23,651; Louisiana, 18,013; Maine, 7,676; Maryland, 13,519; Massachusetts, 36,623; Michigan, 30,154; Minnesota, 22,467; Mississippi, 19,267; Missouri, 33,917; Montana, 4,460; Nebraska, 12,586; Nevada, 1,027; New Hampshire, 4,405; New Jersey, 28,818; New Mexico, 2,969; New York, 100,865; North Carolina, 23,710; North Dakota, 7,130; Ohio, 50,886; Oklahoma, 21,143; Oregon, 8,094; Pennsylvania, 83,839; Rhode Island, 6,027; South Carolina, 16,077; South Dakota, 6,800; Tennessee, 22,713; Texas, 43,437; Utah, 4,243; Vermont, 3,624; Virginia, 21,710; Washington, 14,710; West Virginia, 13,594; Wisconsin, 24,735; Wyoming, 1,741.

This postal expression found concrete form recently at the Lyric theatre in the attendance of 1,500 officers of the local and national women's organizations representing alone in New York district a half million women.

During the first five weeks of its run in New York it has been attended by more than 100,000 persons.

"In deciding to inaugurate an annual motion picture event patterned much along the lines of the famous Drury Lane productions in London," says Mr. Fox, in speaking of "The Honor System," and the national canvass concerning it, "I was put to it to find a theme so appealing, so universal that, though the productions are to deal exclusively with American themes, it would make an entire world responsive. I am certain I have succeeded."

Montagne Will Do Next Script for Anita Stewart

So successful was "The Combat," an original Vitagraph feature, written for Anita Stewart by Edward Montagne, staff writer of the Brooklyn company, that he has been assigned to prepare the scenario for Miss Stewart's next play, "The Message of the Mouse."

Montagne has had unusual success as a scenario writer, having over three hundred reels of original photoplays to his credit, besides being responsible for many adaptations of books, plays and other stories.

Rialto to Play Two Forthcoming Vitagraphs

"Babette" Marks Peggy Hyland's First Appearance on Screen of Big House; Anita Stewart Subject Follows

THE Vitagraph Blue Ribbon productions, "Babette," starring Peggy Hyland and "The More Excellent Way," with Anita Stewart, have been booked for presentation at the Rialto theatre, New York, by S. L. Rothapfel. The week of March 18 will see "Babette" at the big playhouse, and the Stewart feature will follow immediately.

These two forthcoming Greater Vitagraph features are released in just the reveres order in the Vitagraph-V. L. S. E. program. The date scheduled for "The More Excellent Way" is March 26, with "Babette" listed for April 2.

Mr. Rothapfel changed this order so that he might have an immediate opportunity to present Peggy Hyland, who is starred with Marc MacDermott in "Babette," to the Rialto patrons. It marks her first appearance in that house, though she has twice played to big business at the Strand, the last time as co-star with E. H. Sothern in "The Chattel."

The film version of "Babette" follows closely the novel of the same name by F. Berkeley Smith. Miss Hyland plays the title role in this story of today in France.

"The More Excellent Way," which will follow "Babette" at the Rialto, is a modern domestic and drawing-room drama in which dainty Anita Stewart and Charles Richman, the hero of "The Secret Kingdom," are co-starred.

Charles Richman and Rudolph Cameron are in the chief supporting roles.

Willis and Inglis Buy Hollywood Studio

The firm of Willis and Inglis, Los Angeles, who conduct a general engagement, publicity and story brokerage business, has purchased the studio formerly used by the Kalem Company in Hollywood, and are fitting it for use as a commercial plant. The buildings at the studio are adequate for two or three producing companies and the equipment, besides a large stage, includes scene docks, property and dressing rooms, laboratory, carpenter shop and office building.

Willis and Inglis several months ago entered the filming field to supply artificial light for the making of any scenes at any place.

Chicago Examiner Gets Kitty Kelly as M. P. Critic

Kitty Kelly, regarded as one of the foremost motion picture critics, and for a long time associated with the Chicago Tribune, will in future conduct the Motion Picture Department of the Chicago Examiner.

Miss Kelly's work in the past has brought commendation from fan, producer, exhibitor and actor alike. Her work has been closely followed by the public which seeks knowledge of pictures in the right direction, given in competent manner.

Within the next two weeks Kitty Kelly will make a tour of the Eastern studios and then plans a trip westward, to be followed by a visit to the Gulf Coast plants.

The critic has been the recipient of many commendatory expressions during the course of her work. Aaron J. Jones, of Jones, Linick and Shaefer, David W. Griffith, James R. Quirk of Photo Play Magazine, William S. Hart, Charles Ray and Norma Talmadge are but a few of the many who have expressed appreciation of her talents.

Sales Campaign of Rex Beach Films Is Launched

The sales campaign of the Grand Feature Film Company, which is handling the Rex Beach-Salisbury Central American films, was launched last week when letters, briefly describing the pictures' contents, were mailed to state rights buyers.

The Grand Feature Films announce that their "paper" consists of three styles on one-sheets, two styles of three-sheets and one style of six-sheets on each feature.

In the Rex Beach films of adventure are shown storms at sea; the roping of crocodiles by Rex Beach; the jumping of the tarpon and the landing of them by Rex Beach and Mary Roberts Rinehart; the first and only total eclipse of the sun in moving pictures; the harpooning of immense turtles; natives swimming in a corral containing 1,100 turtles. A wild boar hunt is shown, and the capture of the animals; jungle life and the wild creatures that infest it; the San Blas Indians.

Control of Minter Feature Is Acquired by Hammonds

E. W. Hammonds, vice-president and general manager of the Educational Films Corporation of America, announces that he has secured control of the Frohman Amusement Picture "The Fairy and the Waif," for the entire United States and Canada. This was the first feature made by the Frohman company, and has Mary Miles Minter as its star. The deal was put through by Louis Frohman, acting in behalf of the producing company's interest, and Mr. Hammonds..

"The contract signed by Mr. Frohman and myself," said Mr. Hammonds to MOTION PICTURE NEWS, "calls for thirty-one prints. As "The Fairy and the Waif" was never sold with a due regard to its possibilities, I feel confident that I will be able to interest many exhibitors in it. The only territory in which it has been at all extensively promoted is New England."

Lee A. Ochs Faces a Stiff Battle in League Ranks

Directors Representing Exhibitors' Organization in N. A. M. P. I. Declare That Welfare of League Demands President's Resignation—Talk of Impeachment and a New York Convention

THAT opposition to Lee A. Ochs as president of the M. P. E. L. of America is reaching an acute stage is plainly indicated in the utterances of the eight exhibitor directors in session last week in New York City at the meeting of the Board of Directors of the National Association of the Motion Picture Industry.

The ten directors of the N. A. M. P. I. were elected by ballot in the open convention of the National League at Chicago last July. They are: Messrs. Tugwell, Herrington, Furniss, Trigger, Phillips, Levine, Blumenthal, Frank, Choynski and Rembusch.

Most of these exhibitors, familiarly known as the "Old Guard," are of the oldest and the most active members of the National League. They take the stand that they are the true representatives today of the Exhibitors' League, since they were chosen by the delegates in convention at Chicago, whereas of the nine members of the Executive Committee of the League four members were chosen by Ochs, and these four votes put the committee in Ochs' hands. Ochs was elected president of the M. P. E. L. of America, and was not elected a director of the National Association of the Industry. The ten exhibitors getting the highest numbers from the floor were chosen.

Of the exhibitor directors all but Messrs. Furniss and Phillips were present in New York last week to represent the League at the National Association's meeting. Eight of these ten exhibitor directors, it is stated by several of the directors, who called at the office of MOTION PICTURE NEWS, are opposed to Ochs.

"What do you want?" they were asked.

"We want Ochs to resign," they stated, "for the good of the League."

Several stormy sessions of the exhibitor directors were held in New York. Ochs, it is reported, was charged with using his office of president to further his own interests, with using the seal of the League in his paper without due authorization from the League, with creating dissensions within the industry, and with general misconduct of his office.

It is claimed that Fred Herrington, who was formerly president of the League, and who was regularly elected National Organizer of the League at the Chicago convention, is being held back in his work, and is even in danger of attempted removal by Ochs. Ochs, so several of the exhibitor directors state, has taken organization work over to himself, and that his present trip over the West is, in large part, for the purpose of selling stock in his paper to exhibitors, and to building his fences for reelection.

Two actions will evolve, so several exhibitor directors state, out of the present situation. Impeachment charges will be brought, they say, against Ochs in April, looking to his removal from the office as president of the League. Also, it is stated, a convention and exposition will be called for New York City, the call to be supported by a round robin to be circulated among exhibitors.

"The Crisis" Shown to Wilson at White House

A dispatch received by William N. Selig, president of the Selig Polyscope Company, gave the details of the presentation on Tuesday evening, March 6, at the White House, at Washington, D. C., of the Selig feature film drama of American life, "The Crisis." In the audience were members of the Cabinet and guests at the White House who were present for the inauguration.

Because of the recent death of her sister, Mrs. Wilson was not present. The President and his guests were cordial in their praise.

The late Sam D. Drane's conception of Abraham Lincoln was approved. Several Civil War veterans and others who were active in Washington during Lincoln's term as President pronounced the character role as marvelous.

Indiana Statute Only Temporarily Held Up

Charles C. Pettijohn, Attorney Who Successfully Handled Case of Exhibitors Explains Situation—How Case Was Won

CHARLES C. PETTIJOHN, attorney for the Indiana exhibitors, and Frank J. Rembusch, president of the Exhibitors' Association of that state, both of whom were in New York last week, put a new light on the recalling by Governor Goodrich, of the favorable picture bill, which passed the Indiana legislators, and was signed and made law by the governor.

It is explained that the bill when returned to the Senate by the Conference Committee of both houses, was in the form agreed upon by the governor, the Church Federation and the exhibitors, containing a clause asked by the clerical body, limiting Sunday performances to after the hour of 2 P. M. This was signed by the governor, but later discovery was made that by an error of an enrolling clerk, the 2 P. M. clause had been left out. Inasmuch as exhibitors, law makers and ministers had thoroughly agreed upon and desired this stipulation, the governor recalled the bill, and in a conference with all interested, said he would hold it until the first opportunity of correction, thus permanently settling motion picture legislation.

In the meantime, the bill is practically in effect. The theatres are open after two o'clock Sundays, and all is harmony.

The unique platform and methods employed by Indiana exhibitors in their drive for the passage of this favorable legislation, was the subject of wide comment in local film circles. The practical absence of all "lobbying" in the Hoosier state fight, the unusual difficulties met and which were quickly swept away, and the clean-cut manner in which the exhibitors outlined, and then carried through their plan of campaign, were all seriously considered by leading New York exhibitors.

Attorney Pettijohn by request, prolonged his New York stay, and was consulted by a number of the manufacturers and exhibitors, themselves confronted with possible Albany passage of bills they consider most unfavorable.

He also addressed the National Association last Thursday, and outlined the methods by which a successful conclusion was reached in Indiana.

In brief here is what the exhibitors of Indiana, gain by the McCray bill:

Legalization of Sunday exhibitions; practically no censorship; a tax clause which is reasonable, and which will do away with possibility of future excessive tax legislation.

A few of the circumstances attendant on the outcome, as given by Mr. Pettijohn, follow:

Senator Franklin McCray, who drew up the prohibition measure for Indiana, was responsible for the composition of the Sunday opening bill.

The Senate Moral Committee, and a similar committee of the House, approved. Both bodies, in which there were ministers, passed the measure.

Governor James P. Goodrich, who teaches the largest Sunday-school in the country, signed the bill.

A local lobby, a platform which claimed the exhibition of motion pictures on the Sabbath to be a moral measure, and a shoulder-to-shoulder effort of the exhibitors of the state, led by Frank Rembusch, are the reasons given by Mr. Pettijohn for the results obtained.

Prior to being engaged to represent the exhibitors of his state, Mr. Pettijohn's legal practice had not included film cases. Reports from Indiana, regarding the manner in which he successfully handled the situation there, reached New York, and have interested executives in local picture circles. The attorney's stay was prolonged due to numerous requests of exhibitors for further exposition of the methods which obtained in the Indiana fight, and the possibility of successfully pursuing them in this state.

Sheldon Book, the 15-year-old son of a Columbus, Ind., churchman, heard his father preach a sermon denouncing legalized Sunday shows, and immediately wrote the Governor urging him to veto the bill. The Governor's reply is a strong reflection of the high plane of the campaign waged by the Indiana exhibitors, and also furnishes a unique weapon to film men in coming legislative battles.

The Governor's letter follows:

> "Dear Sir:
>
> "I have your letter of March 4th and note what you say about the Sunday moving picture bill and yet my inclination is to sign the bill.

(*Continued on page* 1990)

Radical Changes in Universal Producing Plans

Laemmle, Cochrane, Powers and Davis Confer in Universal City—Short Dramas to Be Discarded—Five-Reelers and Short Comedies Planned

RADICAL changes in the policy of the Universal Company planned by the heads of the organization, have brought practically all of the executives to the Pacific Coast, the gathering here being the first since the organization of the company. R. H. Cochrane arrived at Universal City Monday, and President Carl Laemmle and Treasurer P. A. Powers have been there for some time.

Plans formulated by the big Universal trio, and General Manager H. O. Davis, provide for the discontinuance of one and two reel dramatic or melodramatic subjects, and concentration of the efforts of all affiliated with the company in the making of longer pictures and short comedies.

Plans already made and definitely decided upon in every particular, call for the completion of three five-reel dramatic subjects each week. Within the past few days, several producing units have started work on the filming of four-reel dramatic pictures, which are to go to the regular Universal program, these to take the place of smaller pictures made heretofore. It is the intention to continue the making of some three-reel pictures.

The only films of the 1,000 foot length are to be comedies, and it is the intention to increase the number of comedy organizations shortly. At this time there are but two comedy organizations, the Nestor with Eddie Lyons, Lee Moran and Edith Roberts, under the direction of Louis Chaudet, and the Joker organization being directed by W. W. Beaudine. Incidently it may be said the latter is the oldest company at Universal City. The players have appeared together in more reels of film than any other producing unit of the big organization, or for that matter any on the West Coast.

General Manager H. O. Davis in speaking of the change of policy of the company, stated it would mean increasing the producing staff of Universal City fully fifty per cent. At the present time there are twenty-four directors. The increase will be made as soon as weather conditions here become settled, which will be following out the policy adopted last year to increase the organization during the most appropriate filming seasons and decreasing in the Winter or rainy months.

The visit of Messrs. Laemmle, Powers and Cochrane at one time, has given rise to many rumors, the most persistent being that a sale of the company was scheduled to take place early in March. The officials state there will be no change in the personel of the big corporation, and none affecting the heads of Universal City. This is borne out by the fact that Mr. Laemmle is leaving for the East within a few days. Every few weeks a rumor to the effect that a West Coast financier has purchased an interest in Universal, becomes current throughout the film circles, and the fact that none of the executives have ever met the financier in question, brings on a mystery as to why his name should be coupled with that of Messrs. Powers or Laemmle.

This is the first time the three chiefs of 1600 Broadway have ever been to the coast at one time. Messrs. Laemmle and Powers make semi-annual trips to Universal City, but seldom together. Mr. Cochrane was West for the first time shortly before the opening of Universal City in March, 1915, but returned East before the arrival of the Universal special on which Mr. Laemmle and Mr. Powers came West. Mr. Cochrane came to the coast this year on a vacation, and was accompanied by Mrs. Cochrane and children. They plan an indefinite stay.

Metro Distribution Policy in Canada Still Uncertain

The turbulent conditions which followed the mixup regarding the distribution of the Metro program in Canada, have not as yet entirely subsided, according to reports.

Herbert Lubin, sales manager of the Standard Film Service, Ltd., which formerly handled the distribution of Metros in that territory, has returned to Vancouver after a visit to New York, where he talked over matters with officials of the parent company—with what result is not known.

In the meantime, with the matter of Metro distribution not yet settled, announcement of a definite policy is expected soon.

Investigation Tour Begun by Ralph Kohn

Ralph Kohn, attorney for the Famous Players-Lasky Corporation, left New York on Tuesday for an extended tour of the country for the purpose of making a detailed investigation of film conditions. The leading cities included in his itinerary are Toronto, Denver, Salt Lake City, and San Francisco. Mr. Kohn's first stop will be Toronto, where he will conduct a similar analytical study of conditions as they obtain across the border.

Mr. Kohn made a similar journey to Europe about three years ago, and is considered an authority upon motion picture conditions. It will be remembered that Mr. Kohn played an important part in the investigation of motion picture insurances in New York which ultimately resulted in an adaptation by the Jersey insurance people of several of his recommendations for the handling of the motion pictures in that state. It is expected that Mr. Kohn's trip will extend over a period of several weeks.

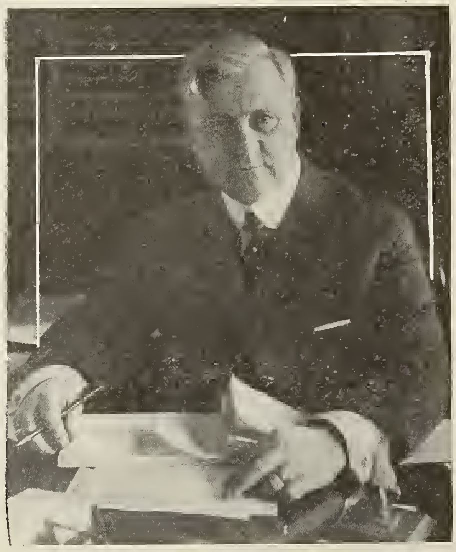
"Womanhood" Opens in Philadelphia April 2

J. Stuart Blackton's "Womanhood, the Glory of the Nation," in which Alice Joyce and Harry Morey are starred, will be presented to Philadelphia audiences on April 2. The feature will open in Washington, D. C., on April 16. A Broadway premiere will occur some time later in the month.

Freuler Visits Western Studios and Comes East

Mutual's President Returns from Trip to Coast, Where He Inspected Contributing Studios—Comes to New York for Similar Investigation

PRESIDENT JOHN R. FREULER, of the Mutual Film Corporation, has just completed a tour of the western studios contributing to Mutual.



John R. Freuler

"I had a good deal of fun and some instruction in watching Mr. Chaplin at work in 'The Cure,'" said Mr. Freuler, "and then I took a look at the Signal studios and spent a couple of sessions with John P. McGowan, director of "The Railroad Raiders." Then I took a trip up to the American studios at Santa Barbara and visited with the various companies. I saw Miss Gail Kane at work on "Whose Wife," directed by Mr. Sturgeon; Mr. William Russell, hard at work with Director Edward Sloman on "High Play," and a mighty busy general staff."

As one of the incidents of the excursion to California, Mr. Freuler closed a contract with the Caulfield Photoplays Company for a series of fifty-two one-reel comedies, featuring Lillie Rhodes, and to be made under the direction of Al Christy.

"Another important phase of my western visit was conferences with various stars, directors and studio managers on the subject of the trade requirements as evidenced by the experiences of the Mutual.

"I have been considerably impressed by the aspect of the motion picture industry viewed from Los Angeles, as compared with what it was a few years back on the occasion of my earlier visits. There is a new atmosphere of solidity and a very general striving for an efficiency which was unknown in the earlier stages of the industry.

Mr. Freuler is now in New York, where he is inspecting the new Empire All Star Corporation studios, where the Charles Frohman stage successes are being filmed for the screen and the Edna Goodrich and Powell studios.

Editorial Excites Comment on State Rights Problem

"Skyrocketing State Rights Prices," Recent Editorial by William A. Johnston, Induces Vigorous Replies from Prominent State Rights Men—Henry J. Brock and Joseph F. Lee Take Opposite Stand

WILLIAM A. JOHNSTON'S editorial, "Skyrocketing State Rights Prices," which appeared in the March 17 issue of Motion Picture News, has brought forth such a deluge of interesting comment, both critical and approving that we are induced to select and print two letters from men prominent in the State rights division of the industry, taking opposite sides of the argument.

Henry J. Brock steps forward with a vigorous criticism of the editorial. Joseph F. Lee takes the opposite stand.

State Rights Buyers Know Picture's Value

By Henry J. Brock

A recent editorial in the Motion Picture News said, in part: "To open concretely the subject we were shown recently a list of prices asked for territory of eastern Pennsylvania by sellers of State rights productions. All of the prices were too high."

Let me ask, as a dealer in state rights productions, who compiled the list? Who submitted it, and who judged as to the inconsistency of the prices?

What basis of reasoning is followed to discover that the price asked for a film production is too high?

What medium of knowledge gives the Motion Picture News writer the right to criticise the price asked for State right productions?

None.

And in what branch of the commercial world does there fail to exist that element with small savings who think they can get rich overnight but succeed only in losing their investment.

The old-line experienced buyers of state rights products know their territory like a tailor knows his clientele. John H. Kunsky, of Detroit, for instance, knows the value of a picture in his territory, almost immediately following his viewing of it.

William Seivers, of St. Louis; Sol Lesser, of California; Jos. M. Gaites, of Pennsylvania, and Frank Hall, of New Jersey, are others who can tell at a glance just what they can realize in the way of revenue from any special feature.

Lewis J. Selznick thoroughly queried the entire trade of Greater New York in an effort to learn if "Enlighten Thy Daughter" was worth the price we were holding for—and he was rewarded by discovering that the demand for the picture exceeded our own sanguine belief in its attractiveness. He considers his purchase a bargain.

Any man, not directly conversant with a territory, should not invest in a State rights production. Nor should he drive an auto until he has learned its mechanism.

There has been far greater harm done the industry by inexperienced men becoming producers than by unknowing purchasers securing territorial rights on special features.

If a film play earns an enormous profit in Pennsylvania, what is to prevent it from doing likewise in Ohio and West Virginia?

Prices of state rights productions are, as a rule, compiled on a percentage basis. The production cost and a percentage of profit, covering overhead, etc., is given as the selling price and the country then divided into territories with the price in each territory controlled by the number of available houses in it.

> *TIME FOR UNITED ACTION!*
>
> *A Telegram:*
>
> ℂ *Your article "Sky Rocketing" in the issue of March 17 is timely. It will be welcomed by hundreds of legitimate buyers. New buyers without knowledge of territories or conditions pay these exorbitant prices, promote outside money and ultimately fail. The time for united action is now. Good luck to you!*
>
> *Max M. Kravets,*
> *Denver*

"Enlighten Thy Daughter" was offered three hundred days' booking before it was purchased by Mr. Selznick—and by what reasoning are we to arrive at the conclusion that it will not be equally as attractive to the exhibitors in the Southern States or the far West?

There is no way of arriving at a conclusion in advance.

And it is a great sense of gratification to the average State rights seller that there are so many reputable, experienced buyers of independently produced pictures.

And it is a grave mistake to think that the experienced purchaser of independent pictures is not a shrewd buyer.

Their margin of profit is almost assured before they venture into any enterprise and the margin of loss is less in this field to the buyer than in any other branch of the industry.

While I deplore, absolutely the losses of inexperienced people who abandon their given line and sink their savings in the motion picture field, no matter what branch, it is the same as in the real estate, stocks and bonds, automobile, aeroplane and war-bride enterprises. It is simply a case of shoemaker stick to his last.

State Rights—Sucker Money

By Joseph F. Lee

An article recently appeared in the Motion Picture News regarding sucker money and fabulous prices asked by some producers offering their product on the State rights or open market plan.

This menace promises to be one which is liable to do serious damage to a branch of the industry which is now in a very prosperous condition. Lured by tales of untold wealth, new capital has suddenly jumped in, both in the producing and the buying end, until almost every pioneer state rights buyer is forced to complete with "sucker money." Don't mistake my attitude, that no one has a right to enter this field, for that is anyone's privilege. But with the keen competition and conditions, it is a very dangerous game for the inexperienced.

The experienced State rights man knows the value of his respective territories. He cannot and will not compete with the newcomer. Then, Mr. Newcomer, after paying a fabulous sum for his feature, is forced to charge an exorbitant rental to the exhibitor, and here the real damage is done. The exhibitor plays the feature at a loss and immediately turns a deaf ear to all future State rights features, so why kill the goose that lays the golden egg?

Let me give you an idea of some of the figures I have been asked on several different State rights features.

For a five reel feature, which cost the owner to manufacture four thousand dollars, for the New England rights alone, he quoted me five thousand dollars. Another producer quoted me seventeen thousand for the rights to California, Arizona and Nevada for a feature which cost less than twelve thousand dollars to produce.

When I told him that those figures were out of the question, I was informed that if I did not give them someone else would; and I presume, by this time, both of those features have been disposed of to some experienced painter or butcher.

Everyone is entitled to a reasonable and fair profit and those who are disposing of their goods along these lines I feel readily assured are well satisfied with conditions in the State rights market to-day. Proper exploitation both by the producer and the buyer have much to do with the success and failure of a feature. Many producers will not dispose of their product to any Tom, Dick or Harry. Those who have a reputation and trademark at stake want to know how their productions will be handled, and are even willing to sacrifice price to a certain extent in order that their goods might reach the right hands.

One fault with many offering their goods on a State rights basis is—that a "single-barreled" advertising campaign is started. But after their territory has been disposed of, advertising in the trade papers ceases.

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Selznick Assails Abrams' Stand on Programs

Says Abrams Wants to Keep the Industry "on a Jitney Basis"—Calls Argument Against Open Market "Sweet and Childlike"

AN article written by Lewis J. Selznick contains a number of highly flavored statements, anent statements made by Hiram Abrams for the trade papers on the subject of program booking several weeks ago. The article follows:

Hiram Abrams, president of the Paramount, has circulated a 2,000-word argument, which, he assures us, proves that the program system is all right and open booking all wrong. He ingeniously argues that he should know, because he operated both systems at the same time in New England. Perhaps we may be permitted to wonder if Mr. Program Abrams found Mr. Open Booking Abrams a ruthless competitor. Or did the blood relationship cause them to get together occasionally? It is an ancient saying, "No man can serve two masters." Which did Mr. Abrams really serve? At least his open booking operations did not cause him to be ousted from the presidency of his program corporation.

Mr. Abrams' whole argument is that pictures should be cheap—cheap to the audience, exhibitor, distributor, and producer. He wants to keep the photodrama on a jitney basis. He would not spend more money on a production than he can get for it on his program. He has not convinced his associates, Messrs. Lasky and Zukor, however. Have you seen anything of the Farrar or recent Pickford features on the program? And do you think they will put the new Fairbanks pictures on it?

Next, Mr. Abrams says that the program is best because the exhibitor knows what his expense will be the year round, and doesn't have to think about his business. This is the best argument for discouraging progress in business that I ever heard. I will admit that, if an exhibitor has not the brains to work out the details of his business week by week, he should stick to the program. It will furnish him with brains, such as they are.

Mr. Abrams' argument, that you should not book in the open market because it encourages the open market, is sweet and childlike. I love it.

Where on earth or in Times Square Mr. Abrams got the idea of open booking, I can't say. But suppose it were the system, what then? My experience has proved that the big exhibitors know what pictures are worth, and will pay no more. They charge higher admission prices, and get the crowds, because they present the cream of the industry's output. Consequently they make more money than the jitney program man, for whose welfare Mr. Abrams is naturally concerned. The whole argument falls down hard in one vital spot—you can't get exhibitors to pay more than pictures are worth. If Mr. Abrams knows some way of getting them to do so, I will give him a nice present.

He draws attention to the fact that there is a big saving in selling a whole year's supply at one time. Saving, yes; but to whom? The producer and distributor save, but how does the exhibitor profit. He doesn't.

In short, Mr. Abrams holds that a picture is just a picture, and should have a standard of value, like a dollar bill. He has no faith in the capacity of his own business to do big things.

All right, Hiram, but please remember that it was the program men who told the legislative committee that they were making no money, while I proved that I was making money in open booking. And believe me, Hiram, I couldn't make money, unless I made money for my exhibitors, too.

Hampton Explains Withdrawal of "The Barrier" from Broadway

Some surprise has been expressed that "The Barrier," which has been at the Broadway theatre, should remain only three weeks. In this connection Benj. B. Hampton issues the following statement:

"The fact that we were able to secure time at the Broadway theatre at all was due to the generosity and courtesy of Mr. Lewis J. Selznick, who very kindly gave The Rex Beach Pictures Company three weeks of time allotted to his productions and we appreciated this consideration.

"Mr. Lewis J. Selznick was kind enough to allow 'The Barrier' to have the Broadway theatre for three weeks, setting his own interest aside to do so. We could not ask him for an extension of this time because he has too many valuable productions of his own demanding Broadway showing. The present theatrical season has been so remarkable that it has been impossible to get another house to extend 'The Barrier' run.

Bert Adler Joins Thanhouser

Bert Adler, one of the pioneer publicity men in the film industry, recently with Educational Films, has accepted the position of publicity director of the Thanhouser.

Indiana Statute Only Temporarily Held Up

(*Continued from page* 1987)

"To be perfectly frank with you, I think there is considerable force in the argument in favor of the moving picture shows operating in the large cities on Sunday afternoon under proper censorship. There are a number of pictures with a distinctly educational, moral and religious value. Tens of thousands of working men in this state put in ten hours a day with no time whatever for recreation; it is the one opportunity they have to spend a little time with their families, and under the right sort of censorship I am sure that moving pictures might be made not only not harmful but really helpful.

"I confess that I have a prejudice that is born and bred in me against anything of that sort on the Sabbath, but I cannot close my eyes to the fact that under existing circumstances not 1 per cent of the people in our cities go to church; you cannot drive them there. To close down places of this kind Sunday afternoons only creates a bitterness toward church organizations and in the end makes it difficult for the church to reach them.

"We are to have prohibition in Indiana. We hope to close down all places of evil and make our cities a decent place in which to live. I believe our churches could have more influence over the people if they could realize that Sabbath was made for man and not man for the Sabbath, and anything that contributes to his moral, intellectual, social and religious development is lawful on the Sabbath.

"I have been keeping in touch with the Church Federation here, and any bill that meets with my approval will be agreed upon by them.

Very truly yours,
(Signed) "J. P. Goodrich,
"Governor."

N. A. M. P. I. Holds Annual Meeting

The quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held (Thursday, March 15) at the headquarters, Times building, New York, with President William A. Brady presiding. The following directors were present:

William A. Brady, World Film Corporation; Carl Laemmle, Universal Film Manufacturing Company, represented by George Kann; William L. Sherrill, Frohman Amusement Corporation; Louis Blumenthal, Auditorium theatre, Jersey City, N. J.; Maurice A. Choynski, Newberry theatre, Chicago, Ill.; Frederick J. Herrington, Pittsburgh, Pa.; Louis L. Levine, Regent theatre, Brooklyn, N. Y.; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont theatre, New York; A. P. Tugwell, Los Angeles, Cal.; Walter J. Moore, H. C. Miner Lithograph Company; Walter W. Irwin, V-L-S-E, Inc.; Fred J. Beecroft, New York Dramatic Mirror; Paul Gulick, Universal Film Manufacturing Company; F. C. Gunning, "Wid's," Arthur James, Metro Picture Corporation; Arthur S. Friend, representing Famous Players-Lasky Corporation and Frederick H. Elliott, executive secretary.

Albert E. Smith Improving

Albert E. Smith, president of the Vitagraph Company, who suffered a breakdown in Los Angeles last Wednesday on arrival from the East, is improving rapidly, according to the latest reports.

State Rights and Sucker Money

(*Continued from page* 1991)

This drawback could be remedied thus:

A reasonable amount of advertising at the start, and after all territories have been disposed of, a heavy advertising campaign from, say, six to ten weeks in all leading trade papers. In this way, the producer creates a demand for the buyers of the different territories. I think the coming year will see more bigger and better state right attractions than have ever been offered heretofore, as the theatres are encouraging this to a great extent, *some leaving one and two days of the week open for open market booking,* a practice that they did not follow in the past.

Geraldine Farrar Protests at Misrepresentation

Geraldine Farrar, according to a statement sent out from John C. Flinn's office, is prepared to defend her nationality to the last trench, her nationality being American. The imminent clash between Germany and the United States has aroused the prima donna's anger to the sparking point.

Accounts have been printed, accredited to Miss Farrar in which she is supposed to have set forth her views as being Germanic and un-American. She desires to have this misimpression corrected.

Miss Farrar believes that sincerity displayed in her most recent picture, "Joan the Woman," should convince Americans and the Allied Entente as to where her sympathies lie.

Film Advertising Men Unite to “Mobilize the Movies”

Publicity and Advertising Managers Join Hands in Broad Campaign for Recruiting in Case of War—Screen, Poster, Newspaper Cooperation—President Wilson Notified—Corporations Express Their Willingness to Help

“MOBILIZE the movies!” This is the slogan under which the Associated Motion Picture Advertisers have instituted a campaign to swing the influence of the industry into line for patriotism and preparedness. The association comprises the publicity men of virtually all the producing companies, who foresaw in the machinery of the moving picture activities, the most powerful and direct appeal possible, to arouse the citizens of the United States to a realization of their privileges and attendant responsibilities. The formation of a National Duty Committee followed.

The Associated Motion Picture Advertisers believe that the only danger in which the republic may find itself is the same as that which existed in England for almost two years after the great war began—apathy.

Following are the various divisions of the campaign, as outlined:

1. MOTION PICTURES.—The organization of a bureau in New York City, which shall immediately prepare two feature pictures. The use of smaller reels, picturing Army maneuvres, Navy maneuvres, etc., now available from the libraries of the motion picture companies. The idea is to secure these without cost, and to secure their exhibition with the co-operation of the National Association of the Motion Picture Industry and the Exhibitors' League of America, and all its locals in various States of the Union.

2. SCREEN SLIDES.—The preparation of fourteen slides with proper slogans and patriotic appeal which will induce recruiting. These slides to be changed daily and two to be used each day.

3. POSTERS.—The preparation of 24-sheets, 6-sheets, 3-sheets and 1-sheets by poster artists of exceptional ability, and this art service to be voluntary. The securing of the co-operation of bill posting companies throughout the United States, so that such posters should be given the right of way over all commercial and theatrical posters.

4. NEWSPAPER AND MAGAZINE ADVERTISING. — The preparation of page, half-page, and quarter-page advertisements by expert advertising men. This service also to be voluntary in behalf of recruiting.

Adolph Zukor, Famous-Lasky: We wish to compliment the Association of Motion Picture Advertisers upon the initiative and patriotic interest in the country's welfare at this critical period, which it has displayed by offering its services and those of its various members to the Government.

Walter W. Irwin, Vitagraph: Permit me to congratulate you upon this praiseworthy action.

J. A. Berst, Pathe: I shall be most happy to extend to your body in this laudable enterprise whatever assistance I can.

F. B. Bradford, Gaumont: The Gaumont Company may be depended upon to make every move the necessities of the times may dictate.

Similar letters were received from R. A. Rowland, president of Metro; Hiram Abrams, president of Paramount, and Ben B. Hampton, president of General Film, and many others. President Wilson was thereupon notified in a letter.

This was signed by the members of the National Duty Committee, Arthur James, of Metro, president; E. Lanning Masters, of Vitagraph; P. A. Parsons, of Pathe; A. S. Le Vino, of Rolfe; Victor B. Johnson, of Kalem; Paul Gulick, of Universal, and Charles E. Moyer, of Paramount.

The following sub-committees have been organized, and are working rapidly in their respective departments of activity:

Trade Paper Committee: Charles Burr, Paul Gulick, Randolph Bartlett, Jacques Kopfstein, P. A. Parsons.

Posters and Cartoons: Charles E. Moyer, Paul Lazarus.

Newspaper and Magazine Publicity: Paul Gulick, Randolph Lewis, A. S. Le Vino, Randolph Bartlett, E. Richard Schayer, Peter J. Schmid.

Display Advertising: E. Lanning Masters, P. A. Parsons, Arthur James, Charles Burr.

Slides: Jacques Kopfstein, Julian Solomon.

Finance: Ben Schulberg, A. S. Le Vino, Nat. Rothstein, Jacques Kopfstein.

Emblem Committee: Ben Zeidman, E. J. O'Donnell, Bernard Fineman.

Organizations: Carl Pierce, Wallace Thompson, Harry Tootle, Victor B. Johnson, Theodore S. Dietrich and S. B. Van Horn.

Unique Cooperative Helps with “Deemster”

Arrow Film Corporation Inserts Clause in Contract with Buyer Providing for Cooperation After Picture Is Sold

ONE of the most thorough and sincere efforts on the part of a state rights film company to cooperate with the individual buyer and the exhibitor has been brought out in an exclusive interview for MOTION PICTURE NEWS with Edward O'Donnell, sales manager of the Arrow Film Corporation, which is handling “The Deemster.”

The Arrow Film Corporation in its promise to aid the state rights buyer and the exhibitor has gone beyond the usual indefinite promise and has drawn up contracts which bind the company to a definite and broad course of cooperation.

The largest herald ever issued, printed in rotogravure, is provided. It shows the exhibitor what the production is, how to advertise it, correct methods of lobby display, and other means of furthering the public's interest in the feature picture.

“In addition to the heralds,” said Mr. O'Donnell, “we not only intend to cooperate with the buyers in the various states by advertising in the trade papers, but we embodied in the contracts this binding clause:

“‘The Arrow Film Corporation, realizing the value of cooperation and the assistance of the trade papers in furthering the booking of a picture, agrees to advertise “The Deemster” in said trade magazines for —— weeks after the territory shall have been sold and as long thereafter as may prove necessary.’”

“The number of weeks that advertising will be continued will depend upon the demands of the buyers.”

Mr. O'Donnell is a man of long film experience.

“Poor Little Rich Girl” Brings Record Reports

Managers in All Parts of Country Tell of Record Houses—Unite in Claiming It to Be the Best Pickford Picture

WALTER E. GREENE, president of the Artcraft Pictures Company, is convinced that Mary Pickford never did a better picture than the recently released, “The Poor Little Rich Girl.” In speaking of the instant success, with which the production met, Mr. Greene said: “Never in the history of photoplay production has a Mary Pickford picture scored such a sensational success. Immediately following the premiere of the production in various parts of the country, capacity business with new box office records are being established everywhere. Many exhibitors are requesting extended runs.”

As conclusive proof of the statement Mr. Greene pointed to some of the reports that have come to his desk. Manager Edel of the Strand theatre, New York, had this to say: “I am glad to say that ‘The Poor Little Rich Girl’ has broken all records for a single day's receipts at the Strand theatre. It should be gratifying to you to know that on the last day of my run we showed the picture to more people than the theatre ever housed in a day.”

The management of the Colonial theatre, Columbus, Ohio, wired as follows: “We congratulate you. ‘The Poor Little Rich Girl’ is a masterpiece.' Another telegram from E. J. Sparks of the Imperial theatre, Jacksonville, Fla., said: “Picture packed the house. Greatly pleased with the production and think it is best ever made.”

Strand to Show Cohan Film in Mornings

When George M. Cohan appears on the screen at the Strand theatre the week of March 25 the performances will commence at 10 A.M. every day. The advance requests for seats and the number of inquiries received daily has prompted the Strand management to start the show two hours ahead of the usual time.

Brandenburgh Indicted for Alleged Film Duping

Former Philadelphia Alderman Under Federal Indictment for Alleged Duping of Mutual-Chaplin Film, "The Floorwalker"

GEORGE W. BRADENBURGH, of Philadelphia, a former alderman of that city, and in his way nationally known in the film business, is under Federal indictment for alleged "duping" of a Mutual-Chaplin comedy film.

The indictment was returned by the United States grand jury sitting at Philadelphia on March 8. The specific charge is violation of the copyright law by the making of a "duplicate" print of the Mutual-Chaplin comedy, entitled "The Floorwalker," and offering it for sale in England.

According to the Mutual Company, the indictment of Bradenburgh is the result of a ten-month campaign by the legal and secret service departments of the Mutual Film Corporation, in co-operation with the Federal authorities and the forces of the office of United States District Attorney Sterrett in Philadelphia.

Linked with this prosecution are indictments and cases in the state courts involving about twenty other individuals in various parts of the United States. Other phases of the prosecution extend to foreign parts, where representatives of the Mutual are seeking action under the criminal laws.

It is to be expected that the case against Bradenburgh will be brought to trial at an early date. The charge involves Section 28 of the copyright law which provides:

"Any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year, or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both in the discretion of the court."

Mutual charges that Bradenburgh, in the months of May and June in 1916, made a "dupe" copy of "The Floorwalker" at his place of business on Vine street in Philadelphia, and thereafter attempted to sell copies of the picture.

"Cleaner Industry" Reports Board of Review

The report of the National Board of Review for the fiscal year, January 1, 1916, to January 1, 1917, has just been issued.

Reviewing its purpose, powers and work accomplished, the board states in its booklet, that pictures have become cleaner during the year than ever before. Regarding state censorship, it is said "state censorship of one kind for all ages, fails utterly to accomplish this desirable (protection of children) result."

Considerable space is devoted to the efforts of the board, efforts which are not generally known to the public, to increase the standard of motion pictures. Comprehensive articles on "The Life Story of the Film" and other subjects of the kind, are embodied in the report.

A statistical report appended gives the number of reels inspected during the year as 9,550; the footage of negative, 9,550,833. The number of subjects condemned in toto was but 25, a total of 83 reels. Changes were made in 550 subjects.

In a financial way the board gave a total of $31,054.76 as the receipts, this including a balance left over from the previous year. Expenditures totaled $29,489.74.

"Skinner's Dress Suit" A Comedy With A Moral

So Says the Author, Henry Irving Dodge, in an Interview—Declares That There Is an Uplift Hint Woven in the Plot

HENRY IRVING DODGE, the author of "Skinner's Dress Suit," which was adapted for the screen by Essanay, is not a socialist, nor a reformer, but he admitted last week in an interview with a MOTION PICTURE NEWS representative, that he had a moral uplift idea back of the quaint story that has pleased such a host of people in print and in pictures. The idea, he said, back of it all was to inspire some means for the bank clerk, the salesman and others of the workaday world, without unions or other salary forcing means behind them, to find a way to bigger money and better positions. "To sum up my idea of the story," said Mr. Dodge, "would be to call it a moral comedy."

"I also believed, along with this idea, in the theory that appearance counts for much in the world. But the funniest part of it all is that I carried the idea of the story around with me for fifteen years before I sat down to write it. Then, just as Skinner's wife prevailed upon him to go out and buy the dress suit that brought him social and business success, it was my wife who at last prevailed upon me to get the story out of my system. Even with all the laughs that I have injected into it, I was honestly serious in advancing the thought that here was one means for a man to use, who was too timid to ask for a raise or promotion. The dress suit on Skinner made him a different man. He immediately was filled with self-confidence, soon acquired a social standing and turned it all to his own benefit later on. That is why I insist that the story has a moral and I have noticed that people who have read it and seen it in pictures observe that moral within it."

Questioned whether he thought the dress suit was the acme of male sartorial adornment, Mr. Dodge answered: "Yes, I do. I don't think it could be improved upon." Then he laughingly added, "But strange to say I have worn a dress suit very little in my life. Just recently when I made a hurry-up trip to Chicago, to attend the banquet given to George K. Spoor, head of Essanay, I had to go out and borrow one from a friend, and they twitted me about it all evening."

Wallace Thompson Joins Argus Laboratories, Inc.

Wallace Thompson, assistant secretary and director of publicity of the National Association of the Motion Picture Industry, severed his connection there last week, and is now associated with Horace D. Ashton in the Argus Laboratories. They will continue the work which Mr. Ashton has been carrying on for a year, in the production of short subjects of educational, scientific, artistic and comedy nature.

Mr. Thompson entered the motion picture field a year ago, leaving the managing editorship of the Popular Science Monthly to go to the Paramount Pictures Corporation. He was originally taken there to have charge of the Pictographs, but his work was enlarged, and he was an executive in charge of publicity, advertising, house organs and the Pictographs. He became identified with the publicity work, and it was in this capacity that he went to the National Association. His interest has been most in the production end, however, and the present enterprise is a natural development of his desires.

Associated with Mr. Ashton and Mr. Thompson at the Argus laboratories, are Mrs. Helena Smith Dayton, whose animated clay figures are to be shown at the Strand for the first time, the week of March 25, and E. J. Wright, who has been producing most of the scientific subjects used in the present screen magazines, while associated with them in an advisory capacity is Martin Justice, art director of the Vitagraph studios at Flushing.

Many Stars Fill Roles in "Curse of Eve"

Several well-known players have been added to the cast of "The Curse of Eve," the seven-reel feature, written by Wycliffe A. Hill, which is being produced by the Corona Cinema Company, at the Selig Zoo studio. Among them are Eugenie Besserer, Marion Warner and William Nye. Miss Besserer is on a contract with the Selig Company, and is appearing in a Colin Campbell production at the same time.

Aside from these members, other popular players in the cast of "The Curse of Eve," include Enid Markey, Jack Standing, Edward Coxen, Clarissa Selwyne, Elsie Greeson and William Quinn. Frank Beal is directing the production.

Exhibitors and state rights buyers throughout the country are reported to be making many inquiries regarding the subject, which bids fair to be widely popular.

Gail Kane's Mutual Debut in "Whose Wife?"

Gail Kane, one of the latest Mutual acquisitions, has completed her first production at the American studios in Los Angeles. Her vehicle in this Mutual debut will be entitled, "Whose Wife?" an adaptation of the story by Cecil Henry Bullivant. The picture has been directed by Rollin S. Sturgeon.

The following cast will be in support of the star: Edward Peil, Elizabeth Taylor, Harry von Meter, Ethel Ullman, Frank Rickert, Lucille Younge, Robert Klein and Amelia Widen.

"Sell the Picture, Not the Day's Run," Says Lesser

"Present Exchange System Conducive to Daily Change Folly," Declares Pacific Coast Distributor —Books Art Dramas for West Coast—"Ne'er Do Well" Now Being Handled Independently

"PICTURE makers and distributors are cooking their own goose by the present foolish method of handling big productions which sets a high per diem rental as the only marketing system," said Sol Lesser, the well-known independent distributor, in an exclusive interview for MOTION PICTURE NEWS last week.

"They are offering an incentive for the daily change of program," he continued, "and in addition depriving themselves of the proper amount of earnings from the picture."

Mr. Lesser then went on to explain his own system of distribution, perhaps the most startling booking step yet advocated in film circles.

"Our plan when booking a feature is not to think in terms of daily rentals. To tell an exhibitor that your production will cost him one hundred dollars a day is to encourage him to book it only one day. It is unbusiness-like, for it lays an arbitrary and universal price on a product, the sale of which should be adapted to individual cases.

"Our method has that word individual for its keynote. We determine by careful percentages and experience what a particular territory should return to us for a picture. If the figure is five hundred dollars, then that is the price we ask the exhibitor. The number of days he is to run the picture at this price is a secondary consideration—we will let him run it two or three days, or a week, whatever is necessary to give him his rightful profit on the picture. It is the picture we are selling, not the privilege of a one-day gamble.

"*What is the wear and tear of a few days' run on a film as compared with the opportunity given the exhibitor to secure the limit of returns on his show and to secure the same one hundred per cent. value yourself? Where is the merchandising sense in receiving a hundred dollars for a one-day run, and then allowing the film to lay idle when four or five days showing would net, say, two hundred dollars and permit the exhibitor to secure his full returns?*

"Both exhibitors and producers must realize that they have to get the full earnings of a picture on its first showing. The pictures that will bear repeating can be counted on the fingers of both hands. Word of mouth advertising must be cashed in on during the first run.

"Distributors themselves must get a new viewjoint before they can expect all exhibitors to abandon the daily change. You don't hear of that evil on the Pacific Coast —because we have educated exhibitors to buying the district, buying the picture, not the day."

While in New York Mr. Lesser announced that he is to handle "The Ne'er-Do Well" through his own offices in the future.

"I am greatly pleased with the success of the V-L-S-E organization with 'The Ne'er-Do-Well,'" he said, "and they have more than justified my actions in placing the picture for distribution through their offices, as I did not have the organization to handle a high-class production at that time. At the present time, however, I am in a position to handle 'The Ne'er-Do-Well' through my own offices and affiliations. In a few territories where I have received good offers, I will sell outright."

One of the most important announcements of recent months came as a result of Mr. Lesser's New York event with the announcement that he had secured the Art Dramas program for the States of California, Arizona and Nevada.

In a statement regarding this important transaction, Mr. Lesser said: "I have contracted for Art Dramas for the western territory after a thorough investigation. I have faith in the men behind the organization. I believe in the Art Dramas policy because it means star stories without the inflated star."

Lasky Heads Film Defense Committee

Responding to the cause of national preparedness the motion picture exhibiors of New York City have fallen into line enthusiastically with the Mayor's Committee on National Defense. Through a circulation of declarations of patriotism among audiences of the theatres in Greater New York within the next ten days, Mayor Mitchell's Committee believes it will obtain between four hundred thousand and five hundred thousand signatures to be forwarded to President Wilson.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, was invited by the Mayor's Committee to act as chairman of the motion picture division of the patriotic campaign. At a meeting last Monday, in the Manhattan Hotel, Mr. Lasky's plan of co-operation of the motion picture industry was outlined and unanimously accepted. On Thursday Mr. Lasky sent the following telegram to the presidents of other motion picture companies in Greater New York:

"May I enlist your support to the great cause of obtaining signatures for the declaration of patriotism supported by the Mayor's Committee on National Defense. Kindly instruct your New York City exchanges to co-operate in distribution of declaration blanks to all exhibitors. The whole city is looking to the motion picture industry in the magnificent program for preparedness. Your assistance is solicited."

Bray-Pictograph Subjects Are Varied in Sixtieth Issue

To make up release No. 60, for the Paramount-Bray-Pictographs, "The Magazine on the Screen," the cameraman has been able to provide three subjects of diversified interest. The first of these, "Americanizing an Oriental Art," shows the making of "Batik," an artistic cloth which has its origin in the Island of Java. This material has attained a vogue among New York's four hundred.

Tourneur Tells Why He Selected "The Whip"

Paragon Director, in Interview, Outlines the Reasons Why He Undertook to Present the Famous Drury Lane Melodrama

THE box offices values of great motion pictures are nowadays matters of actuarial calculation. "The Whip," filmed by Maurice Tourneur, on William A. Brady's stage success of the same name, is a case in point. Director Tourneur, in an interview, said:

"Given a dual production on two of the greatest stages on the globe, Drury Lane, London, and the Manhattan Opera House, New York, with long and successful runs in the two hemispheres, the publicity accruing to the drama is (and was) enormous. "The Whip" thus became one of the best-known dramas of all time. The popularity of its title was insured. It assumed a fixed and permanent place in the catalogue of world's successes.

"By making a picture of "The Whip" and being lavish, but careful in the production, casting skilfully and doing justice to the spectacular and dramatic intentions of the authors, one can achieve the rare feat of 'painting the lily and gilding refined gold.' Success is superposed on success, thus making it the simplest thing to coin money, out of the offering.

"That is what Paragon Films set out to do with the photo-drama, "The Whip."

"The Whip" is too big for any programme. It is a dramatic production which can only be handled in a superspectacular way. It is a big time picture appealing to dollar audiences, fifty cent and seventy-five-cent audiences.

"Recent experience proves that given the picture having the publicity and productional values outlined above, success in state right appropriations carries no risk. "The Whip" is a show which in virtue of its theme, and the manner in which it is presented, will make good everywhere.

"The Deemster" to Have Lengthy Metropolitan Run

The Arrow Corporation's production of "The Deemster," the rights to which in New York State are controlled by Lewis J. Selznick, will receive its first public presentation in New York City on Sunday, April 8, in the Broadway theatre. It will be staged with an elaborate score requiring an augmented orchestra and with special effects tending to enhance its interest and value as an entertainment.

WITH THE EXHIBITOR

Plucky Woman Manager in Bellevue, Ohio

Refuses to Be Influenced by Threats of "President of Men's Christian Workers League"—Publishes His Letter

IT will do the hearts of some of our readers good to note the plucky way in which Mrs. R. M. Hilliard, manager of the Rex theatre, Bellevue, Ohio, meets the issue of "organized" opposition to Sunday pictures. The excerpts from published correspondence between this level-headed manager who comes out in the open and meets the attack so that her friends and patrons can judge who is right, make good reading for those who may have been similarly annoyed by threat and innuendo. Her letter follows:

"Dear citizens of Bellevue and the patrons of our theatre:

"We are in receipt of a letter from Mr. Daniel Seltzer, which we are publishing herewith, and ask you to give it your careful consideration.

"'As president of the Men's Christian Workers' League, I want to make a suggestion to you about operating your picture show on Sunday. You undoubtedly are familiar with the fact that a very large percentage of the people of Bellevue are opposed to running a picture show on Sunday, and at the present time there is considerable feeling on the subject. The matter has already been discussed in a meeting of the League members, and some of the men have talked to you in reference to closing your picture show on Sunday, and we very much hope you will come to this decision.

"'It is quite unnecessary to go into the arguments of the case at this time, but I am writing you to give you the attitude of the League. There are a great many men who patronize your show, and some of them have already said that if you continue to run on Sunday they will not continue this patronage. The matter has not been brought up to the entire membership of the League, but I feel perfectly justified in saying to you that if the matter is brought up, that definite action will be taken by the four hundred members to enter a protest against Sunday shows, and if you do not care to consider a protest, action will be taken by the membership to discourage all members of our League from attending your show. We would dislike very much, indeed, to see any such action taken, as we think this should be handled in a friendly and business-like manner.

"'This is a movement in which not only the four hundred men of the League are interested, but the churches of the town, as well as the Y. M. C. A., and the Women's League and the W. C. T. U., are also interested. If you make it necessary for us to take any further action we assure you that we will use our best efforts to discourage the patronage of your shows.

"'DANIEL SELTZER.'"

"Dear Mr. Seltzer, Bellevue, Ohio.

"In a recent interview we stated to you that there is no chance of our theatre being closed on any day of the week so far as we are concerned. We feel that we are keeping within the bounds of righteousness in giving our patrons an entertainment such as we have been giving them and as long as we feel in like manner, all that you say will count for but little with us.

"In your letter you state that unless we comply with your request, you will discourage patronage to our theatre. Personally, we feel that you have been doing this for some time, and if you feel that this spirit is in accordance with the teachings of the Bible, which says, Judge not lest ye be judged, you have a very much different conception of that holy work than we have.

"It hasn't been so many years ago that men were persecuted for setting in their front door yard on Sunday, then the auto was a terrible thing to be used on Sunday. Things have changed since then, but not enough to accustom the people, at least some of them, to the opening of a harmless educational, and entertaining, picture theatre on Sunday. Socrates, the most eminent scholar the world has ever known, was forced to drink hemlock because of his doings and teachings which were in accordance with his belief, and one more person immolated on the altar of religion will count for but little.

"We respectfully solicit your patronage to our Sunday, as well as week day entertainments. You will see nothing at any time but what is appropriate for any time in the week.

(Signed) "MRS. R. M. HILLIARD,
"Manager, Rex Theatre."

Some Small Town Facts from Missouri

Brother Smith, of Rolla, Points Out That the "Backbone of the Industry" Is the Small Town Man

WE have often said in these columns that the backbone of the industry is the small-town theatre. Whether you agree with Brother Smith of Rolla, Mo., or not, we know a whole lot of exhibitors feel just as he does. He makes some points worth while in a long letter full of meat, from which we can only quote a few paragraphs:

MOTION PICTURE NEWS:

I want to congratulate you on the good work you are doing for the M. P. business, which is in a very chaotic condition, especially in the matter of the ridiculous salaries they are supposed to be paying to these so-called stars, and for which the exhibitor in the long run has to pay the cost.

I would like to give you some idea of what a small-town exhibitor like myself has to put up with. Comedies which before used to cost $1 to $2.50 a reel now cost $15 a picture, irrespective of age, size of town or calibre of picture. Thanks, I don't fall for it and am getting better comedies for less money.

A few more stars that are being puffed up on nothing are losing out entirely in the small town, and it will not take long before the producers will find out who is the backbone of the M. P. business.

Another big item in which the exchanges are very much behind the times is the matter of sending out paper. They invariably send three or four times a week small packages, weighing from one to ten pounds, by express, and not even as a lot shipment. The express runs from twenty to thirty cents, while if they used the judgment of a common bundle wrapper in a department store they would send by parcel post and charge on the exhibitor's bill. Do you think any of the big dry goods merchants would use so little common sense?

Thanking you for being in the fight for the benefit of the motion picture business, first, last and all the time, I remain an ardent supporter of the M. P. NEWS.

FRED W. SMITH,
Rolla's Theatre, Rolla, Mo.

Brother Smith is exactly right. With all their boasts of service, we open these columns to any exchange that can claim to have made the slightest attempt to save money for the exhibitor by using the every day care one merchant demands of another in such matters, for example, as shipping paper in single lots, by parcel post, etc.

Extra Live One—Get This

Over in Wildwood, N. J., Manager W. C. Hunt has some pretty definite, and the more you think about it, 100 per cent. efficient ideas in connection with his mailing list, which he says is his best and surest way of getting business. He does not waste "even the squeal." On the outside of the envelope he prints the Philadelphia press criticisms of his best Paramount of the week—singling out in this way just one of his features.

But his prize idea is the use of a local garage list of new owners of autos in his neighborhood. Naturally these are the folks that can select their place of amusement with care, and Brother Hunt takes care that they shall care to put themselves in his care when they care to be amused.

EXHIBITOR PERSONALS

ALASKA.—Cordova: A. E. Lathrop, who already has motion picture theatres in Seward Anchorage, Valdez, and Cordova, is planning to erect a five story theatre and office building in Cordova and another concrete building for the same purpose in Valdez. He also has designs upon Juneau and Ketchican. Mr. Lathrop has just bought a very fine, large pipe organ for his house in Anchorage.

ARIZONA.—Phoenix: The Lamara theatre, the first to turn to an exclusive feature program in the Arizona metropolis has been lately decorated and renovated from curtain to lobby and is one of the handsomest picture houses in the state.

Manager Brancord has made feature programs the thing on Washington street, and his belief in the willingness of the patrons to pay if he has the chance to see what he wants was recently demonstrated when he offered Julius Caesar to splendid business for three nights at twenty-five cents top price. Mr. Barncord, who is one of the live wires of the business in Arizona, was recently elected president of the Arizona State Exhibitors League.

ILLINOIS.—Jacksonville: Joseph Goviea, lessee of the Grand Opera House has let a contract to John Anderson of Springfield for a complete remodeling of the house.

Georgetown: Mrs. H. C. Taylor, proprietor and manager of the Princess theatre has assumed management of the Union.

Chandlerville: Richard Johnson has purchased the moving picture machine and has leased the building of W. H. Pilcher and will continue the business started by Mr. Pilcher.

Danville: Mrs. H. C. Taylor has purchased the Union Theatre from Clarence Dickson, and assumed personal charge last week.

Owensville: E. R. Steele last week purchased the Grand, a theatre devoted to motion pictures, and will take control in the near future.

INDIANA.—Hartford City: A. W. Rosenbush, proprietor of the Royal theatre, purchased the Palace theatre, on the east side of the public square, from Mrs. A. A. Bowman and her son, Russel. John Burke, a former grocer here, and Joseph Day, a Muncie real estate man bought the Star theatre, on the west side of the square. The consideration in neither deal was made public.

Churubusco: G. E. Underhill, of Fort Wayne, has leased the Opera House for a term of five years, and proposes to run it as a combination motion picture and vaudeville house.

IOWA.—Clarinda: C. C. Anno opened the Orpheum theatre recently, after its having been closed since the holidays.

Essex: J. H. Colvin is now sole owner of the Orpheum theatre, having purchased the interest of J. C. Overmier.

Estherville: Frank G. King is entertaining ideas of erecting a theatre building at Eighth and Lincoln Streets.

Shenandoah: A. M. Beardsley is perfecting plans whereby he will, in the near future, control a fine new opera house here.

Traer: T. M. Champagne, of Cedar Rapids, has leased the opera house here and will devote it to the motion pictures.

KANSAS.—Concordia: Leo Epstein has leased the Brown Grand theatre and opened a week ago with "War Brides."

MARYLAND.—Baltimore: Harry Cluster, manager of the Crystal theatre on Gay street, has taken over the management of the Waverly, a popular theatre located at 3211 Greenmount avenue. He will continue his management of the Crystal.

MICHIGAN.—Detroit: A. J. Moeller, secretary of the Motion Picture Exhibitors' League and proprietor of the Temple theatre in Howell, Mich., has taken a position as manager of the New Franklin theatre in Saginaw, owned by Col. W. S. Butterfield. Mrs. Moeller wil remain at Howell, where she will manage the Temple.

Lansing: The New Empress theatre in Lansing opened March 7 with vaudeville and motion pictures. This theatre, owned by J. M. Neal, was formerly the Theatorium.

MINNESOTA.—Duluth: William Lanzen and Harold Ash assumed management of the new Home theatre when it opened a few days ago and report remarkable progress.

NEBRASKA.—Fairbury: C. F. Barnes and C. L. Bonawitz have purchased the Rex theatre here.

O'Neill: Manager Beckart sold his interest in the Star theatre to Hugh Coyne.

Wymore: H. H. Dimmitt has taken over the interest of Mr. Small in the Lyric theatre.

OHIO.—Lorain: Max Greenhut, of Cleveland, has sold the Majestic theatre to J. H. Greenberg and Samuel F. Brown. The new owners plan extensive improvements and expect to open early in April.

Steubenville: J. A. Brownlee has taken over the management of the Palace theatre.

Holds the Stars to Blame—A Fable in Slang

"The Fable of the Good Thing and the Guys That Spoiled It," by Exhibitor E. M. Simons, Adrian, Mich.—Apologies to G. Ade

Motion Picture News:

Allow me to throw my hat in the ring with a Geo. Ade Fable in an effort to keep the ball rolling in what I think is principally wrong with this business.

We are always anxious to receive the Motion Picture News, and find it a great source of help in the business.

Very respectfully,
E. M. Simons,
New Family theatre, Adrian, Mich.

ONCE upon a time there was a good thing. At the start it was called moving pictures, but the Wise Birds, who take their coffee, later baptized it Photo Drama. It didn't make any Big Difference to Them whether some unjointed Comedian hurled custard pie with Real Eggs, or if James K. Hackett strutted in front of the Lens. Photo Drama sounded More Exclusive, and it gave the High Brows a chance to drawl the A's.

In its Infancy the Good Thing drew the Shekels for the Timid Investors who knocked out a wall or two and stole a Sheet from Home for a Screen.

The chairs were not Circassian, and the Board of Health never came around with a Certificate wound in Gold and Indian Ink, saying the Joint was tiptop for Tubercular patients.

But the chairs were always filled, and the empty space in front of the Cash Box was always jammed with an Impatient Multitude eager to juggle a jitney to get on the Inside and breathe the Air of Celluloid.

When the Show was over the Mob dispersed and went to their Happy Homes to talk over the Plot and figure out what Might have Happened if the Cowboys had taken the Wrong Road. The Peaceful Souls were satisfied.

Some of them even decided to go Again the next day because they Cheated the Manager by staying and seeing the Film twice.

All this Time a new Captain of Finance was staying awake Nights, determining how many Yachts and Automobiles and Country Places he should buy the next Spring.

His name was Woolworth. He sold things for a nickel and made a Profit.

Another gent named Wrigley was making good his Escape from the Poorhouse by selling concentrated Jaw Exercise at five a wiggle.

The Street cars left a Mad Assemblage at Every Corner, because there was No Room on the Straps for the Outsiders with their Jitneys.

The new Good Thing went along in an Easy Fashion. The Stories the Pictures told back in the Pioneer Days couldn't Get By Today in a Dinner Speech at a Tired Business Men's banquet. There were so many Hams among the Actors you couldn't get a Jew in the Place. But it was not long before the Good Thing looked so Profitable that once in a while some of the Real Actors from the Regular Stage flickered onto the white sheet Up Front.

None of the Gang that patronized the Cheap Stuff ever heard of these Real Actors before, but after a few Successive Appearances they wanted More.

When the Industry got so far Along that Electric Signs were used in Front the names of the Regular Birds beckoned brightly to the Gullible that Toiled after supper. Some of the Strangers who had their names once in the New York World became known as far away from Broadway as Kalamazoo and Dubuque.

It was not a Long Time before the Simps with the Dough parted with their Kale just to see a Star. They cared not if he was in a Regular Play, or if he only walked across the Rostrum.

Then the Stars got Huffy, and demanded an Eight-Hour Day and a Chauffeur to take them to work.

So the Producer got Stuck, and he took it out on the guy who ran the Joint where the Star made his fame. And the Manager to Break Even asked for a Dime instead of a Nickel from his Pampered Patrons.

But all this time the Street cars were giving Rotten Service, Bad Air and No Room but all for a Jitney. The Street car companies had a Good Thing for their own, and they learned the Fable of the Goose and the Golden Egg long since. Wrigley and Woolworth were still buying stocks and selling their Stuff at the Same old Price.

Most of the Boobs who stood for a Jitney were willing to Crack Open for a Dime and the Good Thing continued to Flourish.

But the Stars who made their Fame in the little Joints in Backwoods Towns were soon dissatisfied with their Eight-Hour Day and other Emoluments of the Profession. They wanted More.

When they discovered that the Prunes out in Iowa wouldn't go to a show unless Mary Pickaxe was in it, they Kidded Mary into starting a Company of Her Own.

An Athletic Gent named Douglas Swearbucks who hadn't before been Heard of west of Brooklyn Bridge found through the Good Thing a Clientele out in Ohio, so he started a company of his own.

It finally got So Bad that even the supers wanted their Names on the Programs.

The Managers kept adding to The Tariff at the Turnstile until bye and bye the Boobs got Hep to Themselves and learned they couldn't afford to pay Two Bits for Silent Entertainment when they could get into a Broiler Show for 15 cents, and have enough left for a Thirst Chaser.

And all this Time, during the Dark Days, Wrigley, Woolworth and the Street Cars were hiring Girls with No Pockets in their Clothes to count the money that Insisted in coming To them.

To get a Bunch of Real Actors on the Screen for a Week Now cost the manager more than it would to Hire the Metropolitan Orchestra to play for a Bricklayers' shin-dig.

And the Louts who Long Before had forsaken the Music Halls and the Vaudeville Palaces for the Good Thing retraced their Steps and went back.

The Good Thing was Losing Ground and the Regular Actors, the Real Birds who got their Start from the Good Thing, were Holding it back all they could.

Moral: It's better to get a lot in little pieces than a little in big chunks.

LIVE WIRE EXHIBITORS

Giving Away a Live Baby Jack Gold's Latest

Out in Harrisburg, Pa., you can expect almost anything. After dividing up a widely advertised legacy with his patrons a few days ago, by placing different sums in "pay envelopes," Jack Gold, who presides at the Family theatre, Third and Harris streets as acting live wire, sprung another one which is "some stunt," you will readily admit.

Giving away a live baby to some member of a theatre audience on a given night would draw a crowd anywhere, wouldn't it?

The question, of course, is how such a thing could be accomplished, in accordance with our customs of civilization, for babies not wanted are usually left on door steps, not in the office of theatre managers, although the widely advertised prosperity of the motion picture manager doubtless has attracted some such instance somewhere.

But this baby had to be given away on an advertised date. Here is how it was fixed up—for, of course, it was fixed.

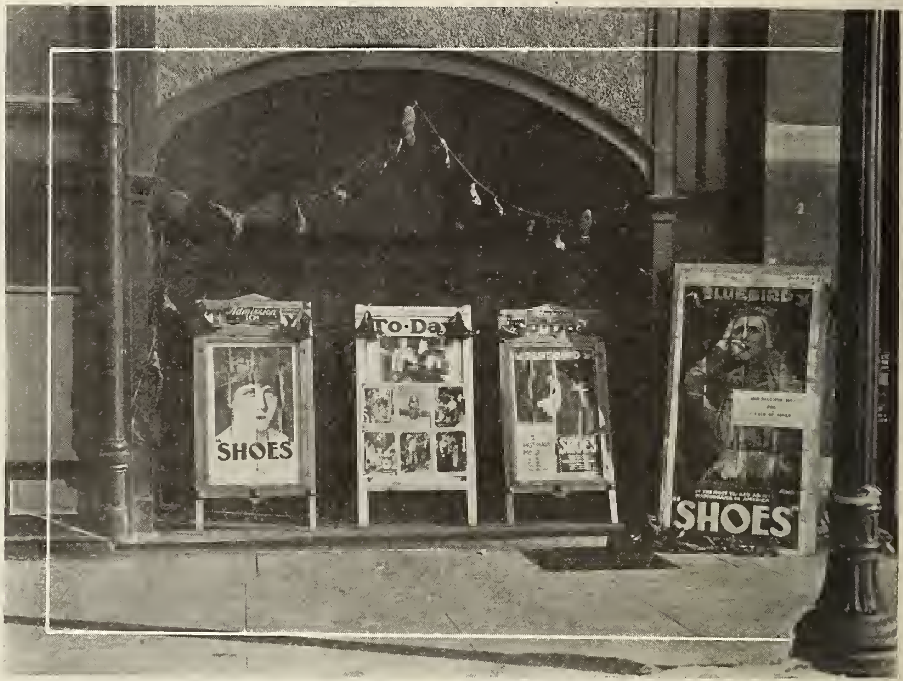
This was very simply arranged by Mr. Gold, going to the county authorities and learning when the next application was made by a couple desiring to adopt a child from one of the public orphanages. As such adoptions occur frequently, it was not at all difficult for the theatre man to enter into an arrangement whereby he was tipped off when the next child was to be adopted. He then ascertained the names of the prospective foster parents, and it was an easy matter to induce them to let the baby be "presented" to them in the Family theatre.

Of course, the "giving away" of the baby was widely advertised in advance, and there was an overflowing audience on hand to "see who would get" the youngster on the night it was handed out to the pair who had previously agreed to receive it.

This plan, together with a genuine marriage that was performed in the theatre, after having been liberally heralded through the medium of the newspapers, served to bring the Family theatre so much into the limelight that the business of the house has been growing by strides ever since.

Utilizes School Spirit

Exhibitor Marcus of the Majestic theatre, Council Bluffs, Ia., utilizes "school spirit" as an aid to attendance at the special matinees for children on Saturdays. The matinees are a feature every Saturday. Occasionally Mr. Marcus gives a prize to the school sending the largest delegation. The prize is a picture, or records for the school's Victrola, or a bit of equipment for the playground, or something which he first submits to the teachers for their approval, and it need hardly be added that the youngsters take to the plan most heartily.



Imperial Theatre, Madison, South Dakota. Easy but Effective Way of Advertising Bluebird's "Shoes" in a Small Town Theatre. Note old shoes strung across lobby and on Poster Frames

Takes Moving Pictures of Crowds Brought by Ads

We can't very well illustrate this item, for it would take a projection machine and picture screen to do it. We might show the startling half-page ads. used by the Liberty theatre, Seattle, for "TwentyThousand Leagues Under the Sea," with special illustrations of submarines, sharks, devilfish, and queer fish with big eyes and sawtoother backs. The Liberty has a habit of "getting 'em in," and at fifteen cents, and a nickel for children, there could be no excuse for not breaking the record on an attraction that would bear advertising so strongly on a full week's run.

But the novel "stunt" was to catch this record-breaking crowd with moving pictures of the crowd themselves, who presumably returned a second time to see how they looked in their own pictures.

Jay Emanuel's Family Album

Jay Emanuel, that live wire who breaks into effulgent sparks over in Philadelphia, with every brainstorm, has started a "family album" of motion pictures. He says it pays. He asked every man, woman and child among his patrons who had the nerve to face his camera to come on and be "pictured." They came, and the curious came to see how just ordinary folks looked in pictures at his two theatres, the Park and the Jefferson. We understand friend Jay's "family album" was a great success. No prizes, or "contest," just a little family stunt among the home folks. We like this idea very much.

Monthly Musical Recitals

As everyone knows, Philadelphia is decidedly a musical center. Managing Director Stamper and House Manager McKenna, of the Frankford theatre, have taken advantage of this local enthusiasm for good music by special recitals the first Monday and Tuesday of every month. Richard Bach, organist at the large Kimball organ, and specially selected Victor song records are included in the varied program, which is given as an interlude between the two night shows.

Telepathists Ballyhoo for "Witching Hour" in Omaha

Sensational advertising, behind a good picture, is making a success of "The Witching Hour" in the Middle West. The Fontenelle Feature Film Company in Omaha, Neb., is co-operating strongly with exhibitors. Big "stunts" are being used in the advertising. As the picture deals with the control of one mind by another, Prince Albene and Miss LaBrant, "world famous mental telepathists," are appearing at several theatres with the picture in a demonstration of psychic phenomena, transmission of thought and mental telepathy. Prince Albene posts a forfeit of $250 that he can find an article hidden anywhere in the city by a certain individual. In some places it is the mayor, in others the exhibitor, in others, somebody else. Blindfolded, he goes about the city and finds the article within a limited time. He never fails to attract crowds.

Says 1c. Matinees Help Night Business

"I don't believe in cutting prices, but I have found my 1-cent-admission plan for children under 10 years of age, between 3 and 6 p. m., to be a success," announces Exhibitor W. W. Cole of the Rohlff theatre, suburban house in Omaha, Neb. The week-day attendance of children is between 200 and 300, with up to 500 on Sundays. The week-day attendance of adults is up to 50 in the afternoons and from a $16 to a $25 house at night, with as high as $75 on Sunday. "The children go home and tell their parents the pictures are good, and their parents come," he says.

Exhibitor Cole is now planning a profit-sharing scheme, when coupons will be given and enough coupons will entitle the holder to certain cut glass articles, furniture and the like to be kept in display in windows of various stores. He says not a suburban house in Omaha is making money and one reason is the exhibitors are amateurs and not showmen; another reason being they try to imitate the big downtown houses. Mr. Cole recently became an exhibitor after 40 years as manager of a "legitimate" theatre.

Six Miles on Skis to See Chaplin

Six miles is no distance to go to a worth while picture entertainment if you can go on skis, reports M. Mannist, manager of the Royal theatre, Fort William, Canada.

A young lady living in a town about six miles from Fort William gave a party to twelve of her friends, announcing that the principal entertainment of the evening would be a trip to the Royal theatre to see Margarita Fischer in "The Pearl of Paradise" and Charlie Chaplin in "Easy Street."

Their mode of travelling the six miles to the theatre was on skiis and Mr. Mannist claims the distinction for his theatre of having the first ski party on record in this country.

Effective Fifty-Inch Ad Uses Pickford Scenes as Border

An unusually effective use of newspaper space is a fifty inch ad. by the Circle theatre, Indianapolis, in which S. Barrett McCormick reproducers a letter to Mary Pickford expressing his appreciation of her work in "The Poor Little Rich Girl," as a centerpiece, surrounded by attractive poses from the production and a facsimile Pickford signature, followed by name of picture and theatre in script to match.

With liberal use of white space this ad. dominated an entire page of theatre announcements in the Indianapolis Star of Sunday, March 11.

When Is Potato Not Potato?

When the admission is two potatoes and a youngster brings two onions, or one onion and a potato, or one onion and one sweet potato, should he be admitted? Exhibitor A. C. Ellsworth of the south side, Omaha, Neb., decided he should, and several of them were admitted under this rule when a "potato show" was given by Exhibitor Ellsworth at the Orpheum. Several bushels of potatoes, onions, etc., were given to the Associated Charities.

Shorty Hamilton Makes "Personal Appearance" on Horseback

Phoenix Manager Turns Booze Into Dollars

Live Wire "Rick" Gets Up Local "Party," Takes Own Picture, Sends to Pathe, and Cashes in When It Comes to Town in News

HERE is what we call a big deal. Manager Jo E. Rickards, at Phoenix, Arizona, who has recently taken a losing proposition and made it "as good as any" in a matter of a month's time and a change of name, is back at his old "tricks." As he compliments us in a recent letter by saying, "The NEWS is the most valuable adjunct we have in the industry," we return the compliment by admitting that all the value of this paper to exhibitors is due to the "live wire" following this paper has and the loyalty of such men as Brother Rickards, who is not afraid somebody else will steal his ideas if he lets us tell them to others for the common good. "Rick," as we choose to call him, believes that the same circulation which keeps the body warm and the blood tingling, is good for all of us, and he has some "heart action," take it from us.

But to get back to cases. "The Hip" recently sponsored an anti-booze celebration which Rick started by suggesting to the "dry" committee a parade in celebration of the destruction of twenty thousand dollars' worth of confiscated "booze." The parade took place, everybody was in it, and "Rick" got a picture of it all. This picture he turned over to Pathe, booked the "Weekly" with a hundred feet of this local topic, and got away with all the spare change in town. Everybody came, naturally.

"The Hip," which is now the "Phoenix Joy Spot," is a theatre which "Rick" took over recently, spent abour four hundred dollars in "dolling up," and now takes dividends from the same as John D. Rockefeller. He says the industry "still holds great possibilities where intelligent management is applied."

Incidentally he says the drastic dry laws of his state have proved by actual experience a great boon to exhibitors.

"The men of the community now find recreation and amusement with their families in the picture shows, instead of becoming bar flies," is the way he puts it.

He promises us to let us tell you of some more "stunts," and we look for "much doing" from his "sparkling community."

Fifteen Cents Admission and Ad Campaign in Town of 1000

From Dresden, Tenn., comes a full sized campaign of advertising on "Excuse Me" and a chance for the people of this small town to see a picture which exhibitor McCann knew from reading the NEWS was a picture worth fifteen cents. Beginning with a "teaser" two weeks in advance, built on the phrase "Excuse Me," Manager McCann closed his big advertising campaign on this picture as follows: "Excursion—via the 'Kozy Route.' The first section departs at 7:15 promptly; second section at 8:30 P. M. Purchaser of ticket assumes all responsibility in case of death by laughing—side trip from Kozy Office to a comfortable seat inside may be had for 15 cents. No extra coaches carried. Come early if you want to secure a seat."

Street-Car Transfers Used

The "twin theatres" in San Diego, Cal., the Cabrillo and Plaza, use the backs of street car transfer for their advertising. San Diego is a tourist town, mostly, and the visitors are assailed with the following prominent catch lines on these ads.: "Good Air," "Moving Pictures" and "Music." The theatres are, as they advertise, most always packed.

THE EASTERN STUDIOS

T. JEROME LAWLOR has a prominent part in support of Marjorie Rambeau in "The Debt," third of the series of feature pictures being produced by Frank Powell for release through Mutual, and has also been re-engaged to continue in Miss Rambeau's support in "The Mirror," her fourth picture.

Prior to his association with Miss Rambeau, Mr. Lawlor had appeared in but one picture, "Slander," in which Bertha Kalich starred. On the speaking stage he has been intrusted with many parts which have stood out in the dramatic productions of recent seasons.

Mr. Lawlor succeeded Guy Bates Post in the role of "Beech Comber" in "The Bird of Paradise"; he was the "Jerry" in the first of the numerous "Peg o' My Heart" companies which toured the country, and he was leading man for Olga Petrova when that actress appeared in "The Revolt."

RESIDENTS of the Flatbush section of Brooklyn, accustomed as they are to the most unusual happenings, due to the activities of the big Vitagraph studio, were forced to take notice last week, when for two days sounds of revelry, the crack of six-shooters, and wild antics of sheepmen, cowmen, and other border types, disturbed the serenity of the neighborhood.

It was all a part of the filming of "The Third Party," in which Harry Morey and Alice Joyce are to co-star. The largest set used by Vitagraph in many months was employed for dance-hall scenes, and the entire studio force labored for two days and nights in the construction. Some forty "dance hall girls," a score of "gamblers," and more than 200 men portraying Westery types made life joyous around the Vita studio.

Special overhead and side banks of lights to the number of 125 were employed especially for the dance hall scenes.

IN the filming of "The Millionaire's Double," a Metro-Rolfe production in which Lionel Barrymore is the star, an English marriage certificate and a French cable blank were needed. Maxwell Karger, general manager of the Rolfe and Columbia studios, delegated P. Thad. Volkman to get them. Volkman wrote to England and France. He got the cable blank, but the authorities in England refused to send the marriage blank. Volkman obtained one from the New York Public Library, and after weeks of work a satisfactory reproduction was made.

MOLLIE KING, star of the Pathe serial, "Mystery of the Double Cross," enjoyed the unusual sensation of being kidnaped by a train last week, and carried from New Rochelle to Stamford, Conn.

With Leon Bary, her leading man, Miss King was shown boarding a train, while Director Parke "directed." The camera stopped grinding, the stars disembarked. But Mr. Parke ordered a retake. That was where the mix-up occurred.

Miss King and Mr. Bary again boarded the train while the camera clicked, but the conductor not being notified by Mr. Parke that there were to be further scenes taken gave the "go ahead." Mr. Bary jumped off, but Miss King perforce remained aboard as the train's speed increased, and she was carried on.

The actress had no money, though an acquaintance fixed that difficulty. The conductor would not stop short of Stamford, however, so with Director Parke frantically wiring along the line—it was the New York, New Haven and Hartford—she was carried on, returning to New Rochelle later by automobile.

COMMUTERS from New Jersey towns, who wander Manhattanward of a morning will soon be rubbing their eyes as they gaze upon the familiar Fort Lee ferryboats. The "Leonia" is now renamed "Mae Marsh"; the "Edgewater" henceforth will be more picturesque and interesting as the "Maxine Elliott," and you may be sure that people who never thought of looking at the "City of Plainfield" will look eagerly at the "Mary Garden." Who would dare hint that "Jane Cowl" was not a more alluring cognomen for a ferry craft than the "Fort Lee." The "Elberon" henceforth is to be the "Madge Kennedy."

A "SOMEWHAT DIFFERENT" wedding anniversary was recently celebrated by P. Thad. Volkman, assistant director at Metro's Rolfe-Columbia studios, and his wife. General Manager Maxwell Kargor told Volkman to take the day off, and he spent his brief vacation from assisting Harry Davenport in the direction of Lionel Barrymore's production, "The Millionaire's Double," by taking Mrs. Volkman around to the motion picture theatres of Greater New York, in search of Metro pictures in the making of which he has been identified.

These include "The Quitter," "The Upheaval," "The Stolen Triumph," "The Turmoil" and "The Half Million Bribe." Mrs. Volkman is better known as Mae De Metz.

Madge Kennedy (Goldwyn)

MADGE EVANS, who has played child parts with Ethel Clayton, Robert Warwick, Holbrook Blinn, and other stars of equal prominence, has been offered a contract by a California producing company.

H. B. WARNER and other members of the McClure company were taking scenes for "Wrath," one of "Seven Deadly Sins," near Bridgeport, Conn. Laborers were making an excavation to be used as the diggings of an explorer in Egypt. One of them unearthed a curious article and turned it over to Mr. Warner.

"Ah," he said, smiling as he examined it. "This is nothing more nor less than an aged specimen of a bit of caoutchouc, or Manihot Glaziovii, that has served to shield the tarsus, metarsus and the phalanges."

The other actors, with the exception of Shirley Mason were profoundly impressed. One suggested that perhaps it could be sold to a museum. Shirley picked it up and looked at it.

"It looks to me," she announced, "like an old rubber boot." "That's just what I said," Mr. Warner explained.

NORMA TALMADGE left last week for Palm Beach and Jacksonville, Fla., to start work on her new picture, "Poppy." She finished her second picture produced by Jos. M. Schenck, "The Law of Compensation," a few days previous and started in immediately on the new one.

Edward Jose, veteran director, has been engaged by Mr. Schenck to direct Miss Talmadge in "Poppy." He left with the star, and a big suporting company, numbering 24 people, in two special cars. Frederick Perry, late star of "On Trial" on the speaking stage, and Eugene O'Brien, of her suporting cast, were also in the party.

Two weeks will be spent at Palm Beach taking scenes—one of the very few times this famous resort will have been used as a background for motion picture production.

THE fair Marjorie Rambeau of Mutual fame, has been chosen as one of the judges of the Screen Opportunity Contest, recently inaugurated by Frank Powell in conjunction with Picture Play Magazine. Mr. Powell and Gerald Duffy, editor of Picture Play, are the other judges.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE film world is to have another motion picture company headed by a star. In this instance it will be different from the others heretofore announced, or organized, in that the star's name is not used in the firm name, but a Spanish word meaning the same, has been taken by the new corporation. The star in this instance is Baby Marie Osborne, who became known as Little Mary Sunshine through her releases by Pathe exchanges, which were made by the Balboa Amusement Producing Company.

Lasalina Films, Inc., is the name of the new organization. Papers were filed in Los Angeles this week. These state that W. J. Ford, a Los Angeles attorney, and associate are the incorporators, and the capitalization is $50,000. It became known, however, that W. A. S. Douglas and Baby Marie Osborne, will be the principal stockholders.

Lasalina is a Spanish word meaning the light of the sun. From the incorporating attorney it was learned the organization first planned that Sunshine Photoplays, Inc., should be the name, but as this name has been used by another California corporation previously, this put it beyond use of the new company.

It became known about a few days ago, that Baby Marie Osborne would leave the Balboa Company on the expiration of her contract, and Mr. Douglas who has long been identified with the motion picture industry in the capacity of exchange manager and supervisor of exchanges for both Pathe and Universal organizations, made a contract with the parents of the child, and then sought a release. He immediately went to the Pathe organization, and there learned that they would use additional subjects and contract was made for a period of three years.

WHILE in the East, Mr. Douglas aided by the Pathe organization, sought a director and finally engaged W. Eugene Moore, who for a long time has been affiliated with the Thanhouser organization at New Rochelle. Mr. Moore immediately made arrangements to leave for the coast, and arrived here this week ready to begin work, he bringing with him the first story which is to be produced.

Whether David Horsley is in any way connected with the new company, it could not be learned definitely. It was stated, however, by those in authority that a lease had been made with Mr. Horsley for the use of a portion of his studio, and all equipment thereto. With these plans made, the company has been selecting players to support the miniature star, and active production will be taken up within the coming week.

All photoplays made by this company will, of course, feature the charming little star, who now is but a month or two past four years of age. Stories especially desirable are being prepared under the supervision of the Pathe organization, and it is the announced policy that a new production will be made every six weeks.

The promoters of the company announce that the names of the officers will be made known later, the accepted incorporation papers not having been returned by the state. As soon as these are received, the officers will be elected, and definite information concerning the new company which will release through the Pathe will be made known.

CHARLES RAY is at work in a new production under the direction of Victor L. Schertzinger, which gives him the star role in a capital and labor drama written by J. G. Hawks. Sylvia Bremer, who was recently brought to the coast from a theatrical stage engagement in New York by Mr. Ince, is playing the lead opposite Ray, and Jack Gilbert and J. Barney Sherry are the principals for the supporting cast.

Millionaires' homes and playgrounds in Pasadena have served for the exteriors of scenes in a production now being made by Director Charles Miller, which has Dorothy Dalton as star. One of the big sets to be used for interior scenes is that of an elaborate ball room in which a "hunt-ball" is staged with more than seventy-five men in the costume of hunters, and as many women beautifully gowned. Joe King is playing the opposite lead in this picture, and Lillian Hayward, character actress of reputation has been specially engaged to take an important part. Mary McIvor appears in the ingenue role.

PRODUCER THOMAS H. INCE has caused the erection of several large settings representing scenes in Holland. One contains canals, windmills and the picturesque dwellings of the small kingdom. Bessie Barriscale is the star of this Triangle-Kay Bee, which is being made by Raymond B. West. It is spoken of as a comedy drama, and Miss Barriscale appears as a little Dutch maid.

Director Frank Lloyd (Fox)

Director Reginald Barker, William Desmond, Clara Williams and a big company of Ince players including Robert McKim, Jerry Storm, Thomas Guise and others, departed this week for a cruise to and from San Francisco. Scenes are to be made while the company is en route to and from the Northern city for scenes in a Russian secret service play by J. G. Hawks.

C. Gardner Sullivan has written another comedy drama, especially suited for Enid Bennett, the new Ince star, and work of filming this will be started within a few days.

Louise Glaum is to lay aside her special collection of gowns suitable for a vicious enchantress, for in the next photoplay in which she appears she will take the role of a girl gangster who sacrifices happiness to benefit a helpless ne'er do well. This story is another written by Lambert Hillyer, and is being made by Director Walter Edwards.

Alfred Hollingsworth, who will be remembered for work in Ince photoplays, but who has not been seen in Triangle Kay-Bee releases during the past year, was this week re-engaged by Mr. Ince, and is now working under the direction of Reginald Barker.

THE making of the first four-reel productions which are to become a part of the Universal regular program, and ultimately take the place of one and two-reel dramatic pictures, was begun this week by Director George Sargeant, who has Jack Mulhall as his star. The title of the picture is "Speeding Up Susan." Mr. Mulhall has been playing in Bluebird pictures, which were made under the direction of Raymond B. Wells. Fritzi Ridgeway is the leading woman playing opposite Mr. Mulhall.

Lynn F. Reynolds, director whose productions made during the past nine months have all been released on the Bluebird program, has begun the filming of another story of which he is the author. It has been titled "Three Guardians." Myrtle Gonzalez is to be the featured player of the cast, with George Hernandez, Chas. Mailes and Jean Hersholt taking the important supporting roles.

"Fires of Rebellion" from an original story by Ida May Park, is now being produced by the author. The cast includes Dorothy Phillips in the featured role supported by Lon Chaney, William Stowell and others. This is the second picture to be directed by Miss Park, although she has written scenarios for a great many. In private life she is Mrs. Joseph DeGrasse, and it is the plan for she and her husband to alternately direct the company headed by the three principal players of this cast.

Lois Weber Filming the Infernal Regions Set up in the Universal Studio

"A KENTUCKY CINDERELLA," picturized from the story by F. Hopkinson Smith, is now in the making with a cast which includes Ruth Clifford, Harry Carter, Zoe Rae, Gretchen Lederer and Emory Johnson playing opposite Miss Clifford.

"The Woman with the Paraquettes" is the name given a one-reel drama which has Irene Hunt and Claire McDowell as principals.

Director Fred Kelsey, who has Harry Carey as his featured player, is filming a three-reel Western "Bowlegged Billy"; and Director George Marshall of another Western Universal, is busy with "The Career of Casey." Neal Hart and Janet Eastman play the featured roles, and the Universal cowboys take the supporting parts.

"To Oblige a Vampire" is holding the attention of Eddie Lyons and Lee Moran with Edith Roberts. This is a Nestor comedy being directed by Louis Chaudet. The Joker company has been working on the Pacific Ocean near Balboa, filming the marine scenes for "Twenty Thousand Legs Under the Sea."

"THE VOICE ON THE WIRE" company which includes Stuart Paton, director; Ben Wilson and Neva Gerber, featured players, with Howard Crampton, Joseph Girard and Francis McDonald in the supporting cast, are now on the eighth episode of this serial.

Eugene B. Lewis, who for many months has been editor of Universal scenario department, is shortly to take a try on directing. Story and players will be announced shortly.

Jack Cunningham, who has been writing comedy scenarios for Universal companies, and supplied the last fifteen for the Joker organization, has been placed at the head of the comedy department at Universal City.

The high cost of living has furnished ideas for a Nestor comedy shortly to be made. Messrs. Lyons and Moran in the past have found it to advantage to have timely comedy subjects, and for this reason they are making laughs about the rise in the price of potatoes, onions, steak and lamb chops.

President Carl Laemmle was this weeks host of another president, S. W. Strauss, head of the banking firm with branches in New York, Chicago and San Francisco which bears his name. The two are old acquaintances, and following a luncheon at Universal City cafe, Mr. Laemmle gave his guest a personally conducted tour over the grounds.

Raymond Wells, who has been with the Universal as feature director since May, 1916, this week tendered his resignation following the completion of his most recent five-reel story. Mr. Wells has not made known his connections for the future, but it is understood he will be interested in a big amusement project.

LLOYD INGRAHAM, Fine Arts Director, who went East to secure scenes for "The Young Gentleman of the Old School," has completed that film and also his trip back across the Continent. He arrived at the Fine Arts Studio this week, and will shortly take up a new production.

Chester Withey is now staging "A Woman's Awakening." Seena Owen and Alma Reuben have the featured feminine parts. The story for this production was written by Frank Woods. A. D. Sears takes the leading role opposite Miss Owen, and the cast includes such well-known players as Charles Girard, Kate Bruce, Spottiswood Aitken, Alberta Lee and others. All scenes have been filmed, and the subject is now in the editing rooms.

Bessie Love is to be seen in her next subject, "Cheerful Givers" in the makeup of a boy. The Fine Art kiddies are in this picture, and the cast contains Josephine Crowell, Bessie Buskirk, Pauline Stark, Loyola O'Connor and Wm. H. Brown. The scenario is by Mary O'Connor. Kenneth Harlan plays the lead opposite Miss Love, and the direction is in charge of Paul Powell.

Iowa and other Middle West tourists, who are guests at the Hotel Alexandria, Los Angeles, lost sleep this week to see a Fine Art company make scenes in the hotel lobby and halls. The pictures taken here were for the production now being taken by Director Tod Browning, entitled "Hands Up" which has Wilfred Lucas as star, Coleen Moore as leading woman and Monte Blue as heavy.

A very attractive setting representing the interior of the gambling Casino has been built for the Fine Arts play, "A Woman's Awakening."

The scenario writer of the Fine Arts studio anticipated Dorothy Gish would bring back to the coast from New York an elaborate new wardrobe, so a part was written for her in "Her Official Fathers," which is referred to as a temporary title. Miss Gish is to have ten changes of costumes in this production. This number includes costumes for different occasions, and the description of them is from salmon pink to a semi-tailored suit with a mention of Chinese trouseretts and dainty costumes.

REALIZING that the West Coast production organization of the Famous Players-Lasky Corporation would be greatly benefited by ownership of timber land, mills, freighting, docking and conveying facilities which would bring lumber from the forest to the stage, Frank A. Garbett, Pacific Coast general business manager of the corporation, this week purchased the entire plant of the Native Lumber Company of Los Angeles. By this buy the film corporation became the owner of a large tract of timber land at the mill at Hoquien. The new owner of the lumber company, aside from supplying the needs of their own studios, the Lasky and Morosco-Pallas, are making a specialty of furnishing lumber to other motion picture companies to best fit the needs of their respective finishing plants. The lumber will be prepared according to specifications from the studios, and practically all of the finishing necessary will be done at the mills in Washington.

A Lasky organization with Marshall Nielan as director, has gone to the Santa Clara Valley to secure scenes for the film version of "Freckles," in which Jack Pickford and Louise Huff will be co-starred. When it became known that the film company had purchased lumber mills in Washington, the producing company thought surely it would have the opportunity of being the first to make scenes at the new property, but telegraphic advices brought information to the studio that heavy snows would make it impossible to secure Summer scenes in that vicinity. Director George Melford with the Lasky Company, headed by Frank Woods is shortly to go to San Francisco, to make scenes for a coming production.

Vivian Martin and Sessue Hayakawa are to be co-starred in a Lasky subject, which was put into production under the direction of Robert Hanby. This picture will have many scenes laid in Japan.

The reconstruction period has not ended at the Lasky studios. Instead eight of the

"The Devil's Bait," Another General Film-Fortune Photoplay Produced by Balboa, Features Ruth Roland

stars, and especially the photographers have come to the conclusion that it has just been started. The dressing room of eight stars is being moved to another portion of the ground, great care being taken that nothing is disturbed within the dressing rooms on either floor of the two-story building. The contract with the movers is said to specify that not even the cold cream shall be jarred.

Charles Kenyon, author of "Kindling" and other stage successes, has been engaged by the Famous Players-Lasky Corporation to write original scenarios, and is now at work on his first at the Lasky Hollywood studio. Margaret Illington is to be the star of this, and a peculiar coincidence is that she appeared in his first stage success.

GENERAL MANAGER H. P. CAULFIELD of the Caulfield Film Company has engaged Scott Sidney to direct the production of Strand featurettes, and he is now at work on the second one entitled "And in Walked Uncle." Besides Billie Rhodes the star and Jay Belasco, leading man, Gladys Tennison, Edward Clark and Ernie Evers have been announced as members of this producing company.

PRODUCER WM. FOX was host at a luncheon Saturday and a theatre party to commemorate the completion of scenes for the coming child picture "The Modern Jack and the Beanstalk," which has been filmed by the Franklin Brothers. The guests of Mr. Fox were his little daughter, Carmen DeRue, Violet Radcliffe, Francis Carpenter and Virginia Corbin, all under six years of age, who are the principals in the coming ten-reel picture. The luncheon was served at the Hotel Alexandria, and following this the party went to Clune's Auditorium, where they witnessed from a box the showing of the Fox Production "A Daughter of the Gods."

"The Modern Jack and the Beanstalk" has required more than four months for the filming, and will be in the cutting room one or two weeks before completed. This is the picture which required a miniature city which was built near Chatsworth, California, and covers 10 acres of ground.

Other Fox producing units which have completed subjects this week were those under the direction of Otis Turner and Richard Stanton. Mr. Stanton, it is understood is to continue with George Walsh as his star, but Mr. Stanton is to have the direction of Dustin Farnum. The second picture of this star is to be taken up shortly.

George Melford, who has been with the Lasky Company for almost two years, and whose contract expires there on May 1, it became known this week has accepted a contract with the Fox Company, and will begin producing there after the expiration of his connection with the Lasky Company. Mr. Melford it may be said has been connected with but two producing companies during all of his screen career of seven years. He has been with the Lasky Company for two years, and during 1916 shared honors with Frank Reicher as having produced the best subjects from the standpoint of box office receipts as reported by exhibitors to Paramount exchanges and the parent Paramount organization.

THE Arizona Film Company financed by Chicago men, including former Lieutenant-Governor B. O'Hara of Illinois, has a producing company under the direction of Geo. Siegmann, making multiple reel subjects at the old Biograph studio for the past several weeks. This is being made to be sold on the state rights market. The cast includes Norbert Miles, J. Webster Dill, Miss Genung, Alice Wilson, Billie West, James Harrison and others. Herbert Sutch is Director Siegmann's assistant, and Abe Scholtz is in charge of the photography. It is stated two more weeks will be required before the film is completed.

Albert W. Hale, who was formerly director for the West Coast Producing Organization, and for the past year has been in the East, returned to Los Angeles this week as assistant general manager of the Famous Stars Picture Corporation, and is shortly to begin producing for this company. Mr. Hale was accompanied to the Coast by Mr. Castle of the vaudeville firm of Cole and Castle.

ED HORKHEIMER, secretary and treasurer and Si Snyder, manager of the publicity department of the Balboa Amusement Producing Company arrived at Los Angeles this week after a tour of the country on which they visited practically every city in the district, where they went in quest of meeting photoplay and dramatic editors of newspapers, with the view of supplying the kind of publicity matter the newspaper men desire and they rejoice.

This is said to be the first time a motion picture organization has considered the press matter of sufficient importance to make any kind of investigation of the field other than one conducted by mail. The trip has enabled Mr. Snyder not only to get acquainted with the newspaper fraternity throughout the nation, but to learn first hand just what is wanted, and thus fit himself to supply each publication with the kind of photoplay news the head of the department desires.

Bert Bracken who recently accepted a special engagement with the Balboa Company at Long Beach, has completed negotiations with Metro and will return East March 15. Mr. Bracken will direct for Popular Plays and Players, and the stories will be especially written for him by Aaron Hoffman.

Luther A. Reed is a new member of the Balboa scenario staff. He was formerly dramatic critic on a New York paper, but for the past two or three years has been devoting all his time to writing scenarios with very notable success. He will devote all his time to the preparation of Fortune Photoplays for the General Film Company.

KALEM Director Paul Hurst and the "Stingaree" series company spent several days this week on the Mojave desert, and others in the Big Te Junga canyon, where thrilling scenes for the seventh episode were filmed.

Helen Gibson put over the thrill of thrills with her trusty two cylinder motorcycle, when she rode through a heavy wooden gate in pursuing a freight train. She sped alongside the moving cars to a station platform, and from this she dashed into a flat car standing on a siding, and from that the motorcycle leaped the gap into the open door of a flat car on the speeding train, all of which will be seen in an early release of "The Daughter of Daring."

"The Deadly Doughnut" continues to hold the attention of the Kalem Ham Comedy Company this week. Ham and Bud appear as bakers, who endeavor to produce wholesome sinkers. This comedy is taking a little more time than the usual one as a number of new trick effects are being injected by Director Al Santell.

THE coming Selig production "Caleb Conover, Railroader" which has George

Fawcett in the name role, and a very exceptional cast which includes Tom Santschi, Frank Elliott, Fritzi Brunette, Velma Whitman, Mrs. True Boardman, Harry Lonsdale, Frank Clark and others, will have a very wonderful ball scene. This is supposed to be the interior of a private home, and remarks heard at the studio lead one to believe it is the most elaborate setting of the kind ever used for Selig productions. William Robert Daly, who has produced many very successful photoplays following a career on the stage, makes his first appearance on the screen in this subject, taking an important character role.

By working six days and two nights in one week, the Signal Company this week added the finishing scenes to the fifth episode of "The Railroad Raiders." In this, J. P. McGowan, director, makes his first appearance in the serial. The installment is titled "A Watery Grave." Director McGowan forgot doctor's orders in order to finish this episode, he having recently been under the care of a physician during a short illness, and had been instructed to refrain from excessive work.

Florence Holmes, sister of Helen, who has appeared in a number of Signal pictures, and is now playing a part in "The Railroad Raiders," has been granted a vacation of three weeks, as she is not to appear again until in the eighth episode. She has gone to Utah to superintend her sister's farm during that time.

There have been several changes made in the cast of the Helen Holmes Signal Company, and those appearing besides the star, Leo D. Maloney, Thos. G. Lingham and William Brunton, are Will Chapman, F. L. Hemphill and W. A. Behrens.

The Christie Company under the direction of H. Davey, is featuring the one-reel comedy "Those Wedding Bells." The story is by Walter Graham and the principals are Betty Compson, Neil Burns, Eddie Barry and Stella Adams. It all ends with a double wedding.

Eileen Allen, one of the Keystone diving girls, who is champion high and fancy woman diver of the United States, arrived in Los Angeles, this week, from Honolulu, after participating in the mid-Pacific acquatic carnival, where she won every contest she entered. Miss Allen represented the Los Angeles Athletic Club at this contest, and is shortly to go East to defend her titles.

If recommendations of the association of Hollywood property owners, known as Western Avenue Association, are carried out by the Los Angeles City Council, the motion picture firms having studios in the residence section of Hollywood will have to vacate premises and move their producing plants outside the city limits. The association has presented a petition asking the council to designate an industrial zone wherein film companies may locate. It is the claim of the property owners that studios have caused a depreciation of the values of real estate adjoining the film companies' plants. The companies affected, if such legislation is passed, include Fine Arts, Vitagraph, Mabel Normand, Fox, Lasky, Christie, L-Ko., Lehr-

(*Continued on page* 2023)

Hollywood Hookum

March 31, 1917 NEWS MORE NEWS

LET US HAVE PEACE!

So much has been said in the local press since the coming of the filmers about this commodity referred to as temperament that some of our most respected and substantial citizens, who came here from the corn belt of Iowa, have come to think themselves temperamental.

Only this week some blossomed forth as petition peddlers. They wanted names to a document, asking the law makers to set aside practically all of our artistically irrigated garden spot of lemon and pepper trees from which the law should exclude motion picture studios. Some had the affrontiveness to ask Hookum editors to sign. But they had about as much chance getting signatures in our sanctum as a tallow legged dog had of catching an asbestos cat in hades—the insects, yes the smutts, for they came from a corn fed state.

Picture people bring art to our midst. Ninety-nine and forty-four hundreds per cent. of our residence would not have known that Babylon ever existed if it had not been for Wark, and think of the jealousy caused among the birds, that set them all to singing, by the coming of Geraldine Farrar. Our forefathers were made to live again in our very midst for "The Spirit of '76," and Charley brought East street out and set it down so that none need spend carfare to see the Bowery. Frank Lloyd brought London and Paris to within our view for "The Tale of Two Cities," and the Franklins revived our memories of "Jack and the Bean Stalk." Tom Ince will give a personally conducted trip through Holland, and Pathe Lehrman brings frogs to the doors of our schools for the zoology classes. Mabel Normand has reproduced Mosquito Gulch, the rendevous for badmen, and Mack Sennett did more than could our army—he brought Villa to Filmdom. Ham and Bud have perfected a doughnut that may be digested, and Al Christie has invented an interchangeable comedy plot that brings just enough smiles to aid digestion. What of the L-Ko—well that is a guffaw foundry with a seasoning of thrills. Still another benefit is that Dave Horsley is teaching us Spanish.

Besides all this every filmer canning his actions here buys bread—yes and wine—right here, and pays income and auto tax and everything. Well what more can the property owners want.

HOOKUM

One day's rain in six.

Albert Hale's in town.

Gypsy Abbott has wandered away to see the bright lights of another Broadway.

The Balboa P. A. announces Ethel Pepperell to be "the girl with the sad eyes."

Speaking of spring being here and gardening days, Monte Katterjohn is still cultivating a mustache.

Jessylee Roberson has hair that changes color with the weather—chameleon like, if you please. That's what she gets for living in Long Beach.

Bob Ross has a new red automobile described as complex as a watch, like a bathtub in lines and similar to a steam roller in noise and speed. What is the name, please?

Rainy weather worries have brought a sprinkling of gray to Hank Mann's false mustache, all of which caused a slight raise in quotations on Consolidated Crepe Hair.

Paul Powell saw a kiddie whose father had cut his hair the other day and now the little 7 year old youngster is the "heavy" and steals the jam in the many scenes at the Orphans' Home in "Cheerful Givers."

Robert Burns (not the poet but the four year old Fine Art kiddie) has a black eye. The flesh about the orb came in contact with the sharp elbow of little Tina Rossi while a scene was being made.

This was trouser week at the Fox Studios and male attire was donned by Doris Pond, Rosita Marstini, Glayds Brockwell, Edyth Hoskins and Peggy Prevost. Even the men not working stayed after lunch.

Bert Bracken got a movie of himself while he dived in and saved Margaret Landis. A naughty wave turned her canoe over. Bert cried grind, and parted the waves. He insists he will not accept the Carnegie medal.

A steam radiator heating system has been placed in the artifically lighted Fine Arts studio —lets see, C. F. Parker, the new general manager of the Triangle, was formerly treasurer of the American Radiator Company?

Daily a message comes, calling Bert Bracken back to New York to produce for the Metro, and daily he sends a wire advising need for delay in departure, all of which tends to make his friends believe he has fallen in love with our climate.

Frank L. Klingensmith, vice-president and treasurer of the Ford Motor Company, visited Ucity this week, and after his experience in riding the Universal car was able to chauffeur the "ship of the desert" in a tour over the big lot.

A rooster can be made to crow anytime during the day. Blindfold the bird for a few minutes and he'll announce the arrival of day as soon as the cloth is taken off his eyes. Balboa Assistant Director Bert Enstminger swears this is the truth.

Dorothy Gish got pinched this week for speeding in a Sterns 8. The motorcycle cop did not know she was working in a scene. Now that the measles are prevalent we know why Bill Keefe said the speedometer registered 115 miles per hour.

J. "Pep" McGowan, the Signalite, has fallen in love with his art to such an extent that he has moved into a bungalow on the studio lot. By living at the studio "Pep" believes he can find ways and means of putting in seventy-two hours between dawn and sunset.

Miss Gypsy Abbott has gone eastward to get away from the sunshine of our beautiful southland. A vacation was granted Miss Abbott by the Vogue Films manager because she was homesick to see her old friend, the Statue of Liberty, who is now said to be all lit up.

Some of the worthy Irish of our film colony have planned a party for St. Patrick's evening, which is referred to as a "Quart" party. (The instigators knew no one would bring a pound of anything to eat.) K. McGaffey is said to know a lot about this coming event.

An extra man laid aside his false teeth at Lasky Studio the other day, that he could better take the part of a person passing out, and now the Corporation is threatened with a lawsuit because Buttons, the studio canine, ambled away with the teeth.

And now that R. H. "Bob" Cochrane has arrived on the coast, our townsmen are thinking of getting up a great big party to celebrate the visit of the Universal heads, Carl and P. A. being the others. Because of the delay it may be necessary to make this a farewell party instead.

D. Horsley recently got into the habit of naming young things, and so this week produced a name for a new film company. It is Lasalida Films, Inc., and that wonderful word means "the light of the sun," being from the Spanish. Everyone is anxious to know when D. H. studied Spanish.

William S. Hart spends a regular fortune each week in answering letters. Yes, Sir, HOOKUM editor learned the other day he spends fifty dollars a week for postage only, and besides that there's the cost of letters, the writing and photographs. If all photoplayers had such a luxuriant mail, it is a lead pipe cinch our postmaster would have the income tax collector after him in a year or two.

SHREDDED WOOFS!

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

CHAPTER V

She can sing, dance, paint, write songs, ride horseback, play golf, billiards and polo, swim, skate, do everything else and giggle.

(*To be continued in our next*)

ADVANCE OFFERINGS OF THE PROGRAMS

"Jimmie Dale" Series Begins

The first of the Mutual "Jimmie Dale, Alias the Grey Seal," series will be released March 23. It will be entitled "The Grey Seal." In this opening adventure Jimmie Dale, the millionaire cracksman, robs the safe of a big jewelry firm and takes a necklace from it, just to see if he could do it. Here it is that he first places the little grey seal as his insignia and which will identify his doings throughout the series.

E. K. Lincoln portrays Jimmie Dale. Paul Panzer, Edna Hunter and Doris Mitchell make up the principal supporting cast. Edna Hunter was seen in support of Clara Kimball Young in "The Common Law." She made her first screen appearance with the Fox Company.

Rita Jolivet and Other Stars in Next Ivan

A stellar cast of nine, headed by Rita Jolivet, has been assembled by Ivan Abramson for his next production, "One Law for Both."

Miss Jolivet, survivor of the ill-fated Lusitania, and in private life the Countess de Cippico, has withdrawn from her retirement to appear in the leading role of this production. She has in the past achieved an enviable reputation as a stage and screen star.

In support of Miss Jolivet are Paul Capellani, who played leads in many Clara Kimball Young productions; James Morrison, for years a Vitagraph star, and Anders Randolf. The feminine roles are assigned to Leah Baird, formerly of Vitagraph and Universal; Helen Arnold, considered one of the most beautiful players before the camera, and Caroline White.

Following completion of indoor scenes, the Ivan Company will go to Saranac Lake, where a replica of a Polish village has been built, which will be the locale for many scenes. The feature completed is expected to be ten parts in length. Announcement as to the releasing plans will be made in the near future.

Paramount Pictographs Show U. S. Assay Office

The Paramount-Bray Pictographs in its sixtieth screen edition will show the inner workings of the United States Assay office in New York. Glimpses of the precious yellow bullion that is carried into Uncle Sam's refinery every day will be shown. Employes will be shown trundling around with them cartloads of gold ingots, many of them worth $10,000 each.

Another feature of the edition of the Pictographs is showing how to produce the art works of Javanese Batik, a secret dye process, the true method of making being only known to the people of Java.

Pathe Serials to Fore an April 1 Program

Charlotte Walker in Five-Part Drama; Serial Chapters, Fashion Number, Comedies, Scenics and Cartoons Scheduled

CHARLOTTE WALKER, in a five-part Gold Rooster play, "Mary Lawson's Secret," produced by Thanhouser, leads off the Pathe program for the week of April 1. The story is of a beautiful girl arrested on circumstantial evidence for the murder of a physician.

Miss Walker has popularized herself with theatre-goers throughout the country in the stage productions of "The Trail of the Lonesome Pine," "Just a Woman," and other successes.

"An Hour to Live" is the title of the third episode of "Mystery of the Double Cross," produced by Astra under the direction of William Parke and starring Mollie King, supported by Leon Bary and Ralph Stuart.

The twelfth episode of "Patria" is entitled "Peace Which Passeth All Understanding." This episode is said to maintain the high standard of previous chapters.

A comedy split-reel is made up of "Skinny's False Alarm," in which Skinny is made general rivet hole engineer, and "Skinny's Shipwrecked Sand-witch," which shows things begin to happen when Skinny constitutes himself the only pebble on the beach.

The third release of "Know America, the Land We Love," the beautiful Combitone scenic pictures, shows views of San Jose, the only American town in which English is not generally spoken and many other features of interest.

The twenty-fifth release of Florence Rose Fashions is claimed to be especially attractive. In it beautiful gowns, worn by pretty girls on hand for the polo games at Piping Rock, are shown in clearly photographed closeups.

On the same reel is "Childish Care Free Days," in Pathe-color, with Teddy, who made such a hit in "How to Bring Up a Child," as the star.

The International cartoon and scenic split-reel consists of "Katzenjammer Kids," "The Captain Goes a' Flivving" and from "Baguio to Manila."

Number 28 and 29 of the Hearst-Pathe News round out the program.

William Nigh and Dustin Farnum in Current Fox Releases

"The Blue Streak," with William Nigh and Violet Palmer as co-stars, is now released by the Fox Film Company for March 19. Mr. Nigh has the title part. The other principals in the unusually large cast include Danny Sullivan, Ned Finley, Martin Faust, Edward Roseman, Ruth Thorp, Ed. Kennedy and Tom Cameron.

Creighton Hale (Pathe)

Larry McLean, the National League baseball player, also appears in the picture.

The story is one dealing with the reformation of a millionaire's son. He develops such speed on a horse and in use of a pistol that he is known as "The Blue Streak." In a Rocky Mountain town he prevents a forced marriage of a saloonkeeper's daughter, "The Fledgeling," and a notorious gambler by use of his gun powers. That starts the skein of a new love story, intermixed with thrills and a climax of reformation and happiness.

Dustin Farnum's first picture since he enrolled under the William Fox standard, will be released for the week of March 26. "North of Fifty-three" is the title of the subject. Bertrand W. Sinclair's romantic novel has not lost a bit of its tang in being picturized.

The snowy landscapes around Truckee, Cal., employed in this screen drama. The story tells how Farnum as "Roaring Bill" Wagstaff clears away the gossip concerning the girl from the East he has married and of his winning fight to gain her love.

Next Ovey Comedy, March 29

George Ovey's next Cub comedy, "Be Sure You're Right," will be released through Mutual March 29. Claire Alexander, George George, E. A. Brown and A. C. Horne are in the supporting cast of this coming release.

Fox's "The Blue Streak" Presents Violet Palmer and William Nigh in a Picture Both Written and Directed by the Latter

World Views and Industries Filmed by Gaumont

April Program Shows Paris and Lisbon in "Tours"—Unique Subjects in "Reel Life"—Gerard Arrival in Weekly

THE two single reels issued by Gaumont on the Mutual program the week of April 8, "Tours Around the World" and "Reel Life" are said by the producers to be the most interesting subjects of the kind they have yet released. The Mutual Weekly, also made by Gaumont, is the third subject on the week's schedule.

First to reach the screen is No. 23 of "Tours." Many entertaining views of Paris parks and gardens are contained in this film. There is the dainty little Monceau Park, in the aristocratic section, once the property of King Louis Philippe. Then come the gardens of the Luxembourg, the Champs Elysees, and the Bois de Boulogne. There are also pictures of the Trocadero Gardens, the natural park of Buttes-Chaumont and the Bois de Vincennes.

Lisbon, capital of Portugal, has lent itself admirably to pictorial representation. The municipal palace and the beautiful Dom Luiz garden are prominent among the scenes, as is the celebrated Avenida da Liberdade.

The Dutch town of Volendam is the third section of this issue of "Reel Life." It is a fishing village on the Zuider Zee. Its locks, canals, fishing boats and shops are shown.

The manner in which young girls are developed into aesthetic dancers by Ruth St. Denis at her California home, is portrayed in "Reel Life," No. 50 on April 13.

"Wine Making in France" shows the gathering of the grapes by men and women, the emptying of the baskets into the vats of the wine press, the compression, the flowing of the pure juice into the fermenting vats and the final storage.

"A Flying Torpedo" is an animated drawing which illustrates just how a torpedo can be launched against a ship from an aeroplane.

"Indian Basketry" takes the spectator to the land of the Hopi Indians in the Southwest. Here the natives of this tribe in Arizona and New Mexico, are seen as they gather the reeds, assort them by colors and sizes and start to weave their baskets.

Overshadowing all other news events of current interest is the return of James W. Gerard, ex-ambassador to Germany, from his post at Berlin. The Gaumont Company turned loose a battery of cameramen to photograph the distinguished diplomat. These pictures are shown in Gaumont's news reel, the Mutual Weekly, No. 116. The Gerard party was photographed at Havana, Cuba, upon the arrival of the Infanta Isabel, the Spanish steamship upon which the trip from Europe was made. The finish of the devious trip from Berlin, is pictured by the Washington cameraman.

Pictures from other lands in this issue show the Allies' Medical Corps at work in East Africa, where to the horrors of war are added the horrors of the jungle; official celebration of the birthday of King Alphonso of Spain; Premier Lloyd George reviewing Welsh recruits; a section of the American Ambulance Corps leaving for the front; and typical battle pictures "somewhere in France."

The tornado which swept Indiana and Ohio, gives to the screen pictures of the destructive force of the wind. The Pacific Coast contributes pictures of the opening of the automobile racing season, the winning of the one hundred mile race at Los Angeles by Earl Cooper; San Francisco has the first unit of the U. S. Auxiliary fleet, the "Great Northern," to be converted into a cruiser in case of war; and San Diego shows the guard protecting the wireless towers.

Block Goes to Philadelphia

P. A. Block, formerly manager of the World Film Exchange in Cleveland, has been appointed general sales manager for the Philadelphia Exchange.

Phila. a Bluebird Town

Sixty-four theatres in Philadelphia proper are regularly showing Bluebird Photoplays on Bluebird Night each week, according to a count made in the city last week.

Chicago Firm Takes Metros for Another Year

Metro pictures have been booked for an additional year, with cancellation clauses eliminated, in all the Chicago motion picture houses conducted by Ascher Brothers, one of the largest amusement firms in the country. Complete satisfaction with the character and drawing qualities of Metro Wonderplays is given by Ascher Brothers as the reason for the renewal of their subscription to the Metro program for the coming year. Eleven Chicago theatres will run the program.

Reports received from Harry J. Cohen, an official of the Metro, who, several weeks ago, was commissioned to handle "The Great Secret" on the Pacific coast, are that Metro pictures are very popular in that section. Metro productions have been booked by the Turner and Dahnken interests, controlling a large chain of theatres on the coast.

Special Repeats Increase Lent Business, Says Paramount

Special programs, under the Paramount rebooking policy, is that company's means of increasing the business of exhibitors during the present Lenten season. Prior to the opening of Lent the different Paramount exchanges offered their exhibitors special programs for rebooking that were especially fitted for the season. This campaign is said to have proven successful.

Among some of the pictures that are figuring up the success of the Lenten rebooking campaign are: Pauline Frederick, in "The Eternal City"; William Farnum, in "The Sign of the Cross" and "The Redemption of David Corson"; Mary Pickford, in "Such a Little Queen" and Marguerite Clarke, "Wildflower."

Jackie Saunders Pictures

Jackie Saunders is scheduled to appear in six photoplay productions for Mutual. The first is "Sunny June." Miss Saunders is to be supported by a cast of players well known to screen votaries. They are: Arthur Shirley, Frank A. Erlanger, Mollie McConnell and Daniel Gilfeather.

Romaine Fielding Signs as World Director

Romaine Fielding has just joined the directorial staff of the World Film Corporation. He is now at the World Fort Lee studios supervising the production of "The Crimson Dove," in which Carlyle Blackwell and June Elvidge are starred. Mr. Fielding recently completed "The Wit of a Woman," featuring Muriel Ostriche and Arthur Ashley. This production will be released on the World program on May 14.

Another new director of the World staff is George Cowls, who staged the final scenes of "Forget-Me-Not" with Kitty Gordon as the star.

Western Theatre Magnate on Visit to "U" City

Isaac H. Ruben, the theatre magnate of Minnesota, was recently the guest of Carl Laemmle at Universal City, California. The president of the Universal Film Manufacturing Company and Mr. Ruben met in Chicago. An invitation extended by Mr. Laemmle was accepted by Mr. Ruben, and a week later he left for U City, accompanied by his wife.

Bluebird Has New "Nature Study" Subject Ready

Programmed Features for April; Eight Unscheduled Productions Also Completed, and Several More Are in Active Preparation

"THE Code of the Klondyke," newest of the Lynn F. Reynolds "nature study" photoplays, was shown to an audience of employes at Bluebird's projection room last Thursday, and was declared to be the prettiest of the six features Mr. Reynolds has produced for the series. The territory surrounding Truckee, Lake Huntington, Cal., high up in the Sierras, furnished "atmosphere," and Clyde R. Cook's photography, which has ever been conspicuous as an impressive adjunct to the Reynolds pictures is said to be exceptional.

Hitherto Mr. Reynolds has written his own stories, but in this instance he made his scenario from the written work of Charles J. Wilson, Jr. Myrtle Gonzalez, stock star of the Reynolds features, has a new leading man in "The Code of the Klondyke," Val Paul having been superceded by Lawrence Peyton. The hero of "God's Crucible," rotund George Hernandez, is still in the foreground of the Reynolds organization, and Gretchen Lederer, Maud Emory, Jack Curtis, Jean Hersholt, and G. M. Rickerts are others in the support of the star in this feature.

"The Flower of Doom," a play with quite different "atmosphere" than the Reynolds' reflection of the North, was also shown to Bluebird employes during the past week. Rex Ingram's production has scene settings to represent vistas of China, and San Francisco's Chinatown. In providing the proper surroundings, Mr. Ingram had the counsel of R. H. Gubbins, an executive at Universal City, Cal., who spent eight years in China on Government service. Amid some beautiful scenic illusions, Mr. Ingram directed his own story with Wedgewood Nowell, Gypsy Hart, Nicholas Dunaew and Yvette Mitchell principals, backed by Goro Kino, a Chinaman, and Frank Tokonaga, a Japanese actor.

During the coming week Bluebird employes will see "The Plow Woman," directed by Charles Swickard, with Mary MacLaren starring, and there will be the little Zoe Rae production, screen-managed by Rupert Julian, entitled "A Dime's Worth of Philosophy," shown in readiness for release.

Forthcoming Bluebirds include "The Flash-Light Girl," in which Dorothy Phillips will next appear, following her position on the schedule, April 23, in "The Girl in the Checkered Coat"; Ella Hall, to appear April 16, in "A Jewel in Pawn," will later return to the series to present "The Little Belgian," made from a story by H. O. Davis, general manager of Universal City; Franklyn Farnum and Agnes Vernon to be seen in another story by Mr. Davis, "Bringing Father Home," and the Aaron Hoffman picture, "The Clock."

All counted ready for release, Bluebird has eight unscheduled features; and there are several more in active preparation—enough to supply exhibitors with Bluebirds until well into summer.

Marjorie Rambeau in War Subject Announced

Heads Mutual Program Week of March 26 with "Motherhood" First of Jackie Saunders' Series Among Other Features

"MOTHERHOOD," the second of the Powell-Mutual productions, starring Marjorie Rambeau, is scheduled for release March 26. This is a five-part picture with strong war color. Frederick Arnold Kummer is the author.

"Motherhood," according to the Mutual Film Corporation, is an even stronger production than Miss Rambeau's first picture, "The Greater Woman." War is the theme. The picture is drawn in broad sweeps and in strong colors, yet Mr. Powell is said to have achieved a rare realism. A number of battle scenes said to be of high authentic character appear in the course of the picture.

The first of six Mutual productions in wtih Jackie Saunders will be starred is titled "Sunny Jane," and is to be released on March 26. This, like the following pictures in which Miss Saunders will appear, is a comedy-drama.

"Shorty Lands a Master Crook," the eleventh story of the Mutual "Adventures of Shorty Hamilton" series, ready March 26, deals with the attempt to steal from a museum statues of "Psyche" and "The Dying Gladiator."

The next of the "Girl Reporter" series is "The Counterfeiters," and on March 30 comes the second of the Jimmie Dale stories, entitled "The Stolen Rubies." This series features E. K. Lincoln, the former Vitagraph star, with a strong supporting cast, headed by Edna Hunter, also a well-known screen favorite.

The Cub comedy for the week, with George Ovey as the star, is "Be Sure You're Right," and will be released March 29. The Vogue comedy is "Freed by Fido," and features Lillian Hamilton, Owen Evans, Larry Bowes, John Oaker and George Monberg. The Chinese section of San Francisco is the setting for a great part of the action.

Mutual Tours Around the World, No. 21, ready on March 27, shows views of Ajaccio, Corsica; Funchal, capital of the Madeira Island, and seaports of southeastern Russia.

The Mutual Weekly, with its views of world happenings, will, as usual, come on Wednesday of the week. "Reel Life," No. 48, depicts views of the workings of the pulmotor, and a scene illustrating the Indian method of weaving Navajo blankets. Winter sport in Florida, and Swedish gymnastics are other topics on this reel, which will be released March 29.

Montague Love (World Film)

Gordon Bros. Buy "Enlighten Thy Daughter"

Gordon Brothers, New England exchange men, have consummated a deal with Henry J. Brock, president of the Enlightment Photoplays Corporation, whereby the rights in the New England territory to the feature film, "Enlighten Thy Daughter," were secured. The figures entering into the transaction were not given but it was said to be quite a substantial sum. The picture will be handled through the Globe Feature Film Company, of Boston.

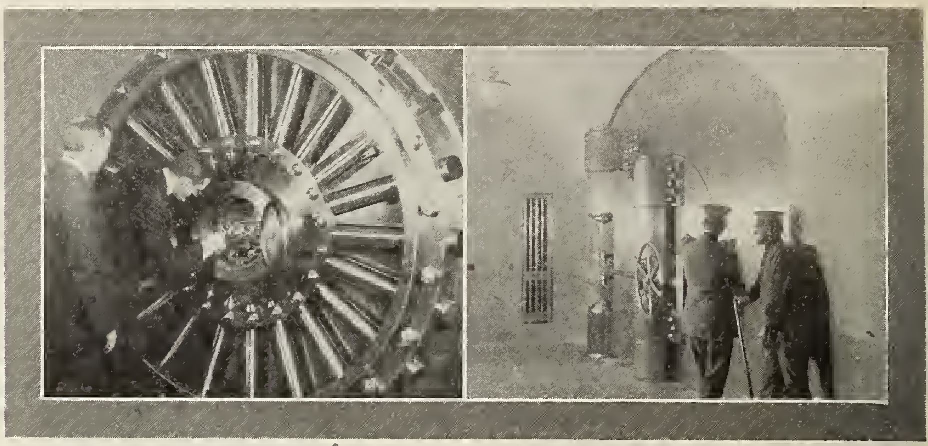
Keith's Books "Maciste"

The Pioneer Film Corporation, which has acquired the New York and Northern New Jersey rights to "Marvelous Maciste," has booked the feature over the entire Keith circuit. According to Nathan Hirsh, president of the Pioneer Corporation, requests for re-bookings for "Marvelous Maciste" have been received from 35 per cent. of the exhibitors who played it previously.

Strand and Loew Book Second Linder Comedy

The second Essanay-Linder comedy, "Max Wants a Divorce" will be shown at the Strand theatre the week of March 18. The following week it is scheduled to start over the Loew circuit and has been booked for 69 days. Reports from those having seen this second Linder comedy are to the effect that it is funnier and better than the first picture.

The mixup of mirth in the second Linder release is based upon Max's receipt of a letter, an hour after his marriage, stating that his rich uncle had willed him $3,000,000 with the proviso that he remain unmarried. Then comes his problem of choice—the bride or the money, with a humorous conspiracy and sequel that winds up everything satisfactory for all.



On the Right: $200,000 Safety Deposit Vault of the Guaranty Trust Company's Fifth Avenue Branch, and on the Left the Door Weighing 45,000 Pounds, so Delicately Adjusted that One Man Can Swing it (Universal Screen Magazine)

Harry Carey Western Presented by Universal

Several Comedies With Dan Russell, Eddie Lyons, Gale Henry and Others, Dramas and Serials on March 26 List

A FIVE-PART Red Feather, "The Fighting Gringo," with Harry Carey again delineating a character of the old-time West, leads Universal's program of releases for the week of March 26.

The story is of love, intrigue and daring, and was produced by Fred. Kelsey. In the supporting cast are: Claire Du Brey, George Webb, Bill Gettinger, T. Du Crow, T. D. Crittendum, Rex De Rosselli and Vesta Pegg. Monday, March 26, is the release date.

On the same day will appear the Nestor comedy, "Shot in the West," produced by Louis Chaudet, with Eddie Lyons and Edith Roberts in the leading roles.

A human interest drama is offered Tuesday, March 27, under the Gold Seal brand, entitled "The Startling Climax." It is a three-part drama written by Karl Coolidge, and produced by George Sargent, with Val Paul, Fred. Church, Gertrude Astor and other noted players. The Victor comedy, "Never Too Old to Woo," with Marjorie Wilson and Jack Nelson is another Tuesday release.

Chief among the releases of Wednesday, March 28, is the L-Ko two-part comedy, "Dan's Dippy Doings," featuring Dan Russell. The Laemmle one-act drama, "Is Money All?" written by E. Magnus Ingleton and produced by Ruth Ann Baldwin, with Irene Hunt in the leading role and the regular issue of the Universal Animated Weekly.

The Powers of Thursday, March 29, is a scenic entitled, "The Grand Canyon of Arizona." These pictures of that wonderful work of nature are most comprehensive. The tinting and toning of the film show the remarkable coloring of the walls of the canyon as nearly as it is possible to reproduce them. "David's Idol Dream," under the Imp brand, a two-act drama featuring Jay Belasco and Madge Kirby, and the Laemmle one-act drama, "The Mask of Love," with Pauline Bush and Lon Chaney, will also be released Tuesday.

"The Crimson Blade," the fourth of the adventure series, "The Perils of the Secret Service," written and produced by George Bronson Howard, will appear Friday, March 30. Other releases of this date are the Victor one-act comedy, "Prodigal Papa," with Jane Gail and the twelfth issue of the Universal Screen Magazine.

"Steel Hearts," a two-part drama of railroad life, featuring Marie Walcamp and Lee Hill, will be released under the Bison brand on Saturday, March 31. The Joker comedy, "What the ———?" with Gale Henry and William Franey, is the other offering for this date.

"Snow White," a three-part screen fantasy especially fitting for children's performances, starring dainty Elsie Alberts, will be presented Sunday, April 1. The Powers split-reel, "Inbad the Sailor," a comedy cartoon, and an educational subject will complete the program.

"The Spider's Web," the third episode of "The Voice on the Wire," with Ben Wilson and Neva Gerber, and the fourteenth episode of "The Purple Mask," with Grace Cunard and Francis Ford, will be released during the week.

Hayakawa and Peters on Paramount Program

Japanese Actor, House Peters and Myrtle Stedman Stars of Program Features for March 26; Comedy and Pictographs

THE Paramount program for the week of March 26 is headed by two feature releases. They are, "The Bottle Imp," from the Lasky studio, and "As Men Love," a Pallas production. Sessue Hayakawa, House Peters and Myrtle Stedman are the respective stars. The constellation around these program features is made up of the fifty-ninth edition of Paramount Pictographs; the sixtieth of the weekly trips around the world by Burton Holmes, and a Klever Komedy, in which Victor Moore is starred, "Rough and Ready Reggie."

It has been stated that Sessue Hayakawa has had no role since "The Cheat" wherein he fits so perfectly and has such scope as his characterization in "The Bottle Imp." The production was made in the Hawaiian Islands, and three Hawaiian players are included in the important roles of the cast.

The story is that of a poor Hawaiian fisherman who falls in love with a young girl of royal blood. The father refuses her hand until a dowry—two feather cloaks, deemed an impossible stipulation, can be brought to him. The fisherman goes in search of the birds for the cloak. A dying priest on the volcano gives him the wishing bottle. Therefrom he obtains wealth and the privilege for the royal hand of the girl he loves. Comes fishermen selling the magic bottle. His a sequel of misfortunes as result of the plans for marriage are thereby interrupted, but he finally secures the bottle again and he and his royal sweetheart are united.

Following their work in the picture, "The Happiness of Three Women," House Peters and Myrtle Stedman, are again to co-star in "As Men Love." They are supported by Jack W. Johnston and Helen Jerome Eddy. It is a society drama.

A new departure in the Pictograph's edition is the introduction of Sam Loyd and his well-known puzzles. After appearing in magazines and newspapers the world over, Mr. Loyd's "teasers" are being placed on the screen by Paramount as a new idea. Other subjects which will appear in the same release are, "Rivaling Nature's Flowers," a picturization of the manufacture of artificial flowers. "Scenes in the West Indies" form a third subject. In this are contained the diving boys of Kingstown, the coaling of ships and the vast banana groves.

The Cartoon Section is pronounced a timely one. Burton Holmes is showing pictures in and around Vancouver in his sixtieth series of trips around the world. This trip through Canada has proven among the most popular of the series.

BLUEBIRDS HAVE ARRIVED

BLUEBIRD Photoplays (Inc.)

Current Release

"THE PULSE OF LIFE"

with

Wedgewood Nowell and Gypsy Hart

One of the Greatest Human Interest Dramas Ever Filmed

Directed by REX INGRAM

"HELL MORGAN'S GIRL"

Purchased Outright By
BLUEBIRD Photoplays (Inc.)

This was a big State Rights production on which some choice territory had been sold, but not released, when the Executives of BLUEBIRD saw it and succeeded in purchasing it outright. They were so impressed with the unusual quality of the production as to be desirous of releasing it under the BLUEBIRD Brand. Their judgment is your assurance. You now have the opportunity of showing this great photodrama as a BLUEBIRD. SEE it and you'll know why it is a BLUEBIRD. At your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

"THE EAGLE'S WINGS"

A BLUEBIRD Extraordinary—
Not on the Regular Program

This patriotic and thrilling BLUEBIRD Extraordinary received the warmest praise and unqualified endorsement from the high government officials in Washington to whom it was shown on request. Through their National President, 1500 Chapters of the Daughters of the American Revolution have pledged it their loyal and hearty support wherever shown. This is a unique opportunity for BLUEBIRD Exhibitors and others. Communicate with your nearest BLUEBIRD Exchange and learn how you can take advantage of this awaiting patronage, or write BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Read these Pages Every Week for You Own Benefit and Profit

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *“The Largest Film*

A DOUBLE OPPORTUNITY!

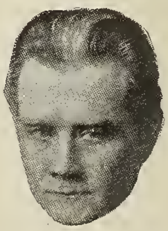
The Progressive Universal Releases a Great Serial and a Great Two Reel Series At the Same Time'

THOUSANDS of Exhibitors throughout the United States have come to look forward to the announcements of the Universal as their sure guide to successful bookings. The Universal has never failed them. When other programs seemed thin and stale they knew they could turn to the Universal with the comforting assurance that there could be found the very latest thing in screen progress; that on the Universal Program or among the Universal specials or serials they could find the strong subject in any required length that would strengthen their show and which could be booked at a living price—at a rental that would enable them to show a NET profit on the booking.

Again the Universal comes to the front with an opportunity rarely equalled. Exhibitors now have the choice of booking the great mystery serial “The Voice on the Wire,” a serial that is already drawing capacity houses—or “The Perils of the Secret Service,” a series of seven two-reel dramas, based on that remarkable group of stories published under the title of “Yorke Norroy—Diplomatic Agent,” written by George Bronson Howard, read by millions, and produced under the direction of their talented author.

Ben Wilson

“The Voice on the Wire” depicts a story of a series of baffling events each preceded by a mysterious warning from a weird “voice on the wire.” The story is adapted from the famous novel of the same name by Eustace Hale Ball, who wrote the ever popular “Traffic in Souls,” and many other successes. Ben Wilson, popular Universal star, plays the lead, supported by beautiful Neva Gerber and a large cast.



Kingsley Benedict

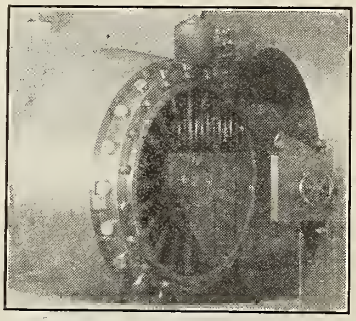
“The Perils of the Secret Service,” featuring Kingsley Benedict and seven woman stars, will prove popular with those Exhibitors who do not care to run serials, yet who would like to get the benefit of repeated attendance and that cumulative interest which a continuance of a story always brings. This great series is in seven parts, each complete in itself, and has already proven itself a huge winner from the box-office standpoint.

A Great One-Reel Feature!

Universal Screen Magazine Conceded to Have Set New Pace in One Reel Subjects

Women in War Times

The result was the Universal Screen Magazine. It is the remarkable one-reeler that made good over night. Immediately upon its first release (announced as appearing every two weeks), there came a deluge of letters from fans, Exhibitors and Exchange men, to release it every week. Such immediate appreciation and popularity was unlooked for, but such are the resources of the Universal that in three weeks the announcement was made that the Universal Screen Magazine would be released every week. Now it is in such demand that it overshadows all the feeble attempts that have followed in its wake. It is like a great popular magazine of wide circulation in that it contains something to interest every man, woman and child who sees it. The subjects treated cover every field of human activity. It shows your audiences things they might never see in any other way. It teaches, amuses and informs. It broadens the mind and provides fascinating entertainment at the same time. It is different from any other one-reel subject in the world. It cannot be duplicated. There is nothing like it in the world. It is today after less than three months existence the most popular one-reel subject obtainable. It is bolstering up weak program shows and weak features all over the land. It is something every Exhibitor needs for the profits it will bring. You can get it on the complete Universal Program Service, or you can book it separately from any Universal Exchange. Get full particulars today.



$200,000 *Safety Deposit Vault*

For Further Details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

BEYOND COMPETITION!

Specials on the Universal Program Give Exhibitors Opportunity to Book a Feature Show at Very Little Extra Cost

UNIVERSAL SPECIALTIES—the magic money getters for Exhibitors all over the world—and what are Universal Specialties, please? They are the very cream of the entire Universal Program. They consist of 1, 2, and 3 reel features that can be advertised independently—that can be boosted the same as any 5 reeler—that are the equal of most 5 reelers and better than the majority of them. YOU'VE GOT TO PAY MORE TO GET 'EM BECAUSE IT COSTS AS MUCH TO MAKE THEM AS THE AVERAGE 5 REELER. BUT—if you book the entire Universal Program you get 'em without extra cost.

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 9th, 1917

RED FEATHER—"MR. DOLAN OF NEW YORK" (Five Reels)—Jack Mulhall
NESTOR—"UNDER THE BED" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts
L-KO—"TOM'S TRAMPING TROUPE" (Two-Reel Comedy)—Phil Dunham
BIG U—"THE DESERT GHOST" (One-Reel Drama)—Neal Hart
IMP—"THE PERILS OF THE SECRET SERVICE"—No. 6, "THE SIGNET RING" (Two Reels)—Kingsley Benedict
UNIVERSAL SCREEN MAGAZINE—Issue No. 14
JOKER—"THE CARELESS COP" (One-Reel Comedy)—Gale Henry and Wm. Franey
POWERS—"BOOMER BILL GOES TO SEA" (Comedy Cartoon) and "ON THE STREETS OF INDIA" (Dorsey Educational) (Split Reel)
GOLD SEAL—"HAIR TRIGGER BURK" (Three Reel Western Drama) Harry Carey and Claire DuBray

REGULAR RELEASES on the UNIVERSAL PROGRAM shown below may also be booked separately if desired. Their quality is fully as high as the specials listed above, but they are in the main straight dramatic subjects and have not that element of novelty which characterizes the specials. The two lists are made up not for comparison, but to aid the Exhibitor in booking. Write or wire your nearest Universal Exchange today for full particulars.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 9th, 1917

VICTOR—"HIS FAMILY TREE" (One-Reel Comedy)—Eileen Sedgwick
UNIVERSAL ANIMATED WEEKLY—No. 67
BIG U—"THE BUGLER" (One-Reel Drama)
REX—"UNCLE JOHN'S MONEY" (Two-Reel Human Interest Drama) Malcolm Blevind and Marjorie Ellison
LAEMMLE—"THE SILENT PRISONER" (One-Reel Sea Drama)—Ethel Grandin
VICTOR—"STOP YOUR SKIDDING" (One-Reel Comedy)
BISON—"THE KIDNAPPED BRIDE" (Two-Reel Drama)—Marie Walcamp
REX—"HER PRIMITIVE MAN" (One-Reel Drama)—Jack Mulhall
IMP—"THE EYES IN THE DARK" (Two-Reel Drama)—Leah Baird

The two lists of releases given above constitute the complete Universal Program Service of twenty-nine reels a week. They may be booked as a complete weekly service, or any release may be booked separately. It is a significant fact that the Universal Program exceeds in number of reels, as it does in quality, the releases of all competitive programs combined. Think it over.

PREPAREDNESS!

Universal Animated Weekly Proves Its Belief Every Week

THE greatest newspaper in the world is not so closely in touch with the popular demand as is the Universal Animated Weekly. World news flashed first on the screen has brought the U. A. W. a following such as is not accorded to any other disseminator of news, pictorial or published, in the world. Right now when preparedness is the talk of the whole country, the Animated is again to the front with pictures from every section of the United States showing what is being done along these lines. You must show the Universal Animated Weekly. Book through your nearest Universal Exchange.

"When Johnny Comes Marching Home"

Funniest Female Found

Gale Henry of Joker Comedies Wins Title in Universal Laugh Getters

GALE HENRY admits it. She's the funniest woman in the world and a million fans second the motion. The Joker Comedies, the L-KO Comedies and the Nestor Comedies constitute the backbone of film fun in the United States. And judging by the increased weekly bookings there is nothing like them to be had anywhere. Don't forget that they are released on the regular Universal Program, and that at a slight additional cost they may be booked separately. That is simply because they are the most expensively produced comedies in the world. They do not base their popularity on any one thing. They are genuinely good with stars galore in every company. Get full particulars from your nearest Universal Exchange.

Gale Henry
Joker Comedies

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

HOW PICTURES ARE BOOKING

New "Lonesome Lukes" Get Praise and Booking

Theatre Managers in Various Sections Laud New Comedies—Omaha to Boost Showings with a Novel Publicity Stunt

THE Pathe new series of two-reel, "Lonesome Luke" comedies, is meeting with immediate favor and demand throughout the country, according to the word given out at Pathe headquarters last week. Following the example of S. L. Rothapfel, manager of the Rialto theatre in New York, who marked the first released by booking it in his house, other big theatres in all parts of the country are seeking the new brand.

In connection with the exploitation of the comedies in Omaha, Harold Lloyd's home city, C. E. Holah, manager of the Pathe branch there, has outlined a novel campaign. By arrangements with the Empress theatre the "Lonesome Luke" comedies will be opened there with a big prelude one week in advance of the showing. This is to consist of a contest on the stage for the best double of Harold Lloyd in Omaha. Many scenes of Lloyd in action and other photographs of him have been secured, and will be placed in the lobby of the theatre along with the placards announcing the contest.

The winner will be sent an autographed photo of Mr. Lloyd, and there will be other prizes on the list. This contest idea has been accepted as a good one by Pathe, and they will advise exhibitors of the "Lonesome Luke" comedies in other cities to try the same methods as a publicity stunt.

Pathe takes as a criterion for the assured popularity of the new Rolin comedies, the comments received from several exhibitors in various parts of the country. John Sinopaulo, of the Lyric theatre in Oklahoma City, addressed the following to Pathe's Kansas City manager: "We have had several of our patrons make the remark that they like 'Lonesome Luke' better than Charlie Chaplin. We believe that a few bouquets are due you for these comedies."

C. A. Lick, manager of the New Theatre at Fort Smith, Ark., says this: "We have tried quite a number of comedies, but we want to say frankly that we consider the 'Lonesome Luke' as good as any we have ever used, and much better than a lot of them. Your idea of putting them in two reels should make them a headliner on any program."

Episode of "American Girl" Run Week by Pantages House

Pantages theatre, Minneapolis, played "The Black Rider of Tasajara," an episode of the Kalem series, "The American Girl" for a solid week and to crowded houses daily, according to reports from Kalem last week.

Previously this theatre has looked up two-reel pictures as fillers and used them as such. It gave the Kalem subject all the prominence that would be accorded a lengthier production.

Officials of the producing company were elated at the long run acorded "The Black Rider of Tasajara," pointing to the fact that they have always advocated longer runs for worth while pictures, feeling certain they would draw better.

Combitones Taken By Broadway Theatre, New York

Pathe's Combitone Scenic Pictures, which have struck a popular chord in the trade, have been booked by the Broadway theatre, New York, for an indefinite run, starting on release date, March 18.

These Combitone Scenics have been greeted by trade and newspaper critics and by individuals as by far the best thing of that kind ever seen.

The films are made by the Combitone Picture Corporation. F. W. Hochstetter, inventor of the process, and A. L. Westgard, of the National Highways Association, are the moving spirits of this organization. Charles E. Davis, president, and T. Coleman Dupont, chairman of the Board of Governors of the National Highways Association, are deeply interested in the pictures.

By the process an ordinary black and white negative is so treated that from five to ten different tones are given to each inch of film, and yet only one toning bath is necessary.

Mary Pickford as She Appears in "A Poor Little Rich Girl" (Artcraft)

"The Double Cross" Bids to Be Best Pathe Serial

The latest Pathe serial, "The Mystery of the Double Cross" is reported to be receiving such wide booking that it bids fair to outdo all the other serials of that company. They base this prediction on the reviews of the trade paper critics and on the advance booking reports. The first chapter is released March 18.

In a series of advertising all over the country Pathe is seeking to tell exhibitors why it is a good business proposition to book the new serial. General Manager Berst of Pathe thinks the quality of the story is one of the best reasons for its success. Another reason boding well is the fact that an extensive campaign of advertising has been started all over the country in the newspapers. On Sunday, March 11, the Hearst newspapers in New York, Chicago, Boston, Atlanta, San Francisco and Los Angeles carried a full page feature story on the serial.

The direction of the serial is in the hands of William Parke. Mollie King, who made a reputation in "Kick-In," is playing the leading role and Leon Bary, Sarah Bernhardt's former leading man is working opposite her. C. R. Seelye, business manager for Pathe, reports it to be booking faster than any serial they ever handled.

Atlanta Paramount Office Gets New Contracts

Nine new Southern theatres have joined the Paramount family during the past week and have signed contracts for the regular Paramount program with Paramount's Atlanta exchange. The new additions are the Opera House in Van Alstyne, Tex.; the Mazuma theatre of Granbury, Tex.; the Happy Hour theatre of Dangerfield, Tex.; the Mission theatre of Ponce City, Okla.; the Wigwam theatre of Cushing, Okla.; the St. Denis theatre of Sapula, Okla.; the Palace theatre of McGhee, Ark.; the Jewel theatre of Coweta, Okla., and the Crystal theatre of Estelline, Tex.

Anita Stewart Week at Racine

The Strand theatre, at Racine, Wis., is reported to have recently boosted its patronage list and box-office receipts as well by having an Anita Stewart week. During the week six productions, in which the Vitagraph star was featured, were shown.

Coupled with the showing, the Strand extended its newspaper and sheet advertising for the week. Working with Sydney Abel, manager of the Chicago Exchange of Vitagraph, the program was selected. Racine has a recorded population of 30,000 people. During the Anita Stewart week, it was reported, that 29,000 admissions were paid to the Strand.

IN THE STATE RIGHTS FIELD

The Edward Warren Company Aboard for Florida. In the Group from Left to Right are Henry Cronjager, Louis Plunien, Mary Moore, Marie Shotwell, Mr. Warren, Mrs. Warren, Cedric Ellis, Theodore Friebus, Sheldon Lewis, R. F. Le Mat, R. H. Perkins, Julius Cronjager, H. Hadfield, Harry Benham and D. C. Thompson

Change of Title on Edward Warren's Feature

"The Warfare of the Flesh" is the final title of Edward Warren's state rights feature, "Transgressors." The final title has been suggested by Mrs. Warren, the Art Director, of the Edward Warren Productions.

Brewster Wants to See Films in Picture Theatres

W. S. Brewster, Northwest manager for Sherman and Elliot has completed a trip of survey over his territory, and has come to three emphatic conclusions in the question of booking state rights pictures. Large features, says Brewster, should not be shown in legitimate houses for three reasons.

First. When features are exhibited in picture theatres, the people know them *as* pictures. If they are booked in legitimate theatres they are often not advertised as pictures. Pictures should be identified with picture theatres.

Second. When they are shown as picture theatres they are much better advertised. Motion picture exhibitors are the best advertisers in the amusement field today.

Third. Picture theatres should be identified with the best in pictures. And when a really big feature is shown on their screen they should charge prices commensurate with the worth of the picture. Both the feature and the house are cheapened by playing a dollar show at fifteen cents.

Mastbaum Buys Verne Film

The Mastbaum interests have bought the Pennsylvania rights to "Twenty Thousand Leagues Under the Sea" at a price said to be in the neighborhood of $75,000.

Pete, the porker, is earning a reputation in Philadelphia not unlike that of the fabled lamb which followed Mary. Pete is a sanitary pig, who made his screen bow in the Signet Film picture, "The Masque of Life."

Leo Levison, manager of the Supreme Photoplay productions, who handles "The Masque of Life" for the Pennsylvania territory, conceived the original idea of sending Pete around with the film.

Selznick Buys "Ne'er-Do-Well" for New York State

Lewis J. Selznick added another special feature film to his states' rights purchases this week by a deal with Sol Lesser of San Francisco, for the New York state and Northern New Jersey rights to the "Ne'er-Do-Well," Selig's picturization of the novel by Rex Beach.

Greater New York City will be handled through the New York Selznick exchange in charge of Sol J. Berman, while the rest of New York state will be booked through the Lewis J. Selznick Productions, Inc., of Buffalo.

This transaction is of particular interest in view of Mr. Selznick's announcement in the NEWS of last week, that he intended to purchase many big pictures for distribution on a states rights basis.

Lively Bidding for "Black Stork"; Ohio Sold

The Ohio rights to "The Black Stork," for a period of twenty-four weeks, has been sold by the Sheriott Pictures Corporation to H. E. Smith, Henry Clay Hotel, Detroit, Mich. Mr. Smith paid twenty thousand dollars for the privilege of showing the eugenic photoplay in which Dr. Harry J. Heiselden, of Chicago, is the star.

Mr. Smith stated he expected to put the picture on at a minimum price of twenty-five cents, regardless of the size of the cities, and believes he will get big results in Ohio.

Through an error the Chicago daily newspapers last week announced that the Sheriott Pictures Corporation had disposed of the state rights for Illinois, Indiana, Wisconsin and Kentucky, to Zambrene and Dunn of the Unity Photoplays Company. Several firms in the Middle West are bidding for the rights to the picture in this territory and the Sheriott Pictures Corporation expects to be in a position to announce the name of the purchaser within a few days.

"Beware of Strangers" Shown to National Statesmen

The Selig Polyscope production, "Beware of Strangers," was viewed last week in Washington, D. C., by the Attorney General and heads of the United States Department of Justice at a private showing. "Beware of Strangers" is now enjoying its fifth week in the Chicago "Loop," having played at the La Salle three weeks and two weeks at the Bijou Dream.

Territorial rights for "Beware of Strangers" are selling fast, according to the Selig Company. Among territory already sold there is announced Indiana and Illinois, Central Film Company, Chicago; New Jersey, J. Frank Hatch; California, Arizona, Nevada, Hawaiian Islands, James Barton; New York State, New York Metro Film service; New England States, L. B. Mayer, Boston; Delaware, Virginia, Maryland, District of Columbia, Jos. F. Lee, New York City.

"Sins of Children," Planned as Second Moss Special

A picturization of Cosmo Hamilton's "The Sins of the Children" is announced as the second of the eight special features undertaken by B. S. Moss for the coming year. Anthony Kelly has been commissioned to write the script.

The feature will come to the screen in seven reels, and the first scenes will be taken early in April.

"One Hour," the initial Moss offering, is finished and will be released the first week in April. Zena Keefe and Alan Hare are featured.

First Flora Finch Comedy is Completed

The first Flora Finch comedy has been completed, according to the announcement of the H. Grossman Distributing Company. The title of the picture will not be announced until the release day, the offering being planned as a surprise one. They are to be put out at the rate of two a month, and Mr. Grossman announces that the sales thus far have been a tribute to Miss Finch and her reputation as a female fun-maker.

As a part of its service to customers the H. Grossman Company has a special department through which it will transfer to buyers all the inquiries that come in from exhibitors for their respective territory. Another end of the service will be the cooperative basis of issuing advertising matter. This latter is to be done from New York under expert supervision, the cost being apportioned among the distributing exchanges according to their supply.

The display matter will include feature lithographs, photo sets, and from time to time novelty souvenirs for the Finch votaries. Besides this, a publicity campaign is in operation in conjunction with the leading newspapers in every territory.

Illinois "Black Stork" Rights Sold for $35,000

C. J. Bulliet, known throughout the motion picture industry as a publicity and promotion man, has formed a partnership under the name of The Black Stork Company of Illinois, and has purchased the Illinois rights for Dr. H. J. Haiselden's eugenic photoplay, "The Black Stork." His bid is reported to have been $35,000.

Upon closing the purchase he immediately began dickering for a Chicago theatre in the "loop" section at which to show it. His answer to the warning that he was taking a risk with the investment was to the effect that he expected Chicago alone to pay at least $50,000 to see the picture. The minimum price planned at the showing of the photoplay is 25 cents.

"A Mormon Maid" to Be Given Trade Showing Tour

As a marketing idea, Benjamin Friedman, of the Friedman Enterprises of New York, has planned to make a tour with their feature, "A Mormon Maid," for the purpose of trade showings. Mr. Friedman's itinerary will embrace Chicago, Minneapolis, Denver and San Francisco. The tour was arranged in order that the open market buyers of the various districts will have an opportunity to see the picture without coming to New York to do so.

The method of presentation of the feature, it is said, appeals to the open market and its needs. The advertising and publicity are of the best, and no attempt at sensationalism of the sort that will invite the attention of censor boards has been made.

"A Mormon Maid" is being marketed through the offices of Hiller and Wilk, Inc., and the policy of selling territorial rights only is being followed.

"The Woman Who Dared" Sells in Many Territories

STATE rights for "The Woman Who Dared," the Ultra Picture Corporation's seven-reel feature which stars Beatriz Michelena, have been sold in a number of territories.

Harry A. Samwick, of 126 West Forty-sixth street, New York City, closed a deal with A. J. Cobe, president of the Ultra Pictures Corporation whereby he secures the sole rights for New York and northern New Jersey for the initial release. Mr. Samwick will handle the picture personally.

Harry Schwalbe of the Peerless Film Exchange of Philadelphia has closed for southern New Jersey, eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia.

Samuel Grand of the Federal Feature Film Company of Boston has secured the rights for the entire New England territory. His rights cover Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut, and the price paid is said to be a record breaker for New England.

D. W. Grauman of the Grauman Feature Film Company of San Francisco has purchased the rights for California, Arizona and New Mexico.

Goldstein Brothers Enter State Rights Field

The Goldstein Brothers, who have long been known most favorably not only in Springfield theatrical circles, where are located the general offices of the Broadway Theater Co., Goldstein Bros. Amusement Co. and Theatre Aumsement Co.—corporations controlled by them, but also in the theatrical business at large, have formed a new corporation capitalized at $50,000 for the purchase of state rights to many of the big super feature photoplay productions. Natsam Features Co. will be the name of the new organization. "Idle Wives" is the company's first purchase.

Ivan Films in New England Now Rifkin's

Herman Rifkin of the Eastern Features Film Company of Boston last week closed a deal in New York whereby he acquires the Ivan features for New England. These pictures heretofore have been handled by an exchange dominated from New York.

Among the pictures he took over were "Immortal Flame," "His Wives," "Her Surrender," "Faded Flower," "Sex Lure," and the "Girl Who Doesn't Care."

Benj. Friedman (Friedman Enterprises)

Sherman-Elliott Open Chicago Offices for Buyers

The Sherman-Elliott Company has opened Chicago offices at No. 611 Schiller Building, from which all state rights purchases of the corporation will be handled for Illinois. Minneapolis is the headquarters of the Sherman-Elliott Company. They also have offices at No. 218 West Forty-second street, New York. The new Chicago offices are in charge of Nat S. Stronge. Jack Elliott is in charge of the Minneapolis office.

The Chicago office has started a campaign to handle "The Crisis" in Illinois. An option has been obtained on one of the large "loop" theatre, where it is expected the picture will remain for a run of several weeks. An advertising campaign has been arranged to help exhibitors with box-office returns.

In reply to trade rumors that the Sherman-Elliott Company was planning a countrywide spread of activities, President Sherman replied that he would not make any announcement for several weeks.

Pictured Hichens Novel Going Big

Extraordinary interest is reported by exhibitors booking the Selig production "The Garden of Allah," from Robert Hichens' novel. From Indiana, Robert Lieber has written that the subject is playing to standing room, and elaborate bookings have been arranged.

Helen Ware and a capable supporting cast including Thomas Santschi are in the picture. Selig is putting forth a large line of posters including several designs of one sheet, three sheets, eight sheets and twenty sheet stands in pictorial and one and three sheet stands in block. Lobby displays in oil colors are also furnished with lobby display photographs and slides.

Colin Campbell directed the production under the personal supervision of William N. Selig.

News of the Northwest

L. J. Schlaifer has bought the states rights for "Idle Wives" in the four states of Washington, Oregon, Idaho and Montana.

The Colonial theatre, Seattle, has booked "Dante's Inferno" from the Greater Features Company of Seattle, who have the states rights for Northwest.

LIVE NEWS FROM THE PRODUCERS

Madame Petrova at Work on First Lasky Picture

Madame Olga Petrova, who joined the stars of the Jesse L. Lasky Feature Play Company several weeks ago, departed for Jacksonville, Fla., last week for the purpose of beginning her first picture for the Paramount program. Maurice Tourneur, who has just signed a contract for one year with the Lasky Company, is to direct the production, the opening scenes of which take place in Egypt at the time of the Rameses. Mr. Tourneur will also direct Madame Petrova's second production, the title of which has not yet been decided upon.

Albert Kaufman, manager of the Famous Players studio in New York, accompanied Madame Petrova and her company South for the purpose of supervising the erection of these settings and of establishing the players in their new quarters in Jacksonville. Practically the entire production will be staged in the South, and it is expected that the company will remain in Florida for several weeks.

Brenon Goes South to Begin "The Lone Wolf"

To obtain settings for his third Selznick picture, "The Lone Wolf," Herbert Brenon has taken his company to New Orleans, where filming of the first scenes is under way.

The subject is from the pen of Louis Joseph Vance, being taken from the novel of the same name. The story is of present times, and romance and thrills contained in the book made it one of the best sellers.

"The Lone Wolf" is a mysterious criminal who operates with ease and secrecy. His prey are people of the greatest wealth, and he has no confederates. He has a motto, "never to open the door to love," but in the height of his criminal career he falls in love with a young woman whom he believes is allied with a band of criminals, but who entraps him. The adventures of the two lead to a strong climax.

"The Debt," Starring Marjorie Rambeau, Finished

Marjorie Rambeau has completed work on her third production for Mutual, entitled "The Debt." This feature has been filmed at the Frank Powell studios under the direction of Frank Powell. "The Debt" in locale and development is entirely different from Miss Rambeau's first two pictures, "The Greater Woman" and "Motherhood."

Practically the same company supported Miss Rambeau in this production as in the other two. Those appearing in the cast include Robert Elliott, Paul Everton, Anne Sutherland, T. Jerome Lawlor, Agnes Eyre and Naida Gary, a child actress.

Three More "Skinner" Subjects for Essanay

Success of "Skinner's Dress Suit" as Picture Leads Producers to Arrange for Further Stories by Henry I. Dodge

THERE is to be more of Skinner of dress suit fame. Henry Irving Dodge, author of "Skinner's Dress Suit," is to write three more features dealing with the great moments in the life of the clerk who bought a dress suit and found himself.

Bryant Washburn, Who Will Appear in Three More Features for Essanay Dealing With the Hero of "Skinner's Dress Suit"

The titles of the forthcoming features are "Skinner's Big Idea," "Skinner's Baby," "Skinner's Waterloo." Work on the first will be under way in a few weeks.

Bryant Washburn will be featured in all of them, and will be supported by the identical cast which helped him score a hit in "Skinner's Dress Suit." Harry Beaumont, who directed the first, will direct the new plays.

"Skinner's Dress Suit" was taken from Henry Irving Dodge's famous story in The Saturday Evening Post. Critics were lavish in the praise of Essanay's film version, and that their attitude was shared by the general public is proven by the extensive bookings recorded by the picture.

The author was delighted with the outcome and immediately went to Chicago at Mr. Spoor's request to arrange a continuation of the theme. Each feature, of course, will stand alone as a photoplay.

"I believe that this happy result from ably screening a popular story will not only redound to the credit of Essanay, but to the motion picture industry in general," says Mr. Spoor. "Established authors have been wary of the screen, and as a rule permitted little of their work to be filmed until it had been out in printed form for some time. In this instance not only does a popular author, who has access to the best magazines, find the photoplay worthy of his best efforts, but he agrees—something hitherto unattempted—to produce exclusively for the screen subjects which are a salable quantity among publishers of periodicals."

Irene Howley, Star of First Triangle-Eastern

The first production from the studios of the Triangle-Eastern Fine Arts will feature Irene Howley in "Her Father's Keeper." Miss Howley has appeared in many well-known productions before coming to Triangle. She made her screen debut with the old Biograph. Later on she was with Reliance, Famous Players and Metro.

She was recently co-starred with William Nigh in "Life's Shadows"; with Lionel Barrymore in "The Yellow Streak" and "His Father's Son." She was also headlined with Ralph Herz in "The Purple Lady."

"The Cloud" in Book Form

"The Cloud," a recent Art Drama from the Van Dyke studios, written originally for the screen, enjoys the distinction of being made into a novel and published in book form.

Joseph Poland, author of the picture, also novelized it. In the photoplay Jean Sothern played the leading role.

William Hinckley to Support Edna Goodrich

William Hinckley has been signed as leading man to play opposite Edna Goodrich in "Reputation," by John B. Clymer, her first picture under her contract with the Mutual Film Corporation, on which the star will shortly commence work at the studios of the Empire All Star Corporation at Glendale, Long Island.

Mr. Hinckley is well known both on the stage and screen. He comes to the Mutual from Triangle, where he played opposite Norma Talmadge in "Children in the House" and in "Martha's Vindication" and Lillian Gish in "The Lily and the Rose."

Triangle Signs Juvenile

Jack Devereaux, Broadway juvenile, has joined the Triangle Film, and is now at work on his second picture.

Mr. Devereaux's last appearance on Broadway was in "Bunker Bean." Previous to that he scored in many well-known successes. He has had several years of experience in motion pictures.

Robert Harron and Mae Marsh Now Goldwyn Team

Young Male Star Latest Acquisition and Joins Former Griffith Team Mate; Two Subjects Finished, Third Begins

ROBERT HARRON has followed his team mate of many productions, Mae Marsh, and is the latest acquisition to the Goldwyn banner. He will again play opposite Miss Marsh as her leading man, and the team which became popular in Griffith productions will be seen again in future Goldwyn productions.

The third Goldwyn production of the twelve which will be completed before a single release is made is under way. Mae Marsh, who starred in the first subject made by Goldwyn, has, without a day of rest, begun work on her second picture, under the direction of John W. Noble. Maxine Elliott's first picture is the other Goldwyn film now in course of cutting and editing.

Besides Mr. Harron, other new players who will appear in Miss Marsh's second production include William Furey, Edward See, John Charles, W. T. Carlton and Isabel Berwin.

At the present rate of production, officials of the Goldwyn Company express confidence in having twelve finished pictures ready by September 1. Plans for the productions in which the other Goldwyn stars are to make their debut are well advanced. Mary Garden, Jane Cowl and Madge Kennedy will all be at work at the studios this spring and summer.

In Miss Elliott's first picture, written by Roi Cooper Megrue and directed by Allan Dwan, the principal players are Henry Clive, Charles Dalton, George Odell and Regan Hughston, all being well known on the stage or screen.

In Miss Marsh's picture, directed by Ralph W. Ince, are Marguerite Marsh, George Cooper, John Wessel, Vernon Steele, Neil More, Maude Cooling, Ned Hay and Edward Lynch.

Goldwyn announces that the outlay on the twelve pictures will come to $1,000,000, which is in line with their original intentions to spend that amount before attempting to market their productions, in order that exhibitors may not have to accept promises, but may actually see the achievements of the organization before making booking arrangements, believing this will tend to better conditions all round.

Wilbur's Support Strong

Florence Pritty takes the leading feminine role in support of Crane Wilbur in his latest production, "The Single Code," which will be released April 16.

The other important parts will be taken by Harrish Ingraham, Nan Christy, John Oaker, Olive Stokes, Ernesto Garcia and F. A. Johnston.

Paragon Fort Lee Studios Taken Over by F. P.-Lasky

THE Famous Players-Lasky Corporation has taken possession of the Paragon studio in Fort Lee, New Jersey, one of the largest and most completely equipped daylight studios in the country, and will henceforth use it for the production of Paramount pictures. The structure is to be renamed the Famous Players-Lasky Studio, because of the fact that both the Famous Players and Lasky pictures will be produced in it.

When Madame Petrova returns from Jacksonville, where she has gone to do the exterior scenes in her first Lasky-Paramount production, she will proceed immediately to the newly acquired studio at Fort Lee, where Maurice Tourneur will complete the production. At the present time Marie Doro is finishing the Famous Players production, "Heart's Desire," at Fort Lee, and other productions starring these two distinguished stars will be staged there from time to time.

The studio itself is 200 feet by 200 feet, and the floor area is approximately 20,000 square feet—exclusive of that portion which is devoted to executive offices and work rooms. The peak of the huge glass roof is 75 feet from the floor of the studio.

There are two large revolving stages, each of which is capable of holding two large and two small settings. By the use of this revolving device the director can work upon any number of scenes without the necessity of moving his lights or his camera, a method of production which greatly decreases the waste of time and energy incidental to the system of lighting equipment and the refocusing of cameras. Another feature of the studio is a steel bridge which travels the full width of the studio enabling the cameraman to photograph from any desired angle of elevation.

Marie Doro as She Appears in "Heart's Desire" (Famous Players-Paramount)

"Paddy O'Hara" Latest Vehicle of William Desmond

William Desmond will make his sixth stellar appearance on the Triangle program early in April, when Thomas H. Ince will present him in a Kay-Bee comedy drama by J. G. Hawks, entitled "Paddy O'Hara."

The scenes of the story are laid in London, Ireland, and two imaginary Balkan principalities. Desmond takes the part of a versatile Irish war correspondent representing a big London newspaper, and has many adventures.

Mary McIvor, whose portrayal of a leading part in William S. Hart's "The Square Deal Man," has the chief feminine role. Other players in prominent parts are Robert McKim, J. J. Dowling and Walt Whitman. Walter Edwards directed the production.

Apollo Has Press Photographer for "Stills"

W. Hanford Osborne, for four years press photographer on the New York Herald and previously in charge of the photographic department of the General Electric Company, has been appointed still-picture photographer for Apollo Pictures, Inc.

Harry Raver, president of the company, is of the opinion that the old method of allowing the cameraman to make still pictures deprives the exhibitor of a high-class lobby display for his theatre. The average cameraman finds it difficult to take an interest in still pictures while his mind is on his camera.

Under the new plan Mr. Raver selects an average of forty situations in his scenario, before production, and these the still photographer is told to make, develop and print. From these forty the usual twenty-four are selected to make the lobby display, posters, heralds, etc., the poorer ones being discarded.

Marguerite Clark Next in Pinero Subject

Arrangements have just been completed by cable, with Sir Arthur Wing Pinero by the Famous Players Film Company for the starring of Marguerite Clark in an adaptation of the celebrated English author's comedy, "The Amazons." This will follow "The Valentine Girl," in which Marguerite Clark will star on April 16, though the release date for "The Amazons" has not yet been determined.

"The Amazons" is, perhaps, the most famous of Pinero's earlier plays, and had its first presentation in New York under the management of Charles Frohman, who introduced Pinero's greatest plays in this country.

Immediately upon completion of negotiations, Jesse L. Lasky placed the play in the hands of the scenario department, and work was begun at once upon an adaptation so that no time would be lost after the completion of "The Valentine Girl," in which Miss Clark is at present working under the direction of J. Searle Dawley, and in which considerable interest has already been aroused by an advance publicity campaign of a novel nature.

Kitty Gordon Temporarily Discards Fine Raiment for the Seaside Scenes in "Forget-Me-Not," a World Film Feature

Third Linder Comedy Under Way in California

In balmy California, whither he fled the winds of Chicago, Max Linder is now engaged in the production of his third Essanay comedy, "Barrel of Fun." The pepper and motif of the action revolves largely around two very pretty girls, a taxicab, an irate chauffeur, and Max himself.

Reports from the K-E-S-E headquarters, releasing the Essanay-Linder subjects, are to the effect that "Max Wants a Divorce," the second production of the European funmaker, is in greater demand even than was the initial release. Many novelties have been gotten out for it, among them a pamphlet for distribution from house to house. This contains a "summons" to the theatre where the comedy is playing.

Noted Novelist Furnishes Next Subject for Clara K. Young

Clara Kimball Young has been furnished with the story for her next Selznick picture by Virginia Terhune Van De Water, the novelist. "Why I Left My Husband" is the title of the piece, and it reveals financial difficulties as a frequent cause for domestic infelicity. Work on the production will be commenced in a few days, as Miss Young has practically finished her scenes in "The Easiest Way."

It is expected that this first script for Miss Young from the pen of the popular woman writer will be followed by a series of big vital stories by the same author.

California Co. Starts Work on "Hari Kari"

The California Motion Picture Company has started work on "Hari Kari," a screen adaptation of Julian Johnson's Japanese play of that name. Holbrook Blinn appeared in the stage version prior to transferring his activities before the camera. "Hari Kari" is said to contain an element that is significant to the world-wide politics and international relations of the present time.

Miss Lois Wilson will appear in the leading role. Others in the supporting cast will be: Frances Burnham, Andrew Robson, William Scott, Albert Morrison and Clarence Arper.

Brady-World Output Rounding Out First Year

"Forget-Me-Not," to Be Released April 16, Completes Cycle of Fifty-two Photodramas Made Under Brady Direction

THE completion of one year of Brady-World Film productions will be marked on April 16 with the release of "Forget-Me-Not," starring Kitty Gordon. The offering was produced in Cuba by Emile Chautard. During the past year fifty-two photodramas have been put out by the World Film Company.

"The Closed Road," with House Peters and Barbara Tennant, was the first picture released by the World company after William A. Brady became director-general. During the year Alice Brady was made the star of such screen plays as "The Dancer's Peril,' "'The Hungry Heart," "A Woman Alone," "Bought and Paid For," "The Gilded Cage," 'Tangled Fates" and others. Through these she gained a nation-wide following of picture patrons.

Kitty Gordon is one of the foremost World stars. She has been accorded the honor of rounding out the first twelvemonth of World-Brady productions. Earlier in the year Miss Gordon was seen in "The Crucial Test" and "Her Maternal Right." Other Kitty Gordon productions are in preparation.

Ethel Clayton during the year has become known as a World screen actress. Among her prominent offerings of the period mentioned were, "The Web of Desire" and "Man's Woman." She appeared in "The Bondage of Fear," with Carlyle Blackwell, in four productions, and with Holbrook Blinn in three more. The World Film recently signed a new contract with Carlyle Blackwell, who is to be starred in a number of big productions during the coming year.

During the year Clara Kimball Young, Gail Kane and Robert Warwick made frequent appearances on the World program. Mr. Warwick was seen in "The Family Honor," "The Man Who Forgot," "A Girl's Folly," "All Man," "The Heart of a Hero,' "Friday the Thirteenth" and "Sudden Riches," Miss Young was seen in "The Rise of Susan," "The Dark Silence" and "The Feast of Life."

Marie Dressler's appearance in the comedy, "Tillie Wakes Up," was the first entirely farcical contribution to the World program. It was so successful that Mr. Brady decided to make comedy a distinct part of the next year's program.

Muriel Ostriche, Holbrook Blinn, Edna Wallace Hopper, E. K. Lincoln, Montagu Love, June Elvidge, Arthur Ashley, Mollie King, Evelyn Greeley, Gerda Holmes and Frances Nelson have been prominent in the year's releases.

The releases of the next few months, inaugurating the second World-Brady year, promise many interesting things. Alice Brady will be seen in "Darkest Russia," Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Page Mystery," Muriel Ostriche and Arthur Ashley in "The Wit of a Woman," Ethel Clayton and Montagu Love in "Pretty Polly Pollard," Alice Brady in "Maternity" and Carlyle Blackwell, June Elvidge and Evelyn Greeley in "The Price of Pride."

George Beban in French Role

In a forthcoming Pallas-Paramount production, "The Bond Between," George Beban gets away from the Italian characterizations which have for a long time been associated with his name, and plays instead the role of a French musician and, it must be said, creditably too.

The story was written by Mr. Beban himself and work has just been begun on it under the direction of Donald Crisp, who has supervised Mr. Beban's most recent screen successes.

The cast includes Colin Chase, Vola Vale, Paul Weigel and Eugene Pallette.

New Apollo Scenario Editor

The Apollo Pictures Company has engaged Benjamin S. Kutler as scenario editor. Mr. Kutler is a photoplaywright of years' experience, and has adapted for the screen a number of original stories as well as plays from the legitimate stage.

He was a member of the original scenario staff of Universal. After that he became scenario editor for the All-Star Feature Company, and next was engaged by the Popular Plays and Players Company.

Scenes Illustrative of the Spectacular Nature of "The Hidden Children," a Forthcoming Metro-Yorke With Harold Lockwood and May Allison

Yorke Co. to Adapt "The Haunted Pajamas" for Screen

FRED J. BALSHOFER, president and general manager of the Yorke Film Company, has returned to Metro-Yorke studios at Hollywood, Cal., following a business trip to New York City, and announces that he will begin work on a screen adaptation of Frances Elliott's novel, "The Haunted Pajamas." Harold Lockwood and May Allison will be the co-stars.

Mr. Balshofer made the trip East to attend a conference of the officials of the Metro Pictures Company. One of the results of the conference was the decision to adapt "The Haunted Pajamas" for the screen. This feature and other big releases announced, it is said, will keep the two above-named stars busy for several months.

"The Hidden Spring," a picturization of Clarence B. Kelland's novel, is now being finished by Lockwood and Miss Allison. After that they will start on "The Haunted Pajamas." Following this will come "The Yellow Dove," a picturization of the war in Europe which was written by George Gibbs. This latter will be a Metro-Yorke feature in at least seven reels, and the cost of production is estimated to be not less than $100,000.

Mr. Balshofer said that his trip East had brought revelations exceedingly important as regards the trade situation. "I found that big changes have been taking place rapidly," he said. "The motion picture public now demands greater productions, greater masterpieces of the screen. More attention must be given to details and settings. A better class of artists must be used, even for minor parts; in fact, the people are fast becoming educated and demand the best."

McClure to Produce Some Films in the West

Frederick L. Collins, president of McClure Pictures, is now in Los Angeles perfecting plans for the production of the next McClure series of five-reel features that will follow "Seven Deadly Sins."

If the proper arrangements can be made, Mr. Collins immediately will open a studio in Los Angeles and begin producing the first plays in the new series. Shirley Mason, star of the "Seven Deadly Sins," is to be one of the many stars in the next McClure production, and as soon as the Western studio is ready Miss Mason and a number of other players will go there.

When the weather in the East becomes mild the Los Angeles plant will be abandoned and the McClure people will return to New York to complete the remainder of the series.

Rex Beach Stories, Printed and Pictured, Pay $4 a Word

MOTION pictures first established a record for actors' salaries. Now comes the word that they have been one of the principal factors in establishing a record remuneration for an author. Rex Beach is the credited author, and it has been figured out that as the result of the printing and picturing of his stories the royalties garnered therefrom bring his writings a value of $4 a word. A few years ago it was announced that Rudyard Kipling was being paid for his work as an author at the rate of 40 and 50 cents a word, and it was considered a top-notch price at that time.

The amount that Rex Beach is now receiving for his printed and pictured stories has been figured out by R. W. McFarland, who is widely known in the motion picture world. The result of the success of Beach's "The Spoilers" and the recently released picturization of "The Barrier," both tales of Alaska, prompted Mr. McFarland to the task. According to his calculation, magazines are willing to pay a standing price of $40,000 for the serial rights of any one of Mr. Beach's great romances. Then when published in book form, and with numerous editions, the royalties are figured to amount to at least $65,000. Syndicating the story to the daily and Sunday papers is estimated to bring $15,000 more.

Now with the motion pictures featuring his stories on the screen the film rights and royalties therefrom bring his remuneration up to at least $4 a word, Mr. McFarland states. "The Spoilers," he points out, has earned to date $1,250,000. If "The Barrier" picture is equally successful Mr. Beach's royalties will be about $265,000. This sum, added to the receipts from the other sources, brings the total to $385,000, or $4 a word.

Chaplin Release Delayed Month

Incessant rains in Southern California have necessitated the postponement of the next Chaplin release "The Cure." The comedian notified the Mutual Company that it was impossible to complete the subject on schedule time and maintain the quality of his production. The release date has therefore been pushed from March 19 to April 16.

Apollo Buys Play from Edward Ellis

Contracts have been signed by Harry Raver, president of Apollo Pictures, Inc., whereby a play by Edward Ellis, entitled "Whose Hand," becomes the property of his company for picture purposes. Work on the production has already been started at the Apollo studios, in Fort Lee, under the direction of Richard Ridgely.

Mr. Ellis, who is an actor as well as a playwright, won a name in the latter field with his play, "Any Night." This drama, written for the Lambs' Gambol, so appealed to Holbrook Blinn that he made it the feature of his bill at the Princess theatre, New York, where it enjoyed a successful run.

"Whose Hand?" is a mystery story in five reels, and it is said to offer some new twists in construction. The adaptation was made by Charles Seay and Richard Ridgely.

The cast for this picture, which will be released by Art Dramas, Inc., is headed by Alma Hanlon, and includes Edward Ellis himself in an important role. Edward Earle, Florence Short and Bigelow Cooper lead in support.

Charlotte Walker's Debut on Pathe Program

"Mary Lawson's Secret," the Thanhouser made Gold Rooster Play which is to be released April 1, signalizes not only the first appearance of Charlotte Walker on the Pathe program, but also represents the first picture ever put out with the rooster trade mark which was directed by John O'Brien.

Miss Walker will be remembered for her successes in "The Easiest Way" and "The Trail of the Lonesome Pine." She is now in Washington starring in a new play.

"Mary Lawson's Secret" is a story of a small town girl who becomes the innocent victim of an intense rivalry existing between two doctors, one an old practitioner and the other a young man. The latter is found murdered, and Mary, through circumstantial evidence, is convicted of the crime. She escapes prison, is married, but lives under constant fear of exposure. The play moves swiftly forward to a strong climax.

Excellent Cast in Empire's "The Outcast"

Among the artists who will appear in support of Ann Murdock in her first Empire All Star Corporation picture, "The Outcast," the Frohman stage success being produced for Mutual release, will be Kathryn Calvert, the wife of the late playwright, Paul Armstrong. Miss Calvert, said to possess striking beauty, will appear as Valentine, a society girl who represents the other end of the social scale from that in which Miriam (Miss Murdock) starts out.

Besides Miss Calvert, will appear Kate Sargentson, Jules Raucourt, Herbert Auling, Richard Hatteras, Reginald Corrington, Zola Tolma, Gertrude Andrews and Frank Goldsmith.

As already announced, David Powell, whose most recent appearance was with Clara Kimball Young in "The Price She Paid," will play Miss Murdock's leading support.

"Great Secret" Co. at Saranac

The final chapters of the Metro's Bushman-Bayne serial, "The Great Secret," will be completed in the Saranac Lake region. Principals and company have already left New York, and work will be started immediately on the winter scenes called for in the remaining chapters of the serial.

The Company is headed by Director William Christy Cabanne and Simon Fleisher, manager of the Serial Producing Company. Others of the principals are: Helen Dunbar, Edward Connelly, Millicent Fisher, Ed. Laurence, Eugene Thurston, G. M. Anderson, Mildred Cheshire, Millie Richter and the Indian actor, Strongheart.

Snow Sports in Travel Subject

Pictures of winter sport life of Quebec comprise the last of the series of Canadian Travel film taken for the Paramount by Burton Holmes. The subject will be released on April 2.

Highest Standards Sought for Jaxon Productions

Stars of Ability, Stories That Are "Different," Care in Production Are Means to End of Pleasing State Right Buyers

PHOTOPLAYS of the first water only, is to be the production policy of the Jaxon Film Corporation, according to an announcement of an official of the company last week. In elaborateness, story and care in production, future releases will be similar to 'Strife,' the initial release, which features George LeGuere and which is being distributed on a stage-rights basis.

"The theory of open-market production," continued the same official, "is, as we see it, to produce pictures that are different, in some important essential, from the program releases. A picture of state-rights calibre must excell the average program picture in the strength of the story, general excellence of production, drawing power of the star, and also in spectacle-value. Unless the state-rights picture does combine these necessary elements, there is no profitable market for it.

"When the Jaxon Film Corporation undertook to produce features for the independent exchanges, these considerations were gone into very carefully. Stars of suitable box-office value were sought, and vehicles that were capable of extraordinary treatment on the screen were obtained.

"The result of our preliminary work may be seen in the quality of our first picture, 'Strife.' The story of the production was taken from an original scenario that was chosen as the initial production of our company from among thousands of scripts. It was selected because of the basic strength of the story, and the possibilities it offered the director in picturizing the tale. The production required large factory settings, and spectacular iron foundry backgrounds. These were obtained, and some of the scenes made in these locations are most unusual. One scene in the picture shows the casting of the keel of an ocean liner, for which twenty tons of molten iron was poured into a mould, the color of the flaming metal making a startling background for a desperate hand-to-hand struggle going on at the very brink of the mold.

"George LeGuere was selected to star in 'Strife,' not only because of the tremendous amount of publicity he had received all over the country as star in 'The Seven Deadly Sins,' but also because of his unusual ability. He has been featured in legitimate productions on Broadway, and his following throughout the country is unquestionably large. A cast of well-known players support him, actors and actresses, who have made their marks in the show world through genuine ability.

"That the independent exchange man is quick to appreciate the value of a money-making proposition is demonstrated by the number of inquiries we have received regarding the production. Almost immediately following our announcement that the picture was to be distributed on the open market, letters and telegrams literally poured into our office."

George Le Guere, Star of "Strife" (Jackson Film—States Rights)

Tyrone Power Working on Film and Stage Role

While Tyrone Power is rapidly completing his work in the star role of "The Planter," the twelve-reel production being made by the Nevada Motion Picture Company, he is also rehearsing to play the leading role in the Mission Play at San Gabriel, Cal. The Mission Play is an institution in Southern California, and Mr. Power was much sought to play the part of Father Junipero Serra. Although very busy in his work with "The Planter," the producers of the Mission Play finally made an arrangement with the Nevada Company to allow Power to devote a part of his time each day to rehearsing for the play.

A point was stretched and the Nevada Company moved their studio equipment from Santa Monica to Pasadena, only a few miles from San Gabriel. During the morning hours Mr. Power will work before the camera and in the afternoon he will rehearse his role for the Mission Play.

Book Aid on "Poor Little Rich Girl" Brings Results

The photoplay edition of the well-known Eleanor Gates story, "A Poor Little Rich Girl," and which is the latest Artcraft vehicle for Mary Pickford is not only becoming widely popular with film fans, but is giving considerable free advertising to exhibitors.

The publishers of the book, Messrs. Grosset & Dunlap, complete campaign for the sale of the special photoplay edition containing stills from the Artcraft Picture as illustrations together with a beautiful four-colored jacket displaying an attractive photo of "Little Mary." Through their agents, Grosset & Dunlap are supplying local book dealers with large quantities of these books together with advertising matter for window displays.

Pathe to Incorporate Myers-Theby Comedies in Program

THE Pathe program is to be further strengthened by the incorporation of a new brand of comedies to be known as the Myers-Theby comedies. With the announcement comes the word that the terms of a contract has just been consummated by J. A. Berst, vice-president of the Pathe Exchange, and Mark M. Dintenfass, who will produce the new comedies. Harry Myers and Rosemary Theby will be featured in the new brand.

The combination of Mr. Dintenfass as a producer, striving after quality and the accredited drawing power of the two featured players is announced as Pathe's assurance that the addition will be a strengthening of the program. The new comedies will be weekly one-reel releases. This arrangement is planned to fit in with the recent change made in "Lonesome Luke" comedies, which in the future will be in two reels only and released at the rate of one a month.

Both Mr. Myers and Miss Theby are well known in pictures. Myers is credited with being a comedian of the quieter kind. He began his motion picture career seven years ago as leading man for Universal. Two years ago Mr. Dintenfass secured him for Vim comedies. Miss Theby has spent her entire career in motion pictures. She started with Vitagraph, and later was with Relance, Lubin and Universal. Two years ago Mr. Dintenfass signed her for Vim comedies.

Mr. Dintenfass is one of the pioneers of motion pictures. He started as an exhibitor in Philadelphia in 1905. In 1909 he organized the Champion Film Company, and later consolidated with Universal. In 1915 he started the Vim Film Company. Not long ago he purchased the Lubin studio at Jacksonville. The stories, while each will be complete in itself, will have to do with the adventures of a newly-married couple. Each week will show them in new adventures of their nuptial career.

Spy Revelations in U. S. Aids "Patria" Bookings

The Pathe Exchange of New York are pointing to scores of letters received from all parts of the country as proof of the popularity of their serial, "Patria." These letters from theatre managers, in many cases, state that the serial is breaking all box-office records. Besides the quality of the serial, Pathe also points to the fact that the present hysteria of spy scares and plots throughout the country coincidentally aid in the popularity of "Patria."

Edward Trinz, manager of the West End theatre, Chicago; E. Brachman, manager of the Broadway theatre, Tucson, Ariz.; H. L. Walter, of the Amusu theatre, Elmira, N. Y., and from others. Pathe report receiving letters telling of the increased receipts as the result of the serial showing.

Moore Comedies in Brooklyn

The Triangle theatre, Brooklyn, has contracted for the entire output of Klever Komedies with Victor Moore as the star. The first showing will be on Sunday, March 18.

Simpler Spelling for Film Titles Endorsed

The movement of the Universal Film Company to adopt simplified spelling in their picture titles in the future is reported to be receiving the appreciation of exhibitors in all parts of the country. The idea originated with Vice-President Cochrane of Universal, who is of the opinion that it will meet with the approval of patrons and also serve to shorten the length of titles.

"I believe that many of the pictures of today are burdened with too much title," said Mr. Cochrane recently, "Pictures thus laden become boresome. Simplified spelling will not only be shorter for the patrons, but will make it all clearer. Familiar words to the public for most part will be the only ones shortened."

Seattle Houses Run All Pathe's

Messrs. Jensen and Von Herberg, proprietors of the Coliseum and Liberty theatres, Seattle, have contracted for Pathe's entire output, to be used in their Seattle theatres. This means Gold Rooster plays, cartoon comedies, Pathe, News, Fashion reels, Luke comedies, etc.

Naomi Childers Signed by U. S. Amusement Company

ANNOUNCEMENT was made last week that Naomi Childers, for some time a leading woman for Vitagraph and other companies, had been signed by the U. S. Amusement Company, releasing through Art Dramas, Inc.

The title of Miss Childers's picture, which, it is said, will be a large and expensive production, has not yet been disclosed. All that is known is that it was written by a well-known American author especially for Miss Childers.

The acquisition of Miss Childers means that exhibitors using Art Dramas will now have pictures starring no less than five leading women of reputation: Jean Sothern, Alma Hanlon, Anna Q. Nilsson, Gertrude McCoy, and lastly Miss Childers.

Miss Childers's screen career began with Kalem, where she was starred in "Panic Days on Wall Street," and numerous other features. Before this she had attained distinction on the speaking stage, having appeared in leading roles under H. H. Frazee, Henry W. Savage and others in Broadway productions. From Kalem, Miss Childers went to Triangle, where she won admirers by her acting in "The Half-Breed" and other plays.

While with Vitagraph, where she stayed for a considerable length of time, Miss Childers was starred or featured in nearly a score of photoplays, among them being "The Writing on the Wall," "The Spirit in the Clay," "The Turn of the Road," "Ansalo Lee," and "Joan Thursday."

"Code of the Klondyke" (Left); "Flowers of Doom" (Center): "The Flashlight Girl" (Right). New Bluebird Plays

Norma Talmadge in Scenes from "The Law of Compensation," Another Schenck Picture for Release Under the Selznick Banner.

Interesting Issue of Picture Progress

Particular attention has been devoted to the March number of Picture Progress, the monthly illustrated magazine issued by Paramount, and the publication is one of the best yet put out by that corporation.

"The Men Behind the Scenes," the main story, gives a glimpse of the inner workings of the Paramount organization. The month's biography is of Margaret Illington, and is attractively illustrated. The cover illustration in color is of Mme. Petrova. A double page spread in the center of the magazine has views of favorite players in their hours away from work. There is also a page of photographs taken at the Famous Players-Lasky studios in Hollywood.

World Company Inauguration Views for Future Scenarios

Five cameramen from the World Film Company took photographic records of the inauguration ceremonies at Washington recently. William A. Brady, director general of the company, was present to supervise the making of the scenes, and announced that he had a special idea in making the pictures.

"The idea," said Mr. Brady, "is to visualize all great public happenings as added features to our plays, particularly those which lend themselves to adaptation as the inaugural ceremonies do. I see no reason why a scenario of Washington life should not be made to take in the inaugural episodes. It is all a part of general plan for future World pictures."

Special Music Score for "Womanhood

A special synchronized musical score on "Womanhood, the Glory of the Nation," which will soon be released by Vitagraph V. L. S. E., has been prepared by S. M. Berg. This score is so arranged that it can be used by a lone pianist or organist or by any combination of musicians, from violin and piano up to full orchestra.

In addition, a martial theme has been composed characterizing the story as a whole, and the battle scenes are adequately interpreted in music.

Two Noted Directors Acquired by Thanhouser

Van Dyke Brooke, for Years With Vitagraph, and Emile Chautard, Credited with Many World Film Successes, Move

THANHOUSER has added two widely known directors, Emile Chautard and Van Dyke Brooke, to their staff. Both have already started work at the Thanhouser studios.

Mr. Chautard will direct Frederick Warde in "Iron Hearted Pemberton," a business story. He comes from the World Film, where he has directed a number of subjects, including "The Annal of Perpetua," "The Boss," "Love's Crucible," "Little Dutch Girl," "The Little Church Around the Corner," "Human Driftwood," "Sudden Riches," "The Heart of a Hero," "All Man," "Friday the Thirteenth," "The Man Who Forgot," etc.

Before coming to this country, Mr. Chautard, a native of France, was leading man at the Odeon theatre, Paris, and leading manager at the Gymnase theatre, Eyane theatre and Theatre Royal du Parc, Brussels. His first screen work was with the Eclair Company in Paris, where he staged many well-remembered features.

Since leaving the legitimate in 1909, Van Dyke Brooke has been continually with the Vitagraph Company, and is credited with the development of many actresses and actors now stars, including Maurice Costello. Other present-day favorites who were his students are: Lillian Walker, Anita Stewart, Norma Talmadge, Dorothy Kelly and Leah Baird.

Mr. Brooke has, as his first Thanhouser star, Gladys Leslie, who will appear in "An Amateur Orphan," a play by Agnes C. Johnston, said to exactly fit Miss Leslie's personality.

Kalem Players Combine in Search for Picturesque Locations

AN efficiency plan as regards the finding of locations not hitherto used, for exterior scenes, has been followed by the Kalem Company in the production of their two new series, "A Daughter of Daring" and "The American Girl," at the Glendale California studios.

In order to avoid a repetition of natural backgrounds which have been used in the past, every member of the producing units constitute a committee of the whole, whose duty it is to report on hitherto unused locations. A good-natured rivalry has sprung up among the personnel of the Kalem forces to see who will score the highest number of picturesque "finds" for outdoor "shots."

Marin Sais, heroine of "The American Girl" series, was last reported in the lead. To her is credited the locations used in "The Golden Eagle Trail," a forthcoming episode. Miss Sais does her land scouting on horseback.

Helen Gibson has her work, more or less, simplified by the fact that she must confine her searching to some railroad right of way.

In producing the further adventure of "Stingaree," with True Boardman in the title role, Paul C. Hurst is obliged to select locations that resemble intimately the wild bush country of Australia. Hurst was the "Howie" of the original series, and is back in his old role and also directing the new stories written for Kalem by E. W. Hornung, the English author, famous for his "Raffles."

Even Ham and Bud have taken an interest in the contest for new exteriors, and they are using new ones in each succeeding "Ham" comedy directed by Al Santell, lately added to the Kalem producing forces and formerly with Keystone.

Hart Resignation Denied

A New York theatrical paper published a rumor recently that William S. Hart had intended to withdraw from the Triangle-Ince management upon the fulfillment of his present contract. R. W. France, general manager of the Triangle Distributing Company has issued a statement of denial.

Mr. France said: "We wish to emphatically deny this rumor. We have also further confirmed the fact by telegraphic communication with the Ince studio that there is no truth in it whatsoever."

Left to Right: Harry Morey, Alice Joyce, Anita Stewart and Marc MacDermott, a Quartette of Vitagraph Stars

Time in Production is Empire's Watchword

No Pictures Released Until Two of Series Are Finished—President Freuler Scores Rush Methods of Production

AS an assurance of ample time for production and putting the finishing touches on the Charles Frohman stage successes to be produced as pictures by the Empire All Star Company, it has been decided that no one picture of any series, featuring a star, shall be released until two pictures of the series have been completed and the third is in the process of production. This announcement comes from President John E. Freuler, of the Mutual and Alf Hayman, representing the Frohman interests. All of the pictured productions will be released through the Mutual Company.

It is the object of the producers to have all productions coming from the Empire-Mutual studios handled in the same careful manner in which stage plays are produced. No picture is to be started until cast, director and technical staff have had ample time to study the story they are to picturize. No release is to be made until every finishing touch, such as cutting, assembling and titling can bestow, has been added.

President Freuler in speaking of this precept for Empire-Mutual productions had the following to say: "A great deal of the mediocrity of the photoplays on the market today is due to the speed with which productions are hurried through. A record of speed in production is not only a boast. It is a side light on one of the photoplay art's strongest failings. The absurd, illogical, poorly acted and poorly titled photoplay will have no place in the market of the future.

"Just as we have done with the first picture of Miss Murdock, the Empire star in "The Outcast," and Miss Edna Goodrich, who is at present working at the Empire-Mutual studios on "Reputation," so will we do with all the productions made at that studio. Both Miss Murdock and Miss Goodrich spent many days in conference with their directors and with the studio manager, rearranging the scripts and discussing all phases of the work before any actual start was made. Every technicality of costuming and setting, every important phase of characterization, in fact every angle of the game was gone over.

"The result is that the work is proceeding with an ease and a sureness which will pay a thousandfold for the few days that were taken in preparation. Rush methods and good pictures are seldom found in the same studio. The support of the public given to fine, well-made pictures more than pays for the extra time taken to make them."

Fox Release with Genevieve Hamper, April 2

Genevieve Hamper, talented stage star, will have the leading role in a William Fox production, "Tangled Lives," scheduled for release on April 2. J. Gordon Edwards, the veteran director of Fox features, screened the picture at Kingston, Jamaica. Stuart Holmes appears again the suave villain of yore.

Miss Hamper was born in Greenville, Mich., and was educated in Chicago, where she first became interested in the drama. She played in "The Midnight Sons" company as an extra, then under Robert Mantell made such progress that she appeared in "The Merchant of Venice" as Jessica. From then on her rise was rapid, and since becoming a screen player she has appeared in a number of features.

"His Military Figure," a Moore Comedy for April 9

A Paramount single-reel comedy release scheduled for April 9 stars Victor Moore in "His Military Figure." The story tells of the attempt of Victor to win the hand of the daughter of an old army colonel. The latter had laid down the stipulation that the man getting his daughter's hand must have a true military figure. Victor prepares to meet the father to pass examination and trusses and laces himself up to look like a West Pointer.

Before the arrival of the old colonel to pass on Victor's figure a rival for the daughter's hand inserts himself into the action, and a series of ludicrous mishaps and horse-play follow in rapid succession, and Victor is finally shown up.

Kleine Praises "Satan's Private Door"

The heaviest ante-release bookings reported on any one subject through the K.E.S.E. service since its organization are announced to have been made on "Satan's Private Door," the Essanay feature released March 19.

Mary Charleston is featured, and playing opposite her is Essanay's newest star, Webster Campbell. Hazel Daly also has a strong part in the production.

George Kleine, noted as a conservative judge, is said to have gone on record with a statement that "Satan's Private Door" was one of the best pictures he had ever seen.

Miss Manning Star in O. Henry Pictures

Mildred Manning is to be featured in the Broadway Star productions of the O. Henry stories, which will be distributed by the General Film Company. Miss Manning commenced her theatrical career in musical comedy, but later decided that the screen offered her a better outlet for her ability.

While playing in "Oh, Oh, Delphine" at the New Amsterdam theatre D. W. Griffith saw her and offered an engagement with the Biograph Company. Among the features in which she has appeared on the screen are: "The Charity Ball," "Poor Relations," "Concentration," "My Man's Law," and others.

Liking of "Patria" Reported Country-Wide

From every section of the country Pathe has been receiving commendatory reports on the attractiveness in box-office receipts and pleased audiences of "Patria." Continued bookings are the result.

Among those who have praised the serial in which Mrs. Vernon Castle is starred are Alexander R. Boyd, Arcadia theatre, Philadelphia; Edwin S. James, Broadway theatre, Portland, Oregon; Aronson and Browne, controlling the Academy of Music, the Alamo, the New Strand and the Grand, Raleigh, North Carolina, and Lee H. Oxley, Grand theatre, Bransford, Penn.

West Coast Studios

(Continued from page 2004)

mann, Vogue, Yorke-Metro, Lone Star, Pacific Film Laboratory, Clune, and Willis and Inglis Commercial Studio. It would cost the film companies more than a half million dollars to move their plants, besides a very considerable loss because of delays, etc.

MISS M. E. M. GIBSONE, who has served as manager of the Hollywood Kalem studio for the past two years, has tendered her resignation, and will embark in securing engagements for professionals and conducting a publicity bureau for film people, affiliated with Miss Mabel Condon. Miss Gibsone has written a number of produced scenarios and by the successful manner in which she conducted Kalem affairs has proven herself a business woman of ability .

THE Colorado Film Corporation, incorporated under the laws of Colorado, financed by Denver capitalists, by Lyman I. Henry, and now at work on their first production at Monrovia, Cal., is the latest addition to the west coast film colony.

William V. Mong, who for more than eighteen months has been affiliated with the Universal, where he wrote many of his own stories, directed them all and played leads, following a career of many years on the legitimate stage as actor and producer, has been associated with the Colorado people since they first planned filming a spectacle adapted from a portion of the Old Testament. Mr. Mong wrote the scenario prior to going with the Universal. Since that time it has been sent to prominent educators, ministers and historians in every State in the Union and abroad for criticism, and the company has thousands of letters urging the early filming of the picture, with the assurance of undivided support from all who have seen the synopsis.

The preliminary work of making settings and costumes is now holding the attention of Director Mong and executives of the company, and active production will be commenced within a few days. The subject is to be released by the states right method.

Henry McRae for several weeks has been testing the nerve of actresses at Universal City in the hope of finding one who would beard the lion in its den. By proving to Eileen Sedgwick he would not ask her to do anything he himself would not do, McRae has induced her to take the leading feminine role in "In African Wilds." Many of the African animals in the zoo will appear in the subject. One scene provides for a chase between the girl and a lion, in which she finally reaches a tree and climbs out of the animal's reach.

Plans are being made at Kalem studio for a big dance for members of the four producing units on the new outdoor stage, which will be given within the next few days. Bud Duncan has been appointed social secretary of the studio and is in charge of arrangements, and at the same time is busy with the organization of a baseball team.

Universal Program Offerings.—Left: Irene Hunt in a Scene from "Is Money All?" a One-Reel Laemmle of March 28. Right: A Bit from the Third Episode of the "Voice on the Wire," Featuring Ben Wilson

Cast Augurs Success of First Bernstein Film

Betty Brice, Chas. Arling and Edna May Wilson Cast in "Who Knows," First of "Pictures for Clean Minded Millions"

GENERAL MANAGER ISADORE BERNSTEIN has completed the casting of his first production, an adaptation from the serial story which appeared in All Story Magazine entitled "Who Knows," by Ethel and James Dorrence, and a very exceptional production is expected.

Besides Betty Brice, who is to take the featured lead, Mr. Bernstein has engaged Charles Arling, former featured player for Pathe in a number of big productions, and who since has been affiliated with the Keystone and Fox organizations. Mr. Arling is very well-known throughout the country for his work in musical comedy. Little Edma May Wilson, who played lead in "Jess of the Mountain Country" and later was in "The Fall of a Nation," but who has just completed an important part in "Those Without Sin" for Lasky, together with Little Dorothy Clark, child player, who has appeared in many Universal pictures, play the part of the twins. J. Morley who has been with several coast companies besides a number of years as stock leading man and three years in army service, will be the juvenile leading man opposite Miss Brice. Another player is Sam Woods who takes the role of the heavy. He has been appearing in Lasky subjects until accepting this engagement, and is especially well fitted for the part.

Mabel Julienne Scott ("The Barrier")

The direction for the first production will be in charge of Jack Pratt, late of Metro, and Harry Jay Smith, who has had considerable experience in production. They will have the aid of Arthur Powelson as cameraman, and Lee Lawson who served Universal City as technical director for more than two years, will be in charge of that work for Mr. Bernstein's organization.

The producing company has taken up the work of filming this first subject, and with the good weather of the past few days have made big advances toward filming the interiors and some of the exteriors required by the scenario which was written by Ashton and Morse. Mr. Bernstein will release this as the first of the "Pictures for the clean minded millions."

"God's Man" Attracts Interest of State Rights Buyers

Joseph W. Farnham, who has charge of the exploitation of the Frohman Amusement Company's productions, reports that the inquiries regarding "God's Man" are fairly deluging him.

"To date, in response to the comparatively small amount of advertising we have done," said Mr. Farnum, "more than three hundred inquiries for territorial rights have been received, and a sum aggregating half a million dollars has been offered for this production. These offers I consider a great compliment to our previous production, 'The Witching Hour.'"

George Irving, the director of "God's Man," is completing the cutting and assembling of the picture.

H. B. Warner is featured in the production.

CHICAGO NEWS AND COMMENT

Do You Know That—

"Intolerance" will close its successful run of eighteen weeks on March 24. "Joan the Woman" will replace it at the Colonial on March 28. The intervening days will be spent in redecorating the theatre. Jones, Linick & Schaefer bought the Illinois and Indiana rights to "Joan the Woman" for a reported consideration of $150,000. Two performances will be given daily. A double symphony orchestra under the direction of H. A. Erlinger will accompany the film. E. Q. Cordner, formerly manager of the Wabash Avenue Strand, and recently manager of "A Poor Little Rich Girl" at the Auditorium, has been appointed assistant manager of the Colonial for the "Joan" run.

Aaron Jones and Nathan Ascher have purchased for the Central Film Company the Illinois, Indiana, and Wisconsin rights for "The Ne'er Do Well." The rights for the Rex Beach feature, filmed by Selig and formerly exploited by Vitagraph, were secured from Sol L. Lesser. Ten prints will be used for the three states.

Nat Wolf, who is representing Unity Photoplays throughout Illinois, is now at the Washington Park Hospital undergoing an operation.

The Midland Film Company, 112 No. La Salle Street, was last week the victim of film pirates. A telephone call purporting to come from the Dandy theatre, 2146 W. 22nd street, was received and a five-reel feature was booked. A young man later called for the film, and subsequently disappeared. The Midland concern has referred the matter to the police.

H. C. Holah, manager of the Motion Picture Department of the Chicago Herald, has just returned from a week's trip to Cleveland, his native city. He reports that conditions there among the film exchanges and exhibitors are very encouraging.

Chas. T. Jaeger, of Toyland Films, Inc., Chicago, is leaving tonight for the East to confer with various state rights buyers regarding the purchase of the "Metoy" comedies, which are being manufactured by Toyland Films, Inc.

Gerda Holmes, the World star who hails from Chicago, is visiting her mother here between pictures.

Ralph Kettering, Jones, Linick & Schaefer's tireless P. A., has been delving in the past again. He recalls the days when—Nance O'Neil played at Cleveland's theatre in "Danites"; Adolph Zuker was in the cloak business here; S. L. Rothapfel was manager of the Great Northern; Howard Hickman was heavy man at the Chicago Opera House; Louise Glaum was ingenue at the Imperial; and Jack Burch was a magician at Sans Souci Park.

Benjamin N. Judell, Manager, Chicago Mutual Exchange

Eight comedies of the Max Linder series have been booked for the Lubliner and Trinz circuit.

Four new theatres will be added to the Alfred Hamburger chain in the near future. This will make a total of eighteen.

Samuel Plame, who has been manager of the Indianapolis Paramount exchange, and later in Artcraft's Pittsburgh office, is now promoting Metro's serials, comedies, and travelogues in the Chicago territory.

Little Mary McAlister, Featured in the "Do Children Count?" Series (Essanay)

Finance End of Exhibitors' Exposition Cared For

To prevent a repetition of the talk that followed last year's convention, the Executive Committee of the Exhibitors League last week appointed a Finance Committee to handle the money affairs of the coming Exposition. The committee consists of Peter Schaefer of Jones, Linick & Schaefer, Nathan Ascher of Ascher Brothers, and Joe Trinz of Lubliner and Trinz. This committee will superintend all disbursements and collections.

Philippi Thanked by Advertising Men

The Advertising Association of Chicago recently passed a resolution thanking E. H. Philippi for his splendid efforts as chairman of the Industrial Movies Committee. Due to Mr. Philippi's work, local advertising men have been brought to realize the importance of moving pictures in advertising campaigns. Mr. Philippi is sales manager of the Rothacker Film Mfg. Company.

Local Office for Friedman Enterprises

Friedman Enterprises, Inc., will maintain a Chicago office in addition to its Minneapolis and New York branches. Benjamin Friedman, president of the concern, believes that Chicago is the future capitol of the film business because of its strategic location and other advantages. Mr. Friedman states that his state right feature, "A Mormon Maid" is having a phenomenal reception.

General News of Local Trade

A. C. Roebuck, president of the Enterprise Optical Manufacturing Company and president of the Woodstock Typewriter Company, Chicago, has just returned from a three weeks trip to Florida.

Ray Branch, owner of the Enterprise Theatre Equipment Company of Detroit, Mich., has opened a branch supply house in Grand Rapids, which will be run under the same name.

A. G. Spenser, who was formerly connected with the Movie Inn of Chicago, and who is well-known in the Middle West film circles, has just been made sales manager of the Chicago Triangle exchange; in this capacity will be assistant to R. C. Sceery, the general manager of the branch office.

Shift in World's Capital City

Recent changes in the Washington office of the World Film include the promotion of H. C. Wales, former manger, to the position of special assignments out from New York. He has been succeeded by R. B. Smetzer, of the sales department of the New York office.

AMONG THE EXCHANGES

Baum Named Independent's Pittsburgh Head

Louis Baum is the new manager of the Independent Film Company at its Pittsburgh office, succeeding M. C. Hughes, who recently resigned to become manager of the Metro Film Exchange in Montreal, Canada.

Mr. Baum arrived in Pittsburgh this week and at once took active charge of the office.

He was formerly a member of the managerial staff of the General Film Company, which position he resigned a year ago to take charge of the Bluebird features. Six months ago he went over to the Selznick interest and took charge of the Philadelphia office.

The employees of the Independent Film Exchange, upon the retirement from connection with the company of Mr. Hughes, tendered him a reception and dinner.

A. J. Coyle officiated as toastmaster, and addresses were delivered by almost every one about the board. Those present at the banquet were: L. Baum, Charles F. Miller, John McAleer, A. J. Coyle, Theo. Braunsteter, T. E. Dillard, George Moore, C. A. Zipf, William Welsh, Sid Lechner, John Murray, Jock Hickronell, Jack Wenkerson, Ray Miller, J. B. Buchanan, C. P. Caruth, Ben Abrams, Sam Blair and William Lee-Barton.

Omaha Exchange Movements

J. E. Kirk, formerly manager of the Pathe exchange at Omaha, Neb., is now with the Metro Company at Des Moines, Iowa.

Manager Harry Heyman of the World Film exchange at Omaha attended a meeting of the representatives of his company at Chicago.

Manager J. H. Calvert of the Bluebird exchange in Omaha is taking a two-weeks' vacation, recuperating from a recent illness. Denman Palmer of the Vitagraph exchange was likewise indisposed for several weeks by illness.

Julius Singer, special representative of the L-Ko Company, visited the Laemmle exchange, the Universal branch in Omaha, to arrange for the release of L-Ko comedies through that branch.

Branch Men in New Brunswick Go to Montreal

Carl M. Crawford, for three years exchange manager for Fox Films in St. John, N. B., has gone to Montreal to take a similar position with the Fox forces. Isadore Sourkes, formerly of the Montreal office, succeeds him.

Another change of recent date was the departure of Bert Silberstein, road man for the Famous Players in the Maritime Provinces, for the Montreal office of his company.

Appointments in General Film Branches

G. T. Ames Promoted from Philadelphia Branch Managership to Supervisor of Sales—Southern Shifts—New New Haven Quarters

G. T. AMES, who has been branch manager for the General Film Company in Philadelphia, was last week promoted to the position of Supervisor of Sales, with jurisdiction over the following General Film exchanges: Philadelphia, Pa.; Wilkes-Barre, Pa.; Scranton, Pa.; Washington, D. C.; Charlotte, N. C.; Baltimore, Md. Mr. Ames has been with the General for five years in various capacities. He will make his headquarters at the Philadelphia office of the General.

H. L. Knappon has been appointed Sales Manager of the Atlanta, Ga., division of the General, and assumed his new duties Monday, March 5. Mr. Knappon previously represented the International at San Francisco.

P. A. Bloch will succeed Mr. Ames as Sales Manager of the Philadelphia division. Mr. Bloch is a new employe of the General Film Company, having previously represented the World Film Corporation at Cleveland, Ohio.

C. C. Ezoll has been made Supervisor of the following General Film exchanges—Atlanta, Ga.; New Orleans, La.; Memphis, Tenn.; Jacksonville, Fla.; Dallas, Texas, and Houston, Texas. Mr. Ezoll will make his headquarters with the New Orleans office of the General. Mr. Ezoll served in a similar capacity some years ago. His most recent position with the General was that of branch manager at the Dallas, Texas, office.

On account of increased business, the General Film Company has moved to more commodious quarters in New Haven, Conn., and the branch is now located at 126 Meadow street.

Selznick's Washington Manager Entertains Guests

Sidney B. Lust, manager of the Selznick Washington exchange, kept open house during the inauguration week and had many callers from out of town. Among his guests were Mr. and Mrs. Ben Cohen and Mr. and Mrs. Sam E. Morris, of the Selznick enterprises, New York.

Mr. Lust has added Nat Glasser to his force as special road representative for the Selznick productions. Mr. Glasser was for several years manager of the Leader theatre in Washington, and lately was road man for the Vitagraph Company.

R. W. France, General Manager Triangle Distributing Corporation

Kansas City Distribution Point of Educational

The Educational and Children's Film Company has been organized in Kansas City and has opened offices for distribution in the Gayety Building. It will handle all the releases of the Educational Film Corporation, including the Ditmars Living Book of Nature, the Robert C. Bruce features of adventure, educational and scenic subjects, the Juvenile Film Corporation's comedies, including the Chip pictures, and other similar ones.

Its field will be Kansas, Missouri, Nebraska and Iowa. One of the first and most popular subjects is "Snow White," released by the Educational Film Corporation. It will work among schools and public institutions as well as among the motion picture exhibitors.

Los Angeles Exhibitor on Tour

Seeking hints for structural improvements on a new theatre he is planning to build in Los Angeles, T. L. Tally, owner of Tally's Broadway there, has been making a tour of the coast towns inspecting theatres. Mr. Tally has been in Los Angeles for about eight years, and prior to that was connected with the trade an equal period. He has made no announcement of the location of his new house.

Barth with Eskay Harris Co.

Announcement was made last week that G. Barth is now booking for the Eskay Harris Feature Co., which has a line of educational pictures, including such features as "Alice in Wonderland," "Snow White" and "Passion Play." Mr. Barth expects big bookings with public schools.

JUST FOR FUN

By LONGACRE

EDNA FLUGRATH, a member of the Dana-Mason-Flugrath family, was married to Harold Shaw, her director, last January. The ceremony took place in Johannesburg, South Africa, where Mr. Shaw was putting on a twelve-reel production with Miss Flugrath as star. To coin a phrase, we wish the newly married pair all happiness on the sea of matrimony.

THE latest fad is asking for "The Great Secret Cocktail" in Broadway cafes, providing they are no less than well-known. After a certain number of these, one looks in a mirror and sees the likeness of Francis X. Bushman, it is said.

Oh for the Life of a Cameraman!

MISS SYBIL CARMEN and Lawrence D'Armour, the handsome Gaumont Cameraman, appear in a short skit in Gaumont's "Reel Life," No. 49. It is the picturization of a clever transposition of the letters in the word "enough." Miss Sybil Carmen is a reigning belle in the Midnight Frolic, but this is Mr. D'Armour's maiden appearance. He kisses the lady with such aplomb that spectators may well believe he has been rehearsed. And think how many hundreds—nay, thousands—many a man would give for an osculatory encounter with the fair charmer from the Ziegfeld Revue!

THERE'S a lot of credit going to Frank Lloyd for his work on the picturization of Dickens' "A Tale of Two Cities" for Mr. Fox. We wonder whether Mr. Lloyd objects at having his past revealed. A little over two years ago he was playing heavies for Otis Turner's Universal company, and then the older director's absence for a few weeks gave Mr. Lloyd his chance—and he took it. Now he has made a classic live in a new form. It's called a Fox Special and the latter word is used correctly. We for one would like to see him do one of Scott's—preferably "Ivanhoe."

EDWARD SLOMAN is picturizing a scenario written around a taxi-cab, which ought to make a fare picture. Or at any rate it should be full of clutching situations.

THE wheels of progress were halted a full hour last week while the Fox publicity department sent out a story telling how Dan Mason's makeup caused him to be mistaken for a real tramp by a Fort Lee cop. This, we rise to remark, takes the week's prize for originality.

A BUSINESS which is one of the mightiest in the world stood in amazement, nay even awe, when only last week the Goldwyn press department sent out the following story under the head of "Has Goldwyn Some Secret Superstition?"

"Out of Goldwyn's five stars four have names beginning with "M." These are Mae, Mary, Maxine and Madge. The last names of the four are Marsh, Garden, Elliott and Kennedy. The fifth, who stands aloof from the "Ms," is named Jane and the other name is Cowl.

"Goldwyn's liking for the letter "M" in names recalls the great fondness that Winston Churchill, New Hampshire's most famous literary son, had for the letter "C." His novels run strongly to that letter as all readers of "Richard Carvel," "Coniston," "The Inside of the Cup," "The Crisis" and other of his novels will be quick to recall."

AND now Ralph Lewis comes forward with the remark that college men make the better actors because they are better able to interpret the various emotions. We rise to ask, what emotions? Pleasure at receiving the monthly check perhaps or yet again defiance at being bawled out for putting a tennis shoe in the furnace.

MIRIAM COOPER rebels at having her photograph adorn a box of cereal. Any doubt that remained in our mind regarding a stars aversion to publicity is now banished forever.

ANOTHER epoch was created yesterweek by the announcement that Paddy McQuire eats mustard on his ice cream. Well, we eat salt on our French fried as a rule.

THE following paragraphs clipped from the Fox publicity are so worthy of perusal that we couldn't let them pass unnoticed to the floor. Perhaps Miss Bara wrote them while under the influence of one of her vampire roles. To quote:

> "When playing the role of a vampire," said Miss Bara, "I become impregnated with the spirit of the character I am portraying. I completely, for the time being, lose my identity, which becomes merged with that of the heroine, and thereafter have no recollection of my real self.
>
> "In reading over a manuscript I absorb the atmosphere and visualize the character. Every waking moment my mind is surcharged with the incidents embodied in the scenario, and even when asleep I dream of the woman I am to impersonate. Soon it becomes an obsession, and I begin to actually live the part.
>
> "Once in the studio, when the picture is ready to be filmed, I am absolutely impervious to my surroundings. When any particular scene is ready to be taken, I become in reality the character I am portraying. The voice of the director sounds far away. The others in the scene become characters in real flesh and blood. My entire being undergoes a change that is akin to hypnosis. I know nothing, I see nothing, but the person I am supposed to be in the picturization of the story."

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., March 31, 1917

EDITORIAL

The gentle art of kidding as practised once in a while by the reviewers when seated in the darkness of the projecting room isn't at all relished by the press agent. We don't exactly blame him for growing hot under the collar. But he shouldn't stay in the room. The best course to follow is to go out and close the door and maybe lock it so there will be no escape. If he stays in he's liable to hear remarks made in a spirit of acridity. When a title asks, "Did she fall or was she pushed?" some reviewer is liable to say "Neither, she stepped" in a desperate effort to make his contemporaries laugh. And the press agent chews his ivories and sees red. But a word. The reviewers are more or less human. Perhaps the press agent if he were inclined to stop in a theatre where the self-same picture were on view, could hear kindred remarks; perhaps he might happen to hear some even more deprecatory, jocose and idiotic and redress would not be his. Of course a press agent is paid to write fine things about his company and the company's pictures, but in his contract or his understanding with his employer does he have to agree that every production of the company's is a masterpiece, a "Birth of a Nation," a "Cabiria," a "Judith of Bethulia," all rolled into one? A sense of humor is often valuable.

LOCAL NEWS

—Ray Murray, who is Exhibitors' Heralding in Chicago, sometimes known as the Windy City, sends greetings to all the B'way habitues and ye ed. Many thanks, Ray, is our message.

—Someone from here, in all probability H. Reichenbach, sent ye ed, and other eggs of doubtful character during the wk. just past all for adv. purposes. Ye ed's broke when rolled on the floor. Ah there H.

—Herb Brenon's show, "The Eternal Sin" which he did for J. Selznick opened to unusual applause at the B'way theatre Sun eve. last wk. At least this is what E. Richard Schayer predicted.

—It is generally agreed that M. Linder, the w. k. French comedian is superior to even A. Christie and the Horkheimers in selecting pretty maidens.

—Bill Barry says there was no meeting of the Bayside poker club last wk. the dinner of the m. p. world interfering.

—Bill Johnston, editor of the m. p. news is back from a trip through the south, this part of the country often being known as sunny.

—Handsome Wen Milligan, the w. k. adv. solicitor of the m. p. world leaves that trade paper the 1st of June next to enter in business with his father-in-law.

—Tom Daly has gone to Chicago, sometimes known as the Windy City, to represent a. m. or 1. w. k. trade paper.

—Elaine Ivans has left the Exhibitors' Herald, which is too bad. Come again, Elaine, say we.

—The great spring drive on the m. p. studio directory front is about to be concluded. (Adv.)

—Vitagraph's O. Henry pictures were given their first showing one day last wk. to unusual applause.

NEWSY REPORTS FROM ALL SECTIONS

Virginia Auditor Warns Price Changing Exhibitors

C. Lee Moore, State Auditor of Virginia, has called to account the proprietors of Richmond motion picture houses who are charging more than ten cents admission fee. The Virginia laws call for a graduated license tax for such entertainments, based on population of the towns and seating capacity of the houses. In this line Mr. Moore has directed the commissioners of revenue to make a close inspection of the places in their jurisdiction and see that the law is enforced.

The classifications for licensing the motion picture houses, as appended in the letter to the commissioners, are as follows: "Where the admission fee exceeds ten cents and no singing, dancing or vaudeville act is given in connection with the motion picture, the fee per performance shall be $5; per week, $15. In towns of less than 4,000 population, per performance, $2; per week, $6. Where the price of admission does not exceed ten cents in cities of 20,000 or over, and where the seating capacity is 350 or less, per week or less, $5; per year, $90, and $2 for every ten seats or fraction thereof in excess of 350. In cities of more than 4,000 and less than 20,000, per week, $3; per year, $60, and $1 for each ten additional seats in excess of 350. In cities of 1,000 and less than 4,000, per week or less, $3; per year, $50. Where less than 1,000 population, per day, $1; per week, $2.50, and one year, $40."

IN AND OUT OF TOWN

F. A. Leroy, the new manager of the Mutual Exchange in El Paso, Texas, left his old post in Dallas recently to visit New York, stopping off at St. Louis and Pittsburgh on the way. He will return to the Lone Star territory by way of Chicago.

Hunter Bennett, traveling representative of Mutual, spent a few days in New York last week while making his swing around the exchange circuit.

Julius Singer, L-Ko representative, is back on Broadway after an extended stay in the Los Angeles studio.

M. H. Hoffman, general manager of Bluebird, is expected back from an exchange trip to Montreal this week.

A. S. Aaronson, of the Regal Films, Ltd., of Toronto, visited New York last week to close a sale with Mr. Kempner, of the Singet Films Corporation, for the feature, "The Masque of Life."

Watterson R. Rothacker is taking a rest from developing and printing down in Hot Springs, Ark. He will visit New York prior to his return to Chicago.

Press Demands Legal Sunday Opening in Newark

Revelations Regarding Censor Body by Citizens' Body Said to Sound Knell of Censorship and Sabbath Restrictions

THE Newark press has taken up the cudgels in earnest support of the abolishment of local censorship and a state law legalizing Sunday opening for motion picture houses. The revelations of the Citizens' Committee, which produced testimony showing that members of the Censorship Board were stockholders of different film companies, and that the charity proceeds from Sunday openings were in some instances enriching local political organizations have, it is believed, sounded the death knell of both censorship and restricted Sunday openings in Newark.

Commenting on the legalizing of Sunday openings in Newark, the Star Eagle says: "Here in Newark we may see the pictures on Sunday provided the box-office receipts are large enough to permit the management to devote a percentage to a 'worthy charity.' The idea is that this donation, or hold up, invests the performance with a sanctity which adapts it to Sunday presentation, regardless of its other qualities.

"In point of fact, it is a mere subterfuge —a clear evasion of a law which should have been repealed years ago.

"In the last analysis it is an indirect method of bribery, in virtue of which our officials do not perform their sworn duties, and the moving picture houses are placed at the mercy of the politicians.

"We venture the assertion that no form of amusement excels the photoplay in power for good. . . . There are bad photoplays to be sure, just as there are bad sermons, bad books and bad paintings, but they do not give color to the photoplay as an institution. None abridges our privilege of visiting the library, the art museum or the band concert on Sunday. We may read on that day, patronize the livery stable, drive abroad or travel by rail or boat to the amusement resort. Why, then, must the picture house be closed to us, unless it pay a fine to 'charity'?"

Death Takes Mrs. C. K. French

Mrs. Charles K. French, wife of the producing director and actor of the New York Motion Picture Company, died on March 12 in Edendale, Los Angeles, Cal., from the effects of burns received three weeks' previous.

Richard Neill (Thanhouser)

Baltimore Bazaar Aided by Alice Brady

Alice Brady, in the interests of the big Allied Bazaar held in Baltimore March 10 to March 17, went to Baltimore Wednesday, March 14.

On her arrival she was met by a delegation of film men, including Bernard Depkin, Jr., manager of the Parkway theatre; Robert Smeltzer, manager of the World Film in that territory; H. E. Flaherty, assistant branch manager of World, and Harry W. Webb, president of the Parkway Company. A group of women working for the interest of the Allied Bazaar also greeted the film star.

At the Fifth Regiment Armory, where the bazaar was held, Miss Brady made a speech and sang, then appeared before a theatre audience, and later returned to the armory to make a second speech.

Guy Wonders, Maryland Picture Man, Honored

Guy L. Wonders, manager of the Wilson theatre, Baltimore, is receiving congratulations from his friends in the motion picture industry, as well as score of others, upon his election to the office of exalted ruler of the local lodge of Elks.

There are several very complimentary details connected with the election of Mr. Wonders. One is the fact that he is the youngest exalted ruler that has ever presided over the local lodge, and probably the youngest in the country. He is just 32 years old. Another compliment is that he has gone through the various chairs quicker than anyone in Baltimore, as he has been a member of the lodge only four years.

"The Hidden Children" for Release March 26

Harold Lockwood and May Allison in the Leading Roles—Story of the Forest, Revolutionary and Indian Period

HAROLD LOCKWOOD and May Allison are to be the stars in the picturization of Robert W. Chambers' novel, "The Hidden Children," by Metro. It is scheduled for release on March 26. Oscar Apfel adapted and directed the story for the Yorke Film Company.

The scene is laid in Northern New York before and during the Revolutionary War. Mr. Lockwood has the part of Euan Lockiel, an Indian scout, and Miss Allison makes her appearance as a ragged camp follower. Indian rites and customs have been faithfully depicted and chief among them is the strange ceremonial of "The Hidden Children" from which the novel and picture takes its name.

The mother of little Lois re Contrecoeur is taken captive by hostile Indians. The child is cared for by an American colonist. As she grows up she realizes that her mother is still alive. She determines to find her. The trail leads to the very heart of the Iroquois Confederacy. She dresses in rags and follows Morgan's riflemen, hoping they will blaze the trail through the forests for her, and thus aid in the search she has outlined.

Euan is also a "hidden child" having been brought up far from his own people. He is attracted by Lois, but she fears him. Finally she places faith in him and he, with another scout, guides her through the forests to Catherines-town. Here they find her mother, who has become the "White Sorceress" of the Senecas. After further adventures, all ends well.

The cast selected to support Miss Allison and Mr. Lookwood are: Henry J. Herbert, Lester Cuneo, Lillian Hayward, George McDaniel, Lillian West and Howard Davies.

Child Players of Frieder Film Complete First Picture

Announcement from the studio of the Frieder Film Corporation in Lankershim, Cal., is to the effect that the first Lule Warrenton photoplay "The Birds' Christmas Carol" adopted from the Kate Douglas Wiggins story will be completed by March 20.

Mrs. Lule Warrenton the producer, has the distinction as being the only woman directress in the world owning her own studio, which was built under her personal supervision, and is the pride of this small village several miles distant from Los Angeles in the foothills. When it became known that Mrs. Warrenton proposed to make pictures with child players, the school authorities arranged hours so that the children could work in pictures and not miss their lessons.

Little Mary Louise is the star player of this child photoplay, she taking the part of carol bird. In all about 50 other children, together with several well-known actors and actresses appear in the cast. The costumes have been especially designed from descriptions by the author. The photography is in charge of Gilbert Warrenton, who for several years served the Universal Company as cameraman.

Connecticut May Revise Blue Laws—Seating Bill Up

Only one bill affecting the motion picture industry has caused much of a flurry in the biennial session of the Connecticut State Legislature now in session. That is a measure that would limit sale of tickets to a motion picture show to the seating capacity of the house., Motion picture men argue that such a limitation is entirely unreasonable.

There is reason to believe that the famous Blue Laws of Connecticut will meet some revision at the hands of the present Legislature, and that moving picture shows will be legalized under certain conditions. This will be due to the persistent efforts of Judge Charles J. Martin, of Orange, who has waged battle in two Legislatures to secure at least local option in the matter of Sunday amusement and entertainment.

Judge Martin has secured a favorable report on the bill that permits towns of more than 10,000 people to decide for themselves whether or not they shall have Sunday liberties.

Governor's Censor Control Bill in Kansas in Effect

The new Censorship Bill of Kansas will go into effect in a few days. The bill puts the censorship entirely under the direct control of the Governor, taking it from the hands of Superintendent of Public Instruction Ross, who has had it since censorship began. Governor Capper is expected to appoint his own board—though it is, of course, possible that he will name one or more of the present censors. One of the censors will be named for one year, one for two and one for three; as terms expire, the new censors will be named for three-year terms. One is to be named chairman, and receive $2,000 a year; the others will receive $1,800 a year.

The new bill moved the headquarters of the censors from Topeka to Kansas City.

The fee for examination remains the same, two dollars a reel. But a pro rata rebate to exchanges, after expenses of the month are computed, is required. The bill also requires the censors to watch posters, advertising literature, folders and such matter. No provision is made for an appeal board, but grievances may be taken to a district court.

Wolfberg is Succeeding with "The Crisis" in Pittsburgh

Harris P. Wolfberg, purchaser of state rights for "The Crisis" in Pennsylvania, Ohio, West Virginia, Delaware, Maryland and the District of Columbia, is meeting with success where "The Crisis" is on exhibition at the Pitt theatre. With William Moore Patch, managing director of the Pitt, as collaborator, he has presented "The Crisis" to the accompaniment of ingenious publicity and lobby displays.

Mr. Wolfberg has been identified with the film industry for eleven years. He believes that the large feature, provided it is wholesome and clean, has plenty of moneymaking possibilities if it is presented intelligently.

New Paramount Salesman

C. J. Fitch, a well-known salesman, has joined the sales forces of the Wm. L. Sherry Feature Film Company, of New York, distributors of Paramount pictures, in this district, and will take complete charge of the Roscoe "Fatty" Arbuckle comedies.

Mildred Mannering and a Couple of Scenes from "Past One at Rooney's"

SCREEN EXAMINATIONS

"Mothers of France"

(World-Bernhardt—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS remarkable picture, made under the auspices of the French Government, written by Jean Richepin, member of the French Academy, with Louis Mercanton as its director, was given its first presentation at the Rialto theatre last week. With the special soloists, finished orchestral accompaniment, and the unique fading over several of the titles of scenes from "Joan the Woman," the picture was shown under most favorable conditions, which may not be possible to duplicate everywhere, but it can be stated that it does not require these accessories, so to speak, to make the picture a success anywhere a foregone conclusion. Madame Bernhardt, a powerful story, and an almost inspired direction and acting of their roles by the competent French artists in the cast compel interest from the opening title to the closing scene.

To the exhibitor the most important thing to know about this play is that it is not a picture of war horrors, not a picture solely of bursting shells and melodramatic thrills, with a flimsy thread to hold it together as a story, but is first of all a tensely dramatic story, using the locale and hardships of the war in a not too oppressive manner to make a wonderful atmosphere and create a feeling in an audience that they have witnessed more than an ordinary play.

Overacting from an American viewpoint, so often noticeable in foreign pictures, is entirely lacking here.

Madame Bernhardt makes of Joan Marsay, the mother, a character not soon to be forgotten. The theme of the plot is the loyalty to France. But the counter theme is a love plot, and in no way is the story in the slightest degree designed to register as propaganda. Its patriotic appeal is as universal as the human passions, fine deeds, and sacrifices upon which its big heart interest is centered.

Madame Bernhardt puts all the dramatic art for which she is famous into the scenes attending the death of her son, and the awful grief of learning, through the finding of the photograph she had given him, that her husband, too, had given his life for France.

"Mothers of France" is not a "spectacle." It gives an intimate feeling of the personal side of the war. Its scenes are laid at and near the battle front, and from the square in front of the beautiful cathedral at Rheims to the scenes in the field hospitals and trenches the audience is literally transported to the center of the present war activity and shown the individual, rather than the collective, side of the war. Marching troops and the country-wide mustering in of the flower of the nation make inspiring scenes which draw big rounds of applause from the audience. Viewed from every angle, this production seems sure to meet success.

THE STORY AND PLAYERS

When the news of the war reaches Meurcy, the whole village responds to the call. Martin, the village schoolmaster (Albert Signer) and Robert Marsay (Aubrey Angle) and Pierre (Albert Signer, Jr.) are quick to take arms, together with Major Marsay (Jack Denbourg). Madame Marsay (Sarah Bernhardt) and Marie (Alice Lagrange) are left behind with the old men, the women and the children.

Scenes of the mobilization and the parting are followed by the news that Robert Marsay has been wounded. Meantime, Madame Marsay has joined the field hospital staff, and, seeking the hospital where she is told her son has been taken, she is misdirected, but finally locates him, only to learn from Martin, who has returned from the front, of the death of her husband.

Martin is betrothed to Marie, and has suffered now total loss of sight. Nursed back to health, he offers to release Marie from her promise because of his affliction. Marie refuses to release him, but when she discovers the love for her of Pierre, now returned on furlough, her previous betrothal, a childhood affair, greatly distresses her. Martin, however, overhears Marie and Pierre in the garden, and insists this great love take precedence over his claims. Madame Marsay softens this great sacrifice by taking Martin back to the little schoolroom, where he is honored and adored by the children.

"The Pulse of Life"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

CONVENTIONAL in story, with the electric chair brought in as a means of creating suspense and with the pardon following soon after, "The Pulse of Life" makes a weak bid for popularity. The heart interest vein in E. Magnus Ingleton's plot is quite obliterated, first by its old, old character and second by its poor treatment. In this latter respect, while the scenario moves smoothly enough, there is an abundance of comedy and atmosphere attempted that fails either to amuse or convince. It's never sportsmanlike to poke fun at a cripple. The sight of a whole-bodied man picking up a deformed dwarf and slinging him to the floor is only revolting. And Mr. Ingleton's (or is it Mrs. Ingleton's?) idea in showing another dwarf making love to a girl is not quite plain. Perhaps some one will come along and attempt to derive humor from a deathbed scene next.

Gypsy Hart and Millard K. Wilson in "The Pulse of Life" (Bluebird)

Some beautiful seascapes and excellent photographic work are the picture's chief points of merit. In justice to the picture, it might be mentioned that some of the Bowery atmosphere is effective. A few touches contributed by incidental characters are good, and the light effects in some of these scenes deserve considerable praise. Perhaps credit for these angles should go to Director Rex Ingram. He made a sincere effort, at any rate, but "The Pulse of Life" must on the whole be listed as inferior to even the general run of features.

THE STORY AND PLAYERS

Lisetta (Gipsey Harte), an Italian girl, is lured to America by Serrani (Wedgewood Nowell). When he tires of her she gains a position dancing in a dive. Here Graham (Millard K. Wilson), an artist, meets her and engages her as his model. He falls in love with her and neglects his fiancee (Molly Malone). When Lisetta tells him of Serrani's perfidy Graham threatens to kill him unless he marries her. The next evening Domenic (Nicholas Duncaw), Lisetta's brother, enters Serrani's apartment and kills him. Circumstantial evidence points to Graham as the murderer, and he is arrested and convicted. At the last minute Domenic confesses. Lisetta goes back to her father in Italy, and Graham and his fiancee are reunited.

Others in the cast are Edward Brown, Albert MacQuarrie, Seymour Hastings and Dorothy Barrett.

"The Barricade"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HERE is a real suspense story, with a plot that is better than usual, and has all the earmarks of being a play very acceptable to average audiences. Sinews of war and the substance of most scenarios are of the same unchanging quality, new ways of using them over and over again being devised. And the foundation of the interest here is a lie and its consequences, with the suspense held to the very last of just how the truth is to be revealed and everybody made happy again. It is well done and well acted, Mabel Talliaferro, Frank Currier and Clifford Bruce filling their roles most satisfactorily. The various tense situations will be noted from the story of the play.

THE STORY AND PLAYERS

As undisputed business leader in Wall street affairs and president of the United Securities Company, Amos Merrill (Frank Currier) has dominated big affairs for years, and by his daughter Hope (Mabel Talliaferro) is worshiped with a love akin to idolatry. Secret speculations and peculations from the trust funds in his control, place Merrill suddenly and unexpectedly at the mercy of a young man from the West, John Cook (Clifford Bruce), whose younger vigor has gained him a position which threatens the domination of the older man, as new president of the Securities Company.

Faced with discovery and disgrace, Merrill tries to take his own life, but at the crucial moment courage fails, and, compelled to explain his peculiar demeanor to Hope, he tells her that Cook has taken an unfair advantage of him and seeks his ruin.

It is at this point in the story that Cook meets Hope, and instantly sees in her "the first thoroughbred he has met since he came East." Hope, believing her father, conceives the idea of accepting Cook's adoration of her and using it to protect her father and win back for him the supremacy which she believes Cook has taken from him by unfair means. In the meantime Cook, after facing Merrill with his crime, volunteers to protect Merrill on account of his age, and later, when he makes Merrill his father-in-law, he pays Merrill's indebtedness and sends him away to recover his health and happiness.

But Hope, knowing nothing of this, marries Cook and then makes his life almost unbearable, finally conniving with a former suitor, by the use of the wedding present of a large sum of money given her by her husband, and "breaking" Cook. After the crash her father returns and, stunned at what Hope has done, reveals to her how his lie has resulted in this terrible mistake, Hope begs for forgiveness from Cook, and they go West together to begin a new and happier life, starting with the "honeymoon they never had had."

"The Inspirations of Harry Larrabee"

(Fortune Photoplay—General Film—Four Reels)

REVIEWED BY PETER MILNE

THIS, the first of the General Film series of pictures to be based on stories that have appeared in the Street and Smith publications, is an adaptation of a novelette by Howard Fielding. It is a rapid-fire mixture of mystery and melodrama, resembling in its general lines the picture of a few years ago which emphasized sensationalism and let it go at that. Just what Harry Larrabee's Inspirations were we were unable to discover. Evidently some of Mr. Fielding's inspirations were altered.

The picture was produced at the Balboa studio under the direction of Bertram Bracken, and bears the familiar ear marks of the greater number of these pictures. Little attention was given settings, the producers evidently believing that in their story lay their only asset worthy of serious consideration. The photography and lighting are fair.

With its lurid melodramatics and its prominent note of mystery "The Inspirations of Harry Larrabee" ought to find a ready audience among the Street and Smith loving American public.

THE STORY AND PLAYERS

Larrabee (Clifford Gray), playwright, loves Carolyn Vaughn (Margaret Landis), who lives in the same apartment house. Her companion Madame Batonyi (Winifred Greenwood), is related in some mysterious way to Dr. Stettina (William Ehfe), who resides on the ground floor. These two live in mortal fear of "The Wolf," who shortly puts in an appearance and proceeds to force them into a scheme to rob Carolyn of her jewels. He enters her apartment by way of the dumbwaiter. In resisting him Carolyn is killed. The plans of The Wolf go wrong owing to the interference of Dr. Stettina. In a gun fight both of the men meet with death. Larabee rushes Carolyn to the home of a doctor friend and there proceeds to restore her life by means of the pulmoter. Madame Batonyi clears up the mystery by disclosing the Wolf as Batonyi (Frank Brownlee), her husband, who had previously forced her into a life of crime.

"The Girl Who Lost" and "Border Wolves"

(Red Feather-Universal—Three and Two Reels)

REVIEWED BY PETER MILNE

INSTEAD of the usual five-reeler for the week of March 12, Universal offers its Red Feather, containing two pictures, "The Girl Who Lost," a three-reeler, and "Border Wolves," in two thousand feet. Both of these numbers compare favorably with the best of the program pictures of similar length and character.

"The Girl Who Lost" was written by Calder Johnstone and produced by George Cochrane. It is a well done picture, somewhat depressing in character, but one which holds the interest well. Cleo Madison is at her emotional best, although in the close-ups she has not exercised the proper precautions with regard to make-up.

"Pearl of the Army"

(Pathe—Fourteenth Episode)

REVIEWED BY PETER MILNE

"THE FLAG DESPOILER" is going to raise the roof in some theatres. The spectacle of the American flag being rung up by Pearl, who thus refutes the terrible plan of the Silent Army in rising up over all the city, will certainly get the cheers. Afterwards she has a furious bout with the Silent Menace himself, which ends in the bandaged gentleman's ultimate disaster as the stalwart Pearl hurls him from the roof. Just as she pulls the mask from his face!—the episode ends, ofcourse. And the next is the last.

THE STORY

Orderly Adams tells Pearl that Major Brent is the Silent Menace. Pearl doubts him. Adams tells Pearl of his love for her, and she doubts that also. Bertha Bonn discovers that the meeting place of the Silent Menace and his colleagues is in the apartment above her own. Summoning Adams, the two spy upon the spies, but the clever Menace discovers their presence and traps them. Pearl, who has followed Bertha and Adams, brings the soldiers to the rescue. The Menace flees to hoist the black flag, and so signal his Silent Army, but is refuted by Pearl. There follows the fight, and to all appearances the death of the Menace.

"A Love Sublime"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

AN able and painstaking effort shows itself in the pleasing result of the presentation of "A Love Sublime." Picturized from the popular magazine story of Samuel Hopkins Adams, entitled "Orpheus," a tale seemingly only fitted for the printed page, the adaptation for the screen has been admirably handled in preserving the continuity and sequence of the story.

The theme as it unfolds itself gives an audience a peep into a bit of Greek mythology, and that bit of classicism combined with the rest of the unusual and refreshing story should make it please a wide range of picture patrons. Locations and settings have been chosen and made with a care that makes it a big part of the value.

THE STORY AND PLAYERS

Philip is a rolling mill hand, noted for his strength. The use of it during an automobile action brings him into the life of Toinette (Carmel Myers). He woos her with kindness and the music of a lute, his only other loved possession.

Accident and illness occurring to Toinette shadows their happiness. Under the hospital window Philip continues to pour out his love song on the lute. Then comes the mistaken information that Toinette had died under an operation. She likewise upon recovering is falsely led to believe Philip has departed for his home in Greece. Comes a sequence of lively and interesting events that lead to a reunion climax. Chief in the circumstances leading to the final uniting of these two outlanders once again is a pack of Grecian cigarettes, upon which hinges in original fashion the denouement.

"Her Father's Keeper"

(Eastern Triangle-Fine Arts—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

HERE is a picture that happily combines drama and comedy in a manner that is refreshing and pleasing. Irene Howley, playing the leading role as the daughter of a rich Wall street merchant, has two objects to accomplish. One of them is a husband and the other a preference to do something in the world rather than be the dilettante daughter of a wealthy father. Her striving to accomplish both of these aims, against the stubborn objections of her father, forms the hub of the picture's action.

A "Wise" Detective

A very good cast, equally splendid making of the picture and just the right portion of laughs spread throughout give it the quality it shows.

Jack Devereux, cast as the young man seeking the hand of the daughter and business rival of her father, jumps into the limelight in the picture as a genuine comedian. He takes an almost serious part and gives it a flippant twist that will make even the most jaded sit up and smile. All of it is high comedy, however, and put over in business suit and Tuxedo. Frank Currier, in the characterization of the hard-shelled Wall street financier, fits his allotted part like the proverbial round hole and round peg. John Hanneford, blessed with the funniest face seen on a screen in many a day, makes capital of it in the picture as a detective and corners a big portion of the comedy. In the rest of the supporting cast are Jack Raymond and Walter Bussell.

THE STORY AND PLAYERS

Claire Masters (Irene Howley) craves to do some work in the world. Her mother, dying, secretly leaves a message to her to guard over the father and husband, a powerful financier (Frank Currier), to prevent him from doing anything rash in his business aspirations. He sternly objects to his daughter going to work, and also objects to the attentions paid her by Ralph Burnham (Jack Devereux), son of a rival financier.

Claire breaks with her obdurate father, and Ralph agrees to help her. At a crucial time in the affair of Masters, when the father is in danger of the doing something unlawful, Claire and Ralph step in with a scheme that blocks the father's intentions. He is shown the danger threatened him, the well meaning of his daughter, and the message from his dead wife, and he softens. All results in a reunion and the change of the firm name to Masters, Burnham and Burnham.

"A Tale of Two Cities"

(Fox Special—Seven Reels)

REVIEWED BY PETER MILNE

MORE pictures like "A Tale of Two Cities" and the millenium of the picture business would be near at hand. Charles Dickens' classic of the French Revolution, if one can be permitted to employ a bromide, might have been written specially for the screen. That is, judging from the manner in which Frank Lloyd has handled it. The picture is composed of virile elements in theme and in plot. The uprising of the citizens of France against the oppression of the aristocrats is at once a thrilling spectacle and a tragic one—tragic in the useless slaughter championed by such persons as Madame De Farge. On the other hand, there is the great love of Sidney Carton for Lucie Manette and his supreme sacrifice for her—giving his life that Charles Darnay may live.

Mr. Lloyd in the handling of the scenario and in the production of it has truly earned himself a place in the hall of fame of directors. Better than his masterly handling of the mob scenes, his delightful reproduction of the atmosphere of the period; better than his remarkable double exposure scenes and the selection of proper types, is the manner in which he has handled the plot itself. In so doing he has shown himself a master of picture craft. He has cut at just the right moment, has introduced the sub-plots at a time when their introduction is propitious, and has as a consequence derived from the story every possible atom of suspense. In fact, Mr. Lloyd has almost outdone Dickens. "Better than the book" is, after all, a silly cry, for a book and a picture are not comparable; but here we can say that Mr. Lloyd has translated the original work and endowed his translation with all the color and sentiment of its forerunner.

A word is due the remarkable mob scenes of the picture. They possess all the conglomerate spirit of a real mob. It is a ribald crowd, looking and acting, we hazard, very much like the French Revolutionists. In the court scene, which, by the way, with its wonderful dramatic situation of the conviction of Darnay by the written evidence of old Manette, is one of the best in the picture, the mob is utilized to fine effect. It is sprawling, drunken, surging, howling, demanding justice and handing out injustice.

William Farnum also achieves a distinct triumph in "A Tale of Two Cities." In the dual role of Sidney Carton and Charles Darnay he appears to striking effect. His rendition of the part of Carton is perhaps the outstanding one, for the reason that the character is so appealing, so truly heroic. Jewel Carmen is a ravishing Lucie and Herschel Mayall and Rosita Marstini as the De Farges are excellent, although there is really no singling out of one or two players for personal praise—all are so good.

THE STORY AND PLAYERS

In brief, the story tells of T. Darnay (Mr. Farnum), in reality a French aristocrat by the name of Evremonde, who, living in England, meets and loves Lucie Manette (Jewel Carmen). Her father (Josef Swickard) was long imprisoned in the Bastille, due to the oppression of Evremonde's family. When the revolution breaks, Darnay is in France. His identity is discovered; he is arrested, tried before the citizen court and sentenced to death on the guillotine. Lucie, accompanied by her father, guardian and Carton (Mr. Farnum), who bears a close resemblance to Darnay, journeys to Paris, but are unable to effect Darnay's release. Carton, prompted by his great love for Lucie, changes places with Carton and goes to his death that the lovers may be united.

Charles Clary, Ralph Lewis, William Clifford, Marc Robbins, Olive White, Willard Louis and Harry De Vere complete the named cast.

"The Dummy"

(Famous Players-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE natural comment uppermost in the mind of everyone seeing this newest Paramount production will be that the Famous Players have overlooked a good bet too long. With "Little Mary" holding a place all her own as the only one of her kind among the feminine stars, someone should have seen long ago that the same family characteristic would hold good in the male as well as the female branch of the family.

Jack Pickford as the twelve-year-old messenger boy who is "the dummy" has established a record all his own. In "Seventeen" he was a full-fledged star, although Louise Huff was given starring rank to divide the honors; but in "The Dummy" there is no dividing of honors—all there are belong to Jack, and we bet the director is kicking himself that he did not make a dozen more close-ups.

There is something peculiarly attractive about Jack Pickford; we would say it is exactly the same something that is peculiarly attractive about his big sister. As exemplified in "The Dummy," it is his lightning changes of expression and the representing to the minutest detail the exact feeling called for. He might also be accused, as his big sister used to be, of "not acting." How many times did we use to hear the statement that Mary Pickford didn't act—she just had parts provided for her that always fitted so well she didn't have to? Well, Jack Pickford in "The Dummy" has such a role. If he is in real life a toughest of the tough twelve-year-old dime-novel-reading messenger boy, then he doesn't act. If in real life he moves like an alligator at rest, oblivious that anything at all is going on about him, until he wakes up, and then is as alive as a bird dog on the scent, then he doesn't have to "act" in this role as "The Dummy."

We consider this play, story, acting, and production, the best Famous Players have done in many months. The support was perfect in every detail.

THE STORY AND PLAYERS

The Merediths (Edwin Stanley and Helen Greene) agreed to separate, but unable to agree on the care of their little Beryl (Ethelmary Oakland), each threatens the other to get more than their share of the child's love. When, therefore, Spider, a notorious kidnaper, really kidnaps the child, both are worried to death and accuse each other. Babbings, a detective, to whom each has secretly appealed, tries to locate the child. In this he discovers a great confederate in Barney Cook, a telegraph boy, who has read dime novel detective stories until he would give his life to be a real "deteck-tuv."

Barney is instructed to be a deaf-mute, for it seems he knows just three things, how to talk deef and dumb, drive an ortermobeel, and ride a bike.

He has all the necessary qualifications, and he finds the little girl, and as the dummy rescues her from the kidnapers.

He almost loses his chance when he talks in his sleep, and the final thrills are started with the discovery of his duplicity.

"The Fighting Gringo"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

WITHOUT a story equal to the task of supplying five reels with sustaining action, Universal has attempted to doctor up "The Fighting Gringo" with an assortment of slang saturated subtitles. Slang is quite welcome at times, and when rightly used puts a certain snap and zest into a picture that helps a lot. But five reels of slang punctuated by pictures is an over-dose. Furthermore, it doesn't happen to possess any marked quality of suspense, and as a consequence "The Fighting Gringo" drags, and sometimes even exasperates. Matters would have been better had the players acted with a realization of what the demon subtitle writer was going to perpetuate. But they didn't, and as a result the inserts don't jibe with the action at all.

The Ruse

Harry Carey slouches around with a smile on his face and attempts to make a heroical impression, but he fares poorly as the role of Red Saunders supplied him by the author, Henry Wallace Phillips, is an indefinite thing on the whole. Maud George did the scenario and Fred Kelsey directed. The scenes are well selected and the photographic work good.

THE STORY AND PLAYERS

Red Saunders (Harry Carey) in a Latin-American country is impressed by the separation of Mary Smith (Claire Du Bray) and Arthur Saxon (George Webb), who really love each other. He discovers that Belknap (T. D. Crittendon), a mission worker with political aspirations, exercises something of a hypnotic influence over Mary. He schemes to put Belknap in the background, and his opportunity comes when the grasping fellow sides with the gentleman who plans to overthrow the government of the place. Red sides with the presidente (Rex de Rosselli), and succeeds in putting the traitor to route and, subsequently, in patching up the love affair of Mary and Arthur.

"Pearl of the Army"

(Pathe—Fifteenth Episode)

REVIEWED BY PETER MILNE

THE last number of the serial, "The Colonel's Orderly," finally unmasks the Silent Menace as Togo, Pearl's Japanese chauffeur; T. O. Adams is revealed as Captain Paine, thought to be killed in the first number, and Major Brent, with a good change of heart, goes back to Bertha Bonn. Of course, a serial has its license to end without clearing up minor mysteries that were prominent in intermediate episodes. Adams' various miraculous escapes from death go without explanation, and the manner in which the Silent Menace was able to transport himself about the country at unheard of speed is unaccounted for.

But with a general happy ending all around and with the Stars and Stripes as a trailer, the final chapter of "Pearl of the Army" should without a doubt satisfy those who have been entertained and thrilled by the foregoing numbers. Pearl White, Ralph Kellard and Theodore Friebus have done strenuous work for thirty reels.

THE STORY

Pearl unmasks the Silent Menace as he lies unconscious on the ground. He is taken to the hospital, and in delirium gives away the secrets of the Foreign Alliance. Major Brent gives up Pearl and returns to Bertha, while Adams explains the manner in which he escaped the railroad wreck. The Menace, escaped from the hospital, makes an effort to kill Pearl, but death overtakes him as he stands over her bedside with a dagger in his hand. Adams, or Captain Paine, is honored by the army and takes Pearl in his arms for the final fadeout.

"His Father's Son"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is light comedy drama, with a few melodramatic thrills, the sort of mixture of plot which audiences of today like. Lionel Barrymore furnishes the laughs, and there are many of them.

First, as a wild college youth, his irresponsible doings and fondness for spending bountifully of his father's unlimited wealth furnishes a happy beginning to the semi-serious part of the plot.

Later, when his father is utterly disgusted with his bad record and profligate extravagance, he catches the "old man" in an unguarded moment, when he expresses his disbelief in his son's worth by saying, "I would bet six thousand you couldn't earn sixty dollars for a month at one time." Taken up on this careless remark, the way is provided for the young man not only to earn the sixty, but gain a wife, paternal respect and a slightly more serious view of life, after all—although the latter is not brought out according to the usual rule of reformed youth.

Lionel Barrymore and Irene Howley divide honors here, only Mr. Barrymore has all the work to do, and he gets over more funny laughs in this play than he has had the opportunity to get over in any three previous productions in which he has starred recently. As light comedy drama, with surprise trimmings, "His Father's Son" rings the bell.

THE STORY AND PLAYERS

J. Dabney Barron (Lionel Barrymore) gets some college education; then gets some paternal education, in being "cut off"; but he has forced a bet with his father that he can earn sixty dollars for a period of one bona fide month of genuine work. The work he finally secures is the guarding of a priceless emerald, as a detective in disguise. The daughter of the emerald owner knows he is not really a butler, and she causes her father much worry by great familiarity with this polished servant. Meantime, "London Larry" (Walter Horton) tries to steal the emerald, and J. Dabney wins laurels catching him breaking the safe. Thus he wins Betty Arden (Irene Howley), daughter of the owner of the emerald, for a wife, which carries with it a half-interest in the emerald itself, which is their wedding gift from father. His own father is fully satisfied with J. Dabney's record, too, as it so happens he is much interested, too, in the emerald, which he tried to buy, but couldn't.

"The Mystery of the Double Cross"

(Pathe—Third Episode)

REVIEWED BY PETER MILNE

SUSPENSE, and a lot of it, is introduced in this instalment, entitled "An Hour to Live," which shows the gallant Peter Hale strung up in front of a clock, to the mechanism of which is attached a pistol calculated to automatically explode at a certain hour. At the last minute, or, rather, the last second, the Masked Stranger steps out of the clock and saves the life of the hero. If this does not suffice of itself, there is a scene where an automobile is run over a cliff and wrecked. The price of gasoline seems to be seriously affecting picture producers.

Peter Finds Phillipa in a Responsive Mood

THE STORY AND PLAYERS

Peter Hale (Leon Bary) jumps on to the rear of an automobile which bears Bentley (Ralph Stuart) and Philippa Brewster (Mollie King) for an afternoon ride. When Bentley attempts to kiss Philippa, Peter makes his presence known and attacks the villain. But he is worsted by Bentley, with the assistance of the chauffeur. He is taken to Bentley's hiding place and tied before the clock with the appended gun. Bentley sends the automobile over the cliff in order to bring forth an alibi as to Peter's disappearance. When Peter escapes he goes back to Philippa's home and, finding the girl asleep in her chair, attempts to discover whether she bears the mark of the Double Cross on her arm.

"Babette"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS story, by F. Beverly Smith, is made of stuff that endures. Vitagraph made very happy selections in the cast, headed by Marc McDermott and Peggy Hyland, with William Dunn as the villain.

The reform of a criminal through contact with purity and maidenly sweetness is a theme which it is ever excusable to present in the same old way. Every new play and new cast in a story answering this description wins fresh honors according as the ideals are reached which please the wholesome American audiences of the motion picture theatres.

"Babette" is one of these plays in which a very high grade of accomplishment is reached. Miss Hyland has never appeared to better advantage; Mr. McDermott ideally suits the role of a strong man whose powers can be directed to good or evil, as environment suggests, with a balance always in favor of good. Many, many touches are shown which help build up the pleasing character which the audience is intensely interested in seeing win out against severe odds. The dungeon scenes, the studio scenes, and, in fact, the whole atmosphere of the production spoke exceeding care on the part of the director, Charles Brabin. "Babette" is sure to please any audience.

THE STORY AND PLAYERS

Babette (Peggy Hyland) is the jailer's daughter at old Castle La Fouche. Raveau (Marc McDermott) is a gentleman crook seeking shelter in this out-of-the-way village. Babette's sweetness completely captivates Raveau, and, determined to be once more an honorable man, he proposes and is accepted by Babette. At the nuptial dance, Guinard (William Dunn), a detective who has been trailing Raveau for years, recognizes the criminal, and only through the clever ruse of pretending he wants to elude the guests does Raveau escape with his bride. Now Raveau goes to live in the city, and takes up his former profession of painting. Unsuccessful, commercially, in selling his pictures, he is fortunate enough to live some time from a gambling game. Here he also saves a strange woman from intended suicide by restoring her losses to her. Finally his money is gone, and he steals from a stranger, spurred by the knowledge that another mouth has to be provided for. Guinard, to whom this theft is reported, would now get his revenge for having lost his quarry before. Just as arrest seems certain, the stranger turns out to be the husband of the woman Raveau's generosity had saved from suicide, and he not only refuses to identify him, but enables him to return home with money to tide over until his paintings make him famous. Thus Babette never knows of her husband's crimes.

"The Great Secret"

(Metro—Eleventh and Twelfth Chapters)

REVIEWED BY WILLIAM J. McGRATH

NEARING its completion, as it is, this latest Bushman-Bayne serial is still maintaining interest and action in its various workings to the climax. In these two latest chapters there is the element of intrigue, love and thrills. "A Shot in the Dark" is the sub-title of the eleventh episode. The plotting and planning against the hero and heroine in this chapter are duly checkmated through an element of luck and the division of the plotters against themselves. The eleventh chapter finishes with a thug just taking a pot shot at Strong (Francis X. Bushman) and Beverly Clarke (Beverly Bayne) just as they are leaving the latter's home.

The twelfth chapter opens up to show that the assassin's aim was bad and Strong escapes the bullet, while the thug makes his getaway. This chapter has the melodramatic title of "Caught in the Web," and throughout it Strong is harried by a series of frameups by his enemies. One after the other of the plots is foiled, however, until the chapter ends with their luring him to a secluded room at a house bazaar and threatening him at the point of a pistol.

"Betsy's Burglar"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

CONSTANCE TALMADGE as a slavey walks her own sweet way through "Betsy's Burglar," mimicking the Griffith mode of acting to an extent that is at least praiseworthy in intent if not convincing in results. Frank E. Woods supplied her the vehicle and has written a story with a slight mystery touch to it, incorporating in it a large number of business, either comical or atmospherical in purpose. The sight of Betsy confiding her secrets to a doll, though, is hardly a necessary touch. The scene must have either a very clever actress or an undercurrent of pathos to put it over. And we think the public is a little tired of seeing the correspondence school detective, who constantly refers to his text book and changes beards every scene or so.

The mystery and Miss Talmadge are the best considerations. The suspense is well built up at the start. Whether Brent will turn out to be villain or hero you aren't quite sure. If anything, you are inclined to think him villainous and you get a slight surprise when at last he clasps Betsy in his arms. If Miss Talmadge has a following, so much the better. She is largely in evidence throughout the five reels. What she lacks in the way of personal magnetism she partially supplies by her fetching doll-like prettiness. Paul Powell's direction is satisfactory.

THE STORY AND PLAYERS

Betsy (Miss Talmadge) is slavey in a boarding house, where a mysterious old couple (Joseph Singleton and Josephine Crowell) reside. They constantly keep watch over some mysterious box. Brent (Kenneth Harlan) come, to board also, and before long by preying upon the imaginative susceptibilities of Betsy persuades her to steal the box, saying that it contains valuable papers that rightfully belong to him. The grocer boy (Clyde Hopkins), an amateur detective, conceives the idea that Brent is a crook and convinces Betsy that she must aid him in making an arrest. Real crooks appear, however, who steal the box and Betsy along with it in order to discover the whereabout of other valuables. The old man is murdered at the last moment and Betsy is accused, and only exonerated by the testimony of Brent and the grocer boy, who awakens to the fact that he isn't so much of a detective after all.

Broadway Stars O. Henry Series

("Past One At Rooney's"—"Friends in San Rosario"—"The Third Ingredient"—Each Two Reels)

REVIEWED BY GEORGE N. SHOREY

DIRECTOR THOMAS R. MILLS has made good picture stories out of these first three selections from the works of O. Henry for featured two-reelers. It may seem to some sacrilege to say that these O. Henry productions have "punch," in the nomenclature of the "trade," but we say none the less that there is in these pictures the undefinable something which makes you choke at the throat and feel you have suffered an emotion or two of the sort that puts us all on the level as sympathetic human beings. The finesse of the writings from which the stories are pictured is taken advantage of by a liberal use of titles in the author's inimitable style, and the result is exceptionally good short pictures.

Scene from "Past One at Rooney's" (General Film)

Mildred Manning meets all requirements in the roles of "The Girl," in "Past One at Rooney's," and as Hetty in "The Third Ingredient." Mr. Norcross brings Major Kingman to life with absolute fidelity in "Friends in San Rosario"; Alice Mann and Frank Glendon complete the small cast of three in "The Third Ingredient" in a most pleasing manner.

Story of "Past One at Rooney's"

The gangster meets the girl in a joint that is raided. Cork McManus has been in hiding for some time, having "stuck up" another gangster, but loneliness forces him to take this chance. The girl is of the streets, but she tells Cork she is a good girl. She wants to go straight. Absorbed in one another, they are interrupted by the "cop," who starts to take Cork to the station. The girl, forgetting self, stops the arrest by offering to uncover the "cop's" having taken money from her to let her pursue her miserable way unimpeded. Crushed, she tells Cork she could have "gone straight" for him. Then Cork admits that he, too, has much to forget—and we leave them at the door of the nearest parsonage.

Story of "Friends in San Rosario"

The bank examiner who takes the place of the regular examiner is a cold, quick, hardly human sort; he counts every penny of cash, and when he comes to six notes, aggregating seventy thousand dollars, he asks for the securities. Looking serious, the bank president insists that he hear the story of how the loans came to be made. It was a matter of friendship. "Bob" had been his best friend. It was a deeply interesting story, of how, when the banker had stolen a lot of money walking in his sleep, "Bob," thinking his friend really meant the theft, had let the blame be thrown upon himself rather than have the family of his lifetime friend dishonored. And so—well, just then a shade raised and lowered in the bank across the street and "Bob" felt easier. He had received by express some money his bank badly needed to "show" to the examiner. And Major Kingman thanked the examiner for listening to his garrulous story—and turned over the securities asked for.

Story of "The Third Ingredient"

Hetty, who preferred self-respect to a job in the department store after she had been insulted by the floorwalker, bought two pounds of chuck at the grocery with her last dime and went home to make a beef stew. Alas! The larder was empty, and what was a stew without potato or onion? At the common water tap she found the potato—and the girl—a painter of miniatures. She insisted on commandeering the potato, to make a common stew. In Hetty's room the girl is suddenly seized with intense emotion at sight of a picture on the wall of a Jersey ferry. Then the story is told of a death jump into the water to forget the hard struggle of life. Stop! An odor, yes, an onion! And a young man is discovered in the hall by Hetty. He intends to eat a raw onion for his cold. This cannot be; he must contribute to that stew. His cold? That can be cured some other way. Got it saving a girl from suicide on a ferryboat. Well—the three ingredients have been found, but there is a deep loneliness now in making the stew—for Hetty. And a great happiness for two, who have found one another—the girl and the man who claimed her as "salvage."

"Patria"

(International-Pathe—Tenth Episode)

REVIEWED BY PETER MILNE

TWO automobile smashups and a train wreck, done after a thrilling fashion in miniature, inject plenty of sensationalism in this number, "War in the Dooryard," which deals with the uprising of the forces of the conspirators on the soil of the United States. The automobile wrecks, particularly the one which carries Baron Huroki off a cliff and into the water, are highly exciting, and the action of the entire number moves with such rapidity that the unrealism of the fight scenes is forgiven in the rush.

Mrs. Castle this time appears in a uniform herself, and spends a great lot of time waving the flag in the faces of a regiment of raw American recruits.

THE STORY

Baron Huroki, angered at the signs of preparedness among the employes of the Channing munition works, calls an uprising of his forces. The village is burned to the ground, but the American troops under the leadership of Captain Parr succeed in putting Huroki and his followers to rout.

"Mary Lawson's Secret"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

MEANS of somewhat obvious character have been resorted to to instill suspense into a plot of conventionality in "Mary Lawson's Secret." It is another from the machine of Lloyd Lonergan, and the author has laid greatest stress on an element of mystery, which is the saving grace of the story. While there never seems to be any doubt in the spectator's mind as to the actual identity of the murderer, the fact remains that the arrest and conviction of Mary Lawson for the crime leaves one in a state of mingled suspense and fear for her ultimate exoneration.

Jack O'Brien in directing has handled the scenario to the best possible effect. The continuity has been well preserved and the note of mystery accentuated wherever possible. Charlotte Walker as Mary Lawson gives a performance full of sympathetic appeal. J. H. Gilmour as Dr. Kirk, the heavy, gives a rendition of a heavy role unhampered by any sort of profuse gesticulation, and Robert Vaughn is pleasant enough as John Harlow.

THE STORY AND PLAYERS

On circumstantial evidence Mary Lawson (Charlotte Walker) is convicted of killing Dr. Brundage (William Davidson). The village cobbler (N. S. Wood), to whom she has always been kind, succeeds in arranging her escape from the law, and she goes West to find employment. In a factory John Harlow (Robert Vaughn), in reality a rich man, is posing as a worker to fulfill a bet. After a time he and Mary are married. Then Dr. Kirk

(J. H. Gilmour), who holds the secret of Mary's past, appears and forces her to introduce him into her home as her uncle. In time the law gets on Mary's track. She tells her husband all. After an attempted escape in a boat, in which they are wrecked, they return, to discover the real murderer, Dr. Kirk, dead and a confession of his deed awaiting them.

"The Dark Road"

(Triangle-Ince-Kay Bee—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

"THE DARK ROAD" is an emulsion of excellence. Three ingredients make it so. They are Dorothy Dalton, a bang-up story and painstaking and artistic photography. Right here the credit should go to the men who compounded it, Charles Miller, the director, and John Lynch, responsible for the scenario. There is not a "lazy bone" in the picture; not a thing passed over or left undone, no matter how small, to bring realism and color to the eyes of picture patrons.

Miss Dalton has not done any better work within the ken of the writer. Her well-known expressive face takes the place of vocal chords and captions all through the picture. Speaking of captions, there should be no need for simplified spelling of scene titles with the Triangle method of handling them. The decorative background of the captions in this picture are even so artistic and pleasant that they deserve mention along with the rest. Jack Livingston makes a good-looking English army captain, and Robert McKim as a svelte Spanish nobleman and intriguer couldn't have been better placed. Jack Gilbert, Walt Whitman and Lydia Knott were the other principals.

THE STORY AND PLAYERS

Jim Murison (Jack Livingston) is an English army captain. His wife Cleo has only mercenary ambitions. Along with these she is possessed with the idea that the spirit of Cleopatra of Egypt has been reincarnated within her. She worships at the shrine of Cleopatra in her own home, an oil painting of the Queen of the Nile. When her soldier husband is called to war she starts out on her conquest of men. Her first victim is the young cousin (Jack Gilbert) of Murison. She later rejects him to transfer her wiles to a visiting Spanish nobleman, Carlos Costa (Robert McKim), whom she meets at the shire home of her husband's kinsfolk.

He masters her, however, and gets possession of English army secrets transmitted in letters from her captain husband. The information is relayed to the Germans. The leak is discovered in time and Captain Murison is assigned to investigate. His clue leads to his own London home, where he finds the wife he trusted in the arms of the Spanish nobleman and spy. The unmasking brings about Cleo's death, the capture of the spy, and Murison remains broken in spirit and faith.

"Satan's Private Door"

(Essanay-K-E-S-E—Five Reels)

REVIEWED BY PETER MILNE

"SATAN'S PRIVATE DOOR" is a clean and wholesome drama by Sam W. Small, Jr. It takes up the case of a motherless city family, the son of which is a drunkard, the daughter and her husband confirmed idlers, and the father a money-mad broker. Into the midst of this hotbed of discontent comes a young lady who sees only the good in all people, and who by sheer common sense and toleration succeeds in reforming all four. Where Mr. Small's story scores most effectively is in the humaneness of its characters. Each one of them is painted with a realistic brush. The plot in which they move is merely a natural evolution. The characters themselves work it out, and there are no strained or awkward situations.

There is so much that is good in the picture, so much that is human and morally elevating, that the repetition of action which the concentrated character of the story demands can be pardoned. The very fact that one seldom sees such a delightfully real picture far overshadows anything such as a little sameness, which, after all, may only catch the eye of the hypercritical. The cast has contributed exceptional work. In the main there is Hazel Daly as the society-soaked young married woman. Her performance is most real. She gives a sneer and a bored look that are unequaled without being exaggerated, and her ultimate reformation is effected after the same natural style. Mary Charleson, features as the good Samaritan of the cast, trips around with a word and a look à la Pollyanna, and never seems artificial. In fact, the last in general is one of the best assembled for a single feature in quite some time.

As directed by Charles Haydon, "Satan's Private Door" is finished to a fine degree. His work is never spectacular or noticeable for innovations or extravagances that might appeal for the moment, but he has succeeded in picturizing a human story after a human fashion, which is, after all, a test than which there is none more difficult. There is one question, though, which one feels inclined to ask after viewing the picture. The title is so remotely removed from anything actually pertaining to the story that in the name of the picture business it might be asked, and even beseeched, that it be changed to something more appropriate.

Edith Intervenes in the Cause of Peace

THE STORY AND PLAYERS

Edith Conway (Mary Charleson) visits the city home of Thomas Chatterton (John Cossar). His family consists of a worthless son, Joseph (Webster Campbell), a married daughter, Anne (Hazel Daly), and her husband, Vance (U. K. Houpt). By reason of her presense and her doctrine of seeing only the good in all people with whom she associates, she succeeds in changing Joseph from a drunkard to an ambitious business man, Anne from a society butterfly to a dutiful wife, and Vance from a neglectful husband to a conscientious one.

Virginia Valli as a cabaret dancer and Alice McChesney as a society leader do good supporting work.

Two Educationals

(Educational Film Corporation)

REVIEWED BY GEORGE D. GOULD

AS evidence of patient and painstaking effort to obtain realism in staging and photography it is doubtful if "Birds of the Air" and "Silver Linings," two 500-foot subjects on the same reel, can be surpassed.

The common birds of North America, the hawk, the sparrow, the robin, etc., have been caught in their native heaths in the course of living their varied lives. The thought arises in the mind in viewing a number of the scenes of the length of time that must have been necessary to obtain certain remarkable shots.

As in the bird subject, the feeling of pedanticism so often dominant in educational depictions is absent in "Silver Linings," which, discloses exceptional views of the major varieties of cloud formations, of which scientists tell us there are twenty-eight in all. The obstructions placed in the way of obtaining the scenes on misty mountaintops and in taking others in the face of the sun makes the clear photography in this subject all the more remarkable.

"Jungle Vaudeville"

Ditmars Subject

A CHAPTER from "The Living Book of Nature," in which humor of nature is well illustrated. This picture ran for a week at the Strand theatre, New York, as a comedy feature, and has been used by Raymond L. Ditmars in lecture tours. A master touch is apparent throughout in the various antics of frogs, turtles, the common house-fly and other small creatures.

Leaping and diving contests, acrobatic exhibitions and other drolleries of the animals are so naturally gone through it might seem the animals knew what was wanted.

These educational subjects will heighten the interest of any program on which they are shown.

"The Eternal Sin"

(Selznick-Brenon—Six Reels)

REVIEWED BY PETER MILNE

VICTOR HUGO'S "Lucretia Borgia" is the foundation of this Herbert Brenon production, featuring Florence Reed. The story of the titular lady, whose passion for revenge is only equaled by her love for her unrecognized son, is a tragedy, the force of which is sometimes lessened by the wickedness of Lucretia and her husband. She causes the death of twelve people including herself and Gennaro, her son. Victor Hugo might have fared better on the screen if he had possessed something of a sense of humor when he wrote. The villainy of "The Eternal Sin" is so deep dyed that we for one, would have been relieved if a touch of Drew or Sennett comedy had been injected here and there. The flashes of the five old gentlemen suffering torture unto death on the stretching machines are so realistic that the spectator can almost hear their bones crack.

Florence Reed's performance is the main merit of the picture. Her role of Lucretia was a difficult one to interpret. That Miss Reed never overdoes it is a distinct tribute to her sense of proportion. If she had overacted once, its force would have vanished. The part itself, with its various killings, is rather a hindrance to the dramatic situation of the story. One never finds himself really in sympathy with Lucretia, as a mother, because she is so wretched as an avenger. She makes one gasp at her nefarious work, but seldom does one find cause to shed a tear for the mother love which she can never express. The terribleness of the tragedy is accumulative though. Things progress straightforwardly from bad to worse and a surprise is never lacking. Thus does the story bid for suspense.

Mr. Brenon has put on no spectacular action, but there are lavish settings in which the costumed characters appear at ease. The scene in which Lucretia is forced by her husband to proffer the poisoned wine to her son might have been arranged after a more convincing fashion. That Gennaro should never expect anything from the scowls of the Duke and the agonies which his mother goes through is hardly possible unless he had closed his eyes. The photographic work of Roy Hunt shows to excellent advantage.

THE STORY AND PLAYERS

Gennaro (Richard Barthelmess), son of Lucretia Borgia (Florence Reed), lives unaware of the identity of his mother, who has married the Duke of Ferrara (William E. Shay). Lucretia's brother is killed by five conspirators, the fathers of Gennaro's dearest friends. Lucretia tortures the old men to death. Later Gennaro and his companions journey to Lucretia's domain and she looks upon her son for the first time. Not knowing his relation to her Gennaro curses her. He disgraces her house and is brought before her by the Duke, who believes him her lover, to have judgment passed upon him. Though the Duke insists on poisoning him, Lucretia administers an antidote. Then she schemes to poison the five friends of her son's for the mistake made by their fathers. She succeeds in poisoning them all at a dinner at which Gennaro was an uninvited guest. Another dose of poison in him he refuses to take the antidote again. He avenges his friends by stabbing Lucretia, and just before he dies he learns that she was his mother by papers he finds on her body.

Stephen Grattan, Alexander Shannon, A. G. Parker, M. J. Briggs, Edward Thorne, Elmer Patterson, Anthony Merlo, William Welsh, Henry Armetta, Juliet Brenon, Jane Fearnley and Henrietta Gilbert make up a fine supporting cast.

"The Prison Without Walls"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a story of a prison reform movement, in which the suspense is created by having the crook, who is the "man higher up," caught by a young reformer, who is known to the crook and his fiancee only as one of the prisoners.

The prison scenes early in the story introduce some fine character work by Billy Elmer as "Horse Gilligan," the dope, and it is a very natural coincidence that has the heroine, who is also interested in prison welfare, shown through the prison by Huntington Babbs, alias "Conroy," a prisoner.

All the way through the plot is pleasing, and while easily followed, not too obvious. The cast is small, but excellent, and the work of Myrtle Stedman as Helen is strengthened by Camille Ankewich in the role of Felice, the "plant" and Helen's maid.

Wallace Reid's physical accomplishments are fully utilized in fight scenes that have the realism now always to be expected in Lasky fights. Drug-crazed dope fiends and crooks furnish his opponents. Any play giving Mr. Reid these opportunities is sure to please picture fans, for he stands very high in the roster of Lasky favorites.

THE STORY AND PLAYERS

Helen Ainsworth's (Myrtle Stedman) one hobby is prison reform work. Norman Morris, administrator of the Ainsworth estate (William Conklin), is in reality a "man higher up" in prison graft, including the sale of "dope" to the prisoners through crooked wardens. He uses his relation to Helen, whom he is engaged to marry, to visit the prisons with her and there collect his "portion." Meantime, Huntington Babbs (Wallace Reid) has been employed as prison expert by the governor to enable him to continue his liberal prison policy, which has been heavily assailed by Morris and his friends. As one of the prisoners, Babbs, alias "Conroy," meets Helen, is given employment by her on his supposed "release" from prison, and is enabled to follow up Morris and show up his methods. Felice, Helen's maid, really an ex-convict, is induced by Morris to believe he loves her, and through fear of exposure, also, works to "frame" Conroy. Plots to murder and to incriminate Conroy, until Morris has the Ainsworth safe burglarized and Conroy accused. Found with the tools in his possession, a tense situation is developed for Conroy until the confession of several of Morris' accomplices places the crime where it belongs, and Felice with a revolver gets rid of Morris for going back on her, while the explanation of "Conroy's" alias clears the way for his love for Helen.

"Max Wants a Divorce"

(Essanay-K-E-S-E—Two Reels)

REVIEWED BY PETER MILNE

MAX LINDER still leans a trifle toward European methods in his second Essanay picture, "Max Wants a Divorce," but there are more things to delight in than growl about in this offering. The second reel offers some complications that highly amuse. The various lunatics which become mixed up in the plot do some laughable work. And then Mr. Linder's selection of girls is worthy of all praise. He has two blondes in "Max Wants a Divorce" that will knock 'em from their seats easier than a train wreck—if they will forgive the comparison. Mr. Linder, by the way, makes good use of his selections. He punctuates the two thousand feet many times by the gentle art of osculation.

The production accorded "Max Wants a Divorce" is of real feature standard. The light effects rival a Lasky in their effectiveness. The settings are always lavish when the situations demand and the photography is very good.

THE STORY

Just after his marriage Max receives word from his lawyer that his uncle has left him three million dollars providing that he remain a bachelor. He finally persuades his wife to consent to a divorce for convenience and proceeds to agitate affairs by engaging a co-respondent. He gets a detective to promise to apprise him at a certain hour when he plans to have the lady in his arms. But matters are upset when the detective strays into a feeble-minded resort across the way and Max's wife disguises as a maid and trails him like a shadow. In the end the lawyer discovers a mistake. The three million was was only to go to Max providing he was married and so all's well.

Enterprise Equipment Branches Out

The Enterprise Theatre Equipment Company, of Detroit, has opened a branch at 48 South Division street, Grand Rapids. This firm is Michigan selling agent for Hertner transverters, American Auto Arc Controls and Motiograph machines.

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"**The Missing Financier.**" (Grant, Police Reporter-Kalem Series. One reel.)—The big thrill of this chapter of the melodramatic stories released in this series is Tom's manner of reaching Martha by bridging an areaway with his body. Mounting several stories to the roof of a building by bracing one's hands on one wall and feet on another is some "stunt." The story concerns the rescue of a rich financier who has been kidnapped on his yacht, and his daughter, then imprisoned in a house. By means of wireless and government submarines the yacht is located and by the stunt above named the girl is rescued from the hands of the crooks.

"**The Gold Eagle Trail.**" (American Girl-Kalem Series. Two reels.)—Thrills and more thrills characterize this chapter of the popular series. The story revolves around a mysterious supply of gold eagles, which a small rancher is known to have. Madge and her father go on a hunting trip and discover the "trail of golden eagles" which has resulted from the fleeing of the mysterious stranger with his money sacks, to bury the treasure which it seems he had stolen from its hiding place where it had been buried by train robbers who have finally traced its disappearance to him.

Madge and her father, succeed, finally, in holding up the cutthroats, after Madge has been tied and bound, crossed a canyon on a rope, hand-over-hand, and two of the thugs have fought to the death over the edge of a cliff. Plenty of thrills.

"**A Misfit Millionaire.**" (Ham and Bud. Kalem. One reel.)—If you can imagine Ham as millionaire owner of the Swell Dishwasher Company, and Bud as his little office boy, you will see the many chances for Hambudian comedy in this piece of nonsense. Bud sends Ham's fiancee one of the dishwashers, which is, in fact, a much dried out sponge which swells up in water till it takes on the aspects of a wild creature.

Ham slays this "wild creature," and saves the day; but meantime Bud gives the police the tip that Ham is a crook, and only a secret panel and Bud's caution of substituting a brick for the "swag" enables them to go "back to the old life."

"**The Finish.**" (Essanay. Two reels. Tues., March 20.)—An unusually clever comedy-drama. The tense plot rushes toward a tragic ending, when the set is knocked down, and it is seen that the whole thing has been enacted in a moving picture studio. This unexpected, novel finale will please your audience.

Mabel Bardine and Ernest Maupain do good work with the leads and are well supported. The production details were well handled.

"**Canimated Nooz Pictorial No. 27.**" (Essanay. Split reel. Wed., March 21.)—Wallace Carlson's animated cartoon burlesque of the news weeklies divides the footage with Canadian scenic.

"**The Wifeless Husband.**" (Essanay. Two reels. Sat., March 24.)—This is one of the best releases in the "Is Marriage Sacred" series. Unlike many of its predecessors, it is an agreeable, polite comedy. The cast is exceptionally competent and happily cast. Mary McAllister, Edward Arnold, Ernest Maupain, Sydney Ainsworth and Lillian Drew are prominent in developing the story.

Virginia Stratton has henpecked her husband for years. When her daughter, Minerva, marries Milton Booth, she treats her husband the same way. The two husbands plot to gain their freedom. They secretly adopt a little girl, and make their wives think they are carrying on an affair with a chorus girl. When their wives go into business, the busy husbands manage to get them into bankruptcy. Chastened by their failure in business, the wives are glad to treat their worse halves decently when they find the girl is a twelve-year-old.

Mutual Program

"**Reel Life, No. 46.**" (Gaumont. Thurs., March 15. One reel.)—This reel deals with matters of scientific, though homely, subjects, including blood—the fluid of life—and its functions in stimulating and sustaining life in the human and animal frame, the many means to which the different species of cacti have been put for the use of man and beast, and a novel idea of combining revolver and club so that a policeman with but a moment's preparation is equipped with a serviceable, suitable rifle. The reel is one of intense interest throughout, and concludes with a fancy dance by eight graceful maidens, which is captioned "Sprites of the Moonlight Dance," and is a beautiful expositon of the terpsichorean art. This reel should find favor with all audiences.

"**Mutual Tours Around the World, No. 19.**" (Gaumont. Tues., March 13. One reel.)—This reel shows the Gabes oasis on the edge of the Sahara desert, with its many types of hunmanity and their varied modes of sustaining themselves. The native barber is a genius, and after strapping a razor of huge proportions on his brawny arm, he "scalps" a native as neatly as could be expected. The donkey, the camel and the human carrier are all ably depicted, and then the up-to-date frontier village of Koursk, on the Siberian frontier, is shown. This all makes a highly interesting and most instructive reel, particularly well adapted to higher grade schools.

"**See America First, No. 79.**" Gaumont. Wed., March 14. Split reel, with Komic Kartoon.)—The picturesque scenery, fertile lands, amusing negro element and views of beautiful homes, are treated in the forehalf of this film, which conducts the tourist from New Orleans to Baton Rouge along the banks of the Mississippi, and which, with its historic features being well photographed, makes up a reel well worth while. The latter half, "They Say Pigs Is Pigs," is perhaps Palmer's best in the comics and doubtless will bring many a roar of laughter wherever shown. The whole film is one that should not be overlooked or sidestepped by the thoughtful, painstaking exhibitor.

"**Mutual Weekly, No. 15.**" (Gaumont. One reel. Wed., March 14.)—Several interesting incidents of present-day note are depicted in this reel, which opens with a showing of South African Artillery, followed by the Chicago "Cubs" at Pasadena for their spring training. The impressive funeral of Major-General Fred Funston at San Francisco and the pomp and splendor of President Wilson's inauguration at Washington also find space, and then is shown a fine picture of Harvard collegians at drill, and the Atlantic squadron of the U. S. Navy cruising off St. Croix, D. W. I. A comprehensive reel concludes with a scene of the burning of the largest garage in Havana, Cuba, which entailed a loss of $1,000,000.

Pathe

"**New Mexico.**" (Combitone. Number 3.)—A full reel of scenic and educational is presented here, which is treated with the Combitone toning process so pleasing to the eye. Sheep raising near Las Vegas afforded the cameraman opportunity to procure some superb groupings, while the greater portion of the rest of the reel shows rock formations and massed cloud effects of a beautiful sort.

"**Skinny's Shipwrecked Sand-Witch.**" (Rolin. Split reel.)—Skinny on the hula hula isle and his adventures with the grass-clothed inhabitants and the sweet missionary are treated in this half reel. There is much poking with spears and wild running about that means nothing of itself but which will doubtless be apreciated by those who love slapstick without rime or reason. On the same reel with "Skinny's False Alarm."

"**Skinny's False Alarm.**" (Rolin. Split Reel.)—This comedy is even more incoherent and disjointed than its reel-mate "Skinny's Shipwrecked Sand-Witch." This time the fat boy is a hot-dog vender and his various experiences, most of which transpire in a tinner's shop, lack any visible amount of humor.

"**Childish Carefree Days.**" (Pathe. Split reel.)—In Pathecolor this subject shows the daily routine of a baby. The routine, however, becomes vastly amusing on the film and the picture offers a number of real laughs. On the same with "Florence Rose Fashion, No. 25."

"**Jerry on the Job—He Takes a Day Off.**" International. Split reel.)—A fairly amusing creation by the Hearst artist, Hoban, is presented in this half reel. Some of the pictures are funny in themselves, although the animation is often poor. On the same reel with "Artificial Flower Making."

"**Artificial Flower Making.**" (International. Split reel.)—Showing the making of artificial flowers to adorn milady's hat, this subject reveals interesting details of a little known industry. On the same reel with "Jerry on the Job."

"**Happy Hooligan — The Doubled-Crossed Nurse.**" (International. Split reel.)—Another Hearst cartoon of humorous character showing Happy's adventures with Baron Bean. Much of the fun results from the introduction of various animals. On the same reel with "Rope Making."

"**Rope Making.**" (International. Split reel.)—A fascinating educational taken in Yucatan, showing the gathering of the hemp, the workers on the rope walks and the weaving of the strands. It is something out of the ordinary. and deserves prominence. On the same reel with "Happy Hooligan."

Universal Program

"**The Grouch.**" (Rex. Two reels. Sun., March 25.)—An average human interest number in which the grand daughter of an old grouch succeeds in cracking the hard shell of his heart. Little Zoe Rae and William Mong take the leads in this story by Harry Gates. Others are Harry Holden, Wadsworth Harris, Willard Wayne and Irene Hunt. The cut back is over used in the "story telling," but otherwise the picture is satisfactorily done.

"**Never Too Old to Woo.**" (Victor. Tues., March 27.)—The rivalry of two small town old men for the hand of the widow, and her daughter's little romance with a young man furnishes the meat of this homely little comedy. The picture offers fair diversion. Calder Johnstone prepared the scenario for George Cochrane's direction from a story by John Fleming Wilson. Jack Nelson, Marjorie Ellison, Burton Law and L. M. Wells are the leads.

"**Is Money All**" (Laemmele. Wed., March 28.)—In which a shop girl who envies the rich in general and one wealthy family in particular is awakened to an appreciation of her own existence by the knowledge that the wealthy family's pursuit of pleasure resulted in tragedy. An interesting little drama with Irene Hunt, Leo Pierson, Roberta Wilson and Richard Ryan in the leading roles. E. Magnus Ingleton prepared the story and Ruth Ann Baldwin furnished the scenario and direction.

"**Dippy Dan's Doings.**" (L-Ko. Two reels. Wed., March 28.)—Dan Russell seems to have risen to the point where his presence in any comedy is a sufficient guarantee of its success. With his smiling countenance and generally gratifying presence he fills the bills every time, almost regardless of the story or production. "Dippy Dan's Doings" has the advantage over many of the L-Kos in that it has a plot, smattered with business enough to give the comedian plenty of opportunities. It stands a chance of sending even the most hypercritical audience into convulsions, while his support, which includes Vin Moore, Marjorie Ray and Jean Hathaway renders good work.

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CLOSE EVERY SHOW WITH THE STARS AND STRIPES
A 60 foot strip (or longer) of a waving flag tinted red, white and blue, at 5 foot intervals, showing our three greatest Presidents, and closing with the most intense lines of our National Anthem, can be purchased from us at 10c per foot.
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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Feb. 22.	The Moral Code (Anna Q. Nilsson), Erbograph	5
Mar. 1.	Pride and the Devil (Alma Hanlon), Apollo	5
Mar. 8.	The Cloud (Jean Sothern), Van Dyke	5
Mar. 22.	A Man and the Women (Edith Hallor and Leslie Austen), U. S. Amuse.	5
Mar. 29.	The Law That Failed (Alma Hanlon and Edward Ellis), Apollo	5
Apr. 5.	The Inevitable (Anna Q. Nilsson), Erbograph	5

Artcraft Pictures

Nov.— 6.	Less Than the Dust (Mary Pickford)	5
Jan.— 8.	The Pride of the Clan (Mary Pickford.)	
Mar. 5.	A Poor Little Rich Girl (Mary Pickford)	5
Mar. 26.	Broadway Jones (George M. Cohan)	5

Bluebird Photoplays

Feb.—26.	The Saintly Sinner (Ruth Stonehouse)	5
Mar. 5.	The Boy Girl (Violet Mersereau)	5
Mar. 12.	Mutiny (Myrtle Gonzales, Val Paul and George Hernandez)	5
Mar. 19.	Polly Redhead (Ella Hall)	5
Mar. 26.	The Gift Girl (Rupert Julian and Louise Lovely)	5
Apr. 2	Susan's Gentleman (Violet Mersereau)	5
Apr. 9	The Pulse of Life (Wedgewood Nowell and Gypsy Hart)	5
Apr. 16.	A Jewel in Pawn (Ella Hall, Walter Belasco and Antrim Short)	5
Apr. 23.	The Girl in the Checkered Coat (Dorothy Phillips)	5

Fox Film Corporation

Feb. 26.	A Child of the Wild (June Caprice)	5
Mar. 5.	Sister Against Sister (Virginia Pearson)	5
Mar. 12.	Love's Law (Joan Sawyer and Stuart Holmes)	5
Mar. 12.	A Tale of Two Cities (Wm. Farnum), Special	5
Mar. 19.	The Blue Streak (Wm. Nigh and Violet Palmer)	5
Mar. 26.	High Finance (George Walsh)	5
Apr. 2.	Her Greatest Love (Theda Bara)	5
Apr. 2.	Tangled Lives (Genevieve Hamper)	5

Ivan Feature Productions

Jan. —	Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell)	5
Mar. 18.	Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)	5

Kleine-Edison-Selig-Essanay

Feb. 5.	Skinner's Dress Suit (Bryant Washburn)	5
Feb. 12.	The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig	5
Feb. 19.	The Royal Pauper (Francine Larrimore), Edison	5
Mar. 5.	Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay	5
Mar. 12.	Little Lost Sister (Selig)	5
Mar. 19.	Satan's Private Door (Essanay)	5
Apr. 2.	The Law of the North (Shirley Mason)	5

McClure Pictures*

Jan. 29.	Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)	5
Feb. 5.	Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere)	5
Feb. 12.	Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere)	5
Feb. 19.	Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)	5
Feb. 26.	Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere)	5
Mar. 5.	Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)	5
Mar. 12.	Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason)	5

*Released through Triangle Exchanges.

Metro Pictures Corporation

Feb. 20.	The Secret of Eve (Mme. Petrova), Columbia	5
Mar. 5	The Barricade (Mabel Taliaferro), Rolfe	5
Mar. 12	The Mortal Sin (Viola Dana), Columbia	5
Mar. 19.	The Hidden Children (Harold Lockwood and May Allison), Yorke	5
Mar. 26	His Father's Son (Lionel Barrymore and Irene Howley), Rolfe	5
Apr. 2.	The Waiting Soul (Mme. Petrova).	5
Apr. 9.	The Beautiful Lie (Frances Nelson), Rolfe	5
Apr. 16.	A Magdalene of the Hills (Mabel Taliaferro), Rolfe	5
Apr. 23	The Secret Spring (Harold Lockwood and May Allison), Yorke	5
Apr. 30.	God's Law and Man's (Viola Dana), Columbia	5

Mutual Film Corporation

Feb. 26.	The Greater Woman (Marjorie Rambeau), Powell-Mutual	5
Mar. 5.	The Girl from Rector's (Ruth MacTammany), Mutual Star	5
Mar. 12.	My Fighting Gentleman (William Russell), American	6
Mar. 19.	The Painted Lie (Crane Wilbur), Horsley	5
Mar. 26.	Motherhood (Marjorie Rambeau), Powell	5
Mar. 26.	Sunny Jane (Jackie Saunders), Horkheimer	5
Apr. 2.	The Devil's Assistant (Margarita Fischer), Pollard	6

Paramount Pictures Corporation

Feb. 26.	The Fortunes of Fifi (Marguerite Clark), Famous Players	5
Mar 1.	Those Without Sin (Blanche Sweet), Lasky	5
Mar. 5.	Castles for Two (Marie Doro), Lasky	5
Mar. 8.	Out of the Wreck (Kathlyn Williams), Morosco	5
Mar. 12.	Sapho (Pauline Fredericks), Famous Players	5
Mar. 15.	The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky	5
Mar. 19.	The Dummy (Jack Pickford), Famous Players	5
Mar. 22.	The Spirit of Romance (Vivian Martin), Pallas	5
Mar. 26.	The Bottle Imp (Sessue Hayakawa), Lasky	5
Mar. 29.	As Men Love (House Peters and Myrtle Stedman), Pallas	5
Apr. 2.	The Bond Between (George Beban), Pallas	5
Apr. 5	The School for Husbands (Fannie Ward), Lasky	5
Apr. 9	The Inner Shrine (Margaret Illington), Lasky	5
Apr. 12.	Heart's Desire (Marie Doro), Famous Players	5
Apr. 16.	The Valentine Girl (Marguerite Clark), Famous Players	5
Apr. 19	Tides of Barnegat (Blanche Sweet), Lasky	5
Apr. 23	The Long Trail (Lou-Tellegen and Mary Fuller), Famous Players	5
Apr. 26.	The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky	5
Apr. 30.	Sleeping Fires (Pauline Frederick), Famous Players	5

Pathe Exchange, Inc.

Feb. 25.	Crime and Punishment (Derwent Hall Caine and Marguerite Cortet), Arrow	5
Mar. 4.	Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser	5
Mar. 11.	The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players	5
Mar. 18.	Pots and Pans, Peggie (Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskell), Thanhouser	5
Mar. 25.	Told at Twilight (Baby Marie Osborne, Henry King and Daniel Gilfether), Balboa	5
Apr. 1	Mary Lawson's Secret (Charlotte Walker, Wm. Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer and Robert Vaughn), Thanhouser	5
Apr. 8.	Mayblossom (Pearl White and Hal Ford), Color, Astra	5

Red Feather Productions

Feb. 26.	The Girl and the Crisis (Dorothy Davenport, Charles Pearley and Wm. V. Mong)	5
Mar. 5.	The Gates of Eden (Claire McDowell)	5
Mar. 12.	(Double Attraction.) The Girl Who Lost (Cleo Madison), and Border Wolves (Neal Hart)	5
Mar. 19.	The Scarlet Crystal (Herbert Rawlinson)	5
Mar. 26	The Fighting Gringo (Harry Carey and Claire DuBray	5
Apr. 2.	The Bronze Bride (Claire MacDowell, Frank Mayo and Eddie Polo)	5

Selznick Pictures

Jan. 7.	Panthea (Norma Talmadge)	6
Feb. —.	The Argyle Case (Robert Warwick)	6
Feb. —.	The Price She Paid (Clara Kimball Young)	6
Mar. —.	The Eternal Sin (Florence Reed), Brenon	5
Mar. —.	The Easiest Way (Clara Kimball Young)	6
Coming—	The Law of Compensation (Norma Talmadge	5

Triangle Distributing Corporation

Feb. 18.	The Village Prodigal (Robert Harron), Fine Arts	5
Feb. 18.	A Princess of the Dark (Enid Bennett), Ince-Kay Bee	5
Feb. 25.	Stage Struck (Dorothy Gish)	5
Mar. 1.	The Last of the Ingrams (William Desmond	5
Mar. 5	Betsy's Burglar (Constance Talmadge)	5
Mar. 8	Back of the Man (Dorothy Dalton)	5
Mar. 11.	A Love Sublime (Wilfred Lucas), Fine Arts	5
Mar. 15.	The Little Brother (Enid Bennett), Ince-Kay Bee	5
Mar. 18	A Daughter of the Poor (Bessie Love), Fine Arts	5
Mar. 18	Blood Will Tell (W. Desmond), Ince-Kay-Bee	5
Mar. 25.	A Woman's Awakening (Seena Owen), Fine Arts	5
Mar. 25.	The Square Deal Man (Wm. S. Hart), Kay-Bee	5

Unity Sales Corporation

Dec. 1.	Land Just Over Yonder	6
Dec. 15.	Humanizing Mr. Winsby	5
Jan. 15.	Glory	7

Vitagraph—V-L-S-E

Feb. 19.	Kitty Mackay (Lilian Walker)	5
Feb. 26.	Intrigue (Peggy Hyland, Marc MacDermott and Bobby Connelly)	5
Mar. 5	The Money Mill (Dorothy Kelly and Evart Overton)	5
Mar. 12	Arsene Lupin (Earle Williams)	5
Mar. 19	Aladdin from Broadway (Edith Storey and Antonio Moreno)	5
Mar. 26	The More Excellent Way (Anita Stewart and Charles Richman)	5
Apr. 2	Babette (Peggy Hyland and Marc MacDermott)	5
Apr. 9	Apartment 29 (Earle Williams)	5
Apr. 16	The Third Party (Alice Joyce and Harry Morey)	5
Apr. 23.	Sally in a Hurry (Lillian Walker)	5

World Pictures

Feb. 19.	A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche)	5
Feb. 26.	A Girl's Folly (Robert Warwick and Doris Kenyon)	5
Mar. 5.	The Web of Desire (Ethel Clayton and Rockliffe Fellowes)	5
Mar. 12—	The Dancer's Peril (Alice Brady).	5
Mar. 19.	The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche)	5
Mar. 26.	As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes)	5
Apr. 2.	Man's Woman (Ethel Clayton and Rockcliffe Fellowes)	5
Apr. 9.	The Family Honor (Robert Warwick, June Elvidge and Henry Hull)	5
Apr. 16.	Forget-Me-Not (Kitty Gordon)	5
Apr. 23.	Special Feature—Title not announced	—
Apr. 30.	Darkest Russia (Alice Brady)	5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"

Mar. 19. Feeding the Fish Eater.........500 feet
Mar. 26. Feeding the Bear.........500 feet
Apr. 2. The Elephants.........500 feet

Scenics

Mar. 19. Austrian Ski School......... —
Mar. 26. Fishing Off Sandy Hook......... —
Apr. 2. The Sheep of Chelan......... —

Foxfilm Comedies

Mar. 12. Hearts and Saddles (Tom Mix)....2 C
Mar. 19. The House of Terrible Scandals (Henry Lehrman and Billie Ritchie).........2 C
Mar. 26. His Merry Mix-up (Charles Conklin).........2 C
Apr. 2. Bathhouse Tangles (Porter Strong).2 C

Metro Pictures Corporation

Monday, April 2, 1917

ROLMA—Regeneration of Reginald (Ralph Herz).........1 C.
SERIAL—The Great Secret (Chapter 12), Francis X. Bushman and Beverly Bayne.2 D.

Monday, April 9, 1917

DREW—Putting It Over on Henry (Mr. and Mrs. Sidney Drew).........1 C
SERIAL—The Great Secret (Chapter 13), 13), Francis X. Bushman and Beverly Bayne.........2 D

Mutual Film Corporation

Monday, March 26, 1917

MUTUAL SERIAL—The Counterfeiters (14th Episode of "The Perils of Our Girl Reporters"), 2 D......... —
MONOGRAM—Shorty Lands a Master Crook (11th of "The Adventures of Shorty Hamilton"), 2 D.........05389-90

Tuesday, March 27, 1917

GAUMONT—Mutual Tours Around the World; Ajaccio, Corsica, Funchal, Madeira Islands, Roster-on-the-Don, Russia, 1 Trav......... 05391

Wednesday, March 28, 1917

MUTUAL—Mutual Weekly, No. 117, 1 Top......... 05392
AMERICAN — The Bearded Fisherman (Edward Coxen), 1 D......... 05393

Thursday, March 29, 1917

CUB—Be Sure You're Right (George Ovey), 1 C......... 05394
GAUMONT—Reel Life; Weaving Indian Blankets, The Pulmotor, Swedish Gymnastics, The Famous "Herald" Clock, Winter Sports in Florida, 1 Mag......... 05395

Friday, March 30, 1917

MONMOUTH—Jimmy Dale, Alias The Grey Seal (Chapter 2, "The Stolen Rubies"), 2 D.........05396-97

Saturday, March 31, 1917

VOGUE—Freed by Fido (Lillian Hamilton), 2 C.........05398-99

Monday, April 2, 1917

MUTUAL SERIALS—Kidnapped (15th Episode of the "Perils of Our Girl Reporters"), 2 D......... ——
MONOGRAM—Shorty Solves a Wireless Mystery (12th of "The Adventures of Shorty Hamilton"), 2 D.........05400-01

Tuesday, April 3, 1917

GAUMONT—Mutual Tours Around the World; Our New Islands in the West Indies, St. Thomas, St. Croix, St. Kitts, 1 Trav......... 05402

Wednesday, April 4, 1917

MUTUAL—Mutual Weekly, No. 118, 1 Top......... 05403
AMERICAN—An Artist's Intrigue, (Ed. Coxen), 1 D.........05404

Thursday, April 5, 1917

CUB—The Lady Detective (George Ovey), 1 C......... 05405
GAUMONT—Reel Life; Cultivating Rubber Plants, A One-Man Submarine, Magnetism, Making Bread the Modern Way, When is Enough Not Enough? 1 Mag......... 05406

Friday, April 6, 1917

MONMOUTH—Jimmy Dale, Alias the Grey Seal (Chapter 3, "The Counterfeit Five"), 2 D.........05407-8

Saturday, April 7, 1917

VOGUE—Why Ben Bolted (Ben Turpin), 2 C.........05409-10

Paramount Pictures Corporation

Monday, March 26, 1917 ... ...

BURTON HOLMES—Vancouver and Victoria, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 60, 1 Mag.

Monday, April 2, 1917

BURTON HOLMES—East of Suez, 1 Trav.
COMEDY—Title not announced.
PICTORAPH—No. 61, 1 Mag.

Pathe Exchange, Inc.

Sunday, March 18, 1917

Patria, No. 10, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 1 (The Lady in Nc. 77), Mollie King, Leon Barry, Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 23 (Rose), Fash.; Nomads of the North (Lapland), Sc., Split reel.
Know America and the Land We Love (Southern California), Sc., Combitone, 1 reel.
Lonesome Luke's Lively Life (Rolin), 2 C.
Jerry on the Job—He Takes a Day Off (C-Cart.), and Artificial Flower Making (Educ.), International, split reel.

Wednesday, March 21, 1917

Hearst-Pathe News, No. 24, 1 Top.

Saturday, March 24, 1917

Hearst-Pathe News, No. 25, 1 Top.

Sunday, March 25, 1917

Patria, No. 11(Mrs. Vernon Castle, International), 2 D.
Mystery of the Double Cross, No. 2 (The Masked Stranger), (Molly King, Leon Barry and Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 24 (Rose), Fash: The Gardener's Feathered Friends (Color. Educ.), split reel.
Know America, the Land We love, No. 2 (Cliff Dwellings—New Mexico), Sc. Educ., Combitone, 1 reel.
Max's Feet Are Pinched (Pathe), and Skinny Gets a Goat (Rolin), split reel comedy.
Happy Hooligan—The Double Cross Nurse (C-Cart) and Rope Making (Educ.), International, split reel.

Wednesday, March 28, 1917

Hearst-Pathe News, No. 26, 1 Top.

Saturday, March 31, 1917

Hearst-Pathe News, No. 27, 1 Top.

Sunday, April 1, 1917

Patria, No. 12, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 3 (An Hour to Live) (Molly King, Leon Barry and Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 25 (Rose), Fash: Childish Care-Free Days (Color, Pathe), split reel.
Know America the Land We Love, No. 3 (New Mexico), Sc., Combitone, 1 reel.
Skinny's False Alarm and Skinny's Shipwrecked Sand-Witch (Fatty Lampton), split reel comedy, Rolin.
Katzenjamer Kids—The Captain Goes a Flivving (C-Cart.) and from Baguio to Manila (Sc.), International split reel.

Wednesday, April 4, 1917

Hearst-Pathe News, No. 28, 1 Top.

Saturday, April 7, 1917

Hearst-Pathe News, No. 29, 1 Top.

Triangle Komedies

Sunday, March 25, 1917

Her Candy Kid.........1 C
A Tuner of Notes.........1 C

Sunday, April 1, 1917

A Finished Product.........1 C
Innocent Sinners.........1 C

Universal Film Company

Monday, March 26, 1917

NESTOR—Shot in the West (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02279

Tuesday, March 27, 1917

GOLD SEAL—A Startling Climax (Gertrude Astor, Fred Church and Val Paul), 3 D......... 02280
VICTOR—Never Too Old to Woo (Marjorie Ellison and Jack Nelson), 1 C... 02281

Wednesday, March 28, 1917

LAEMMLE—Is Money All? (Irene Hunt), 1 D......... 02282
L-KO—Dippy Dan's Doings (Dan Russell), 2 C......... 02283
UNIVERSAL—Animated Weekly, No. 65, 1 Top......... 02284

Thursday, March 29, 1917

IMP—David's Idol Dream (Jay Belasco and Madge Kirby), 2 D......... 02285
POWERS—The Grand Canyon of Arizona, (Sc. Educ.), 1 reel......... 02286
LAEMMLE—The Mask of Love (Pauline Bush and Lon Chaney), 1 D (Re-issue) 02287

Friday, March 30, 1917

IMP—The Perils of the Secret Service (Episode No. 4, "The Crimson Blade"). 2 D......... 02288
UNIVERSAL—Screen Magazine, No. 12, 1 Mag......... 02289
VICTOR—Prodigal Papa (Jane Gail), 1 C (Re-issue)......... 02290

Saturday, March 31, 1917

BISON—Steel Hearts (Marie Walcamp and Lee Hill), 2 D......... 02291
JOKER—What the ——? (Gale Henry and Wm. Franey), 1 C......... 02292

Sunday, April 1, 1917

POWERS—Inhad the Sailor (C-Cart.) and The Brightest Jewel on the British Crown (Dorsey Educ.), split reel..... 02293
REX—Snow White (Elsie Alberts), 3 reels (Re-issue)......... 02294
UNIVERSAL SPECIAL—Sky Monsters (14th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D 02295
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 3, "The Spider's Web"), (Ben Wilson and Neva Gerber), 2 D......... 02296

Monday, April 2, 1917

NESTOR ——Mixed Matrimony (Eddie Lyons, Lee Moran and Edith Roberts), 1 C......... 02298

Tuesday, April 3, 1917

GOLD SEAL—The Magpie (Tina Marshall), 3 D......... 02299
VICTOR—Please Be My Wife (Bob Leonard), 1 C, Re-issue......... 02300

Wednesday, April 4, 1917

LAEMMLE—The Star Witness (Lee Hill, Lena Baskette and Elizabeth James), 2 D......... 02301
L-KO—Nabbing a Noble (Phil Dunham), 1 C......... 02302
UNIVERSAL—Animated Weekly, No. 66, 1 Top......... 02303

Thursday, April 5, 1917

VICTOR—Somebody Lied (Priscilla Dean and Harry Carter), 2 C-D......... 02304
POWERS—Hagenbeck's Wild Animals, 1 Educ......... 02305
BIG-U—The Dawn of Decency, 1 D, Re-issue......... 02306

Friday, April 6, 1917

IMP—The Perils of The Secret Service (Episode No. 5, "The Man in the Trunk"), 2 D......... 02307
UNIVERSAL—Screen Magazine, No. 13, 1 Mag......... 02308

Saturday, April 7, 1917

BISON—The Burning Silence (George Pearce and Jane Bernoudy), 2 D..... 02309
JOKER—A Boob for Luck (Wiliam Franey and Gale Henry), 1 C....... 02310
LAEMMLE—The Blue Print Mystery (King Baggot), 1 D......... 02311

Sunday, April 8, 1917

POWERS—The Ups and Downs of Mr. Phool Phan (C-Cart) and Educ..... 02312
L-KO — Crooks and Crocodiles (Fatty Voss), 1 C......... 02313
BIG U—The Terrors of War (Grace Cunard), 2 D, Re-issue......... 02314
UNIVERSAL SPECIAL — The Purple Mask (Episode 15), (Grace Cunard and Francis Ford), 2 D......... 02315
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 4, "The Next Victim"), (Ben Wilson and Neva Gerher), 2 D......... 02316

Vitagraph-V-L-S-E.

Monday, March 26, 1917

The Diary of a Puppy (Paula Blackton).. 1 D
Turks and Troubles (Hughie Mack).........1 C
Captain Jinks' Great Expectations (Frank Daniels).........1 C
The Secret Kingdom (Episode No. 14, "The Portrait of a King").........2 D

Monday, April 2, 1917

The Collie Market, (Paula Blackton)......1 D
Captain Jinks, In and Out (Frank Daniels).1 C
The Secret Kingdom (Episode No. 15 "The Tocsin.").........2 D

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?........................5 reels

Argosy Films, Inc.
The Celebrated Stielow Case..............6 reels
Where D'ye Get That Stuff.........5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue ....5 reels

Bernstein Film Productions
Who Knows?..............................5 reels
The Seven Cardinal Virtues.............. ....

Biograph Company
Her Condoned Sin........................6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.................1 reel
Feb. 5. Small Change....................1 reel
Feb. 12. Oh, For a Wife!.................1 reel
Feb. 15. Bride and Gloom (Special Release) ....2 reels
Feb. 19. Hubby's Night Out.... ....1 reel
Feb. 26. Kidding Sister..................1 reel
Mar. 5. As Luck Would Have It........1 reel

Claridge Films, Inc.
The Birth of Character..................5 reels
The Heart of New York..................5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs............4 reels
Liberty Hall ....4 reels
The Black Spot..........................4 reels
Victoria Cross...........................4 reels
O 18.....................................4 reels
His Vindication..........................5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) ....5 reels
Dec.—Just a Song at Twilight...........5 reels

Donald C. Thompson Film Co.
War as it Really Is......................6 reels

E. I. S. Motion Picture Corp.
Trooper 44...............................5 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....................6 reels

European Film Company
Fighting for Verdun......................5 reels

Exclusive Features, Inc.
Where is My Father?......................7 reels

Jos. W. Farnham
Race Suicide.............................6 reels
The Awakening of Bess Morton...........5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).........5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes)..................5 reels

Germanic Official War Films
Germany and Its Armies Today.......... ....

Grand Feature Film Company
Rex Beach On the Spanish Main.........5 reels
Rex Beach in Pirate Haunts............5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days..........6 reels

Hippodrome Film Co.
At the Front with the Allies............

Juvenile Film Corporation
Apr.—.1. World War in Kidland..........1 reel
Apr.— 8. A Chip Off the Old Block......1 reel
Apr.—15. Chip's Elopement..............1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals..................1 reel
May—13. For Sale, a Daddy.............1 reel
May—27. Chip's Carmen..................2 reels

Kulee Features
Germany on the Firing Line.............6 reels
France on the Firing Line...............6 reels
The Unborn (Bessie Bondhill)...........5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K......................3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night)........4 reels

Moral Uplift Society of America
It May Be Your Daughter.............

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.............5 reels

Paragon Films
The Whip................................8 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) ....6 reels

Radio Film Company
Satan the Destroyer of Humanity.......7 reels

Ray Comedies
July—12. Casey's Servants..............
July—19. Casey the White-Wing........

Selig Special
Coming. The Garden of Allah (Selig)..10 reels

Selznick-State Rights
The Deemster (Greater N. Y.)...........9 reels
Enlighten Thy Daughter (Greater N. Y.).7 reels
20,000 Leagues Under the Sea (Greater N. Y.)...........................10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) ....5 reels

Sherman Elliot, Inc.
The Crisis..............................7 reels

Signet Film Corporation
Nov.— . The Masque of Life...........7 reels

Standard Newsfilm, Inc.
Demons of the Air........................2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.......6 reels

Superior Films Company
The Faucet...............................5 reels
The Cowpuncher.........................6 reels

Triumph Film Corporation
Dec.— 5. The Libertine..................6 reels

Unity Sales Corporation
June—19. The Bishop's Secret...........4 reels
June—26. The Lottery Man..............5 reels
July— 3. The Marriage Bond.............5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....................
Where Are My Children?................5 reels
Twenty Thousand Leagues Under the Sea ....10 reels
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Accessory News

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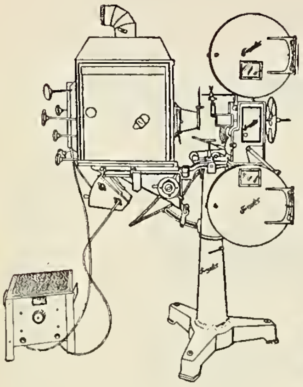

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Accessory News

SECTION OF MOTION PICTURE NEWS

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THE letter quoted below is from one of the largest supply houses in the country and to our mind reflects the ideas of the leaders in the equipment end of our industry. It is based on the one principle which alone can make for a larger and better picture business. It is the principle upon which the Society of Motion Picture Engineers is founded—*Standardization.*

UNLESS this principle is fought for and the supply dealers help by impressing its importance upon the manufacturers by boosting those who adhere to it, how can the users of motion pictures ever hope to get one hundred per cent out of their investment?

Here is the letter—it is worth your detailed attention:

Motion Picture News,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:

Your editorial of February 17th prints a reply to the author's "Letter No. 1" of a recent series of dealer letters. We want to comment briefly on this communication for any information it may add to the subject.

We are quite familiar with the particular miniature machine advocated as a solution of the "fire hazard barrier to motion pictures without enclosed booths." Taking it for granted that this machine is very efficient and delivers first class results for a long period of time, we maintain, however, that the capabilities of this instrument are extremely limited as long as the producers endeavor to monopolize the film service for such machines. We do realize that from a business-getting and repeat-order standpoint the manufacturer who distributes machines that will take only one particular kind of specially perforated film is in an enviable position, theoretically; but would such a manufacturer not accomplish a great deal more toward accelerating the installation of school-movies if he would throw his facilities wide open to ALL manufacturers, so that every educational picture in existence could be copied on the special film, irrespective of who manufactured same?

This leads to another thought, namely, if the special perforation succeeds, what is there to prevent several kinds of special perforations? Why cannot another machine spring into existence with sprocket holes shaped like a star; another with sprocket holes in ovals, down one side only, etc., with as much diversity as there seem to be kinds of treads on tires? It appears as if such condition would occur very rapidly, so that instead of an improvement there would be more chaos than ever before.

That is why we say, Standardization can only exist if there is ONE standard. Unity is absolutely essential. If there is an excuse for two standards there is an excuse for three, or a dozen or fifty. This one standard must be the present standard, as no broadcast change is practically possible.

Then the question works around again to our original contention which is to take advantage of the present standard by complying with the underwriters' laws which are based on sound safety principles, in spite of all protest to the contrary.

We sincerely believe that if the underwriters' rules were NOT in existence, or were ignored, so many more fires would have taken place that instead of public sentiment against film fires having been soothed into slumber as it has, it would have done the industry a vast amount of harm.

Now that you have read it, do you agree? Are you working along these lines? Are you boosting the standard equipment? Are you interested in the bigger, broader Motion Picture Industry?

These are questions which every dealer should ask himself. If he believes in standardization and can realize its benefits he should go out and shout for it in order to see that it is adopted in every corner of his territory.

E. K. GILLETT

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EQUIPMENT
OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS
ANSWERED

Operator vs. Film Exchange

H. V. C., secretary-treasurer of a Kentucky local, sends in the following letter, which is countersigned by the shift operator, J. U., and as there are some good points in it, am publishing it: "In reading your department of the News a few issues back there appeared a kick from a reader regarding the handling of film by the exchange and the condition in which it was sent out. Well, I have a kick that has the brother backed off the boards. My partner and I run first-run pictures, working in the big house of the city. Last week we ran "Money Magic," and as soon as it was returned to the exchange, telegrams and letters came back, saying we had ruined 3,000 feet of the film, and holding the house responsible for the damage done. Now, as you are an operator, you will understand the conditions in our operating room as I explain them: we have two perfectly good machines, in first-class adjustment; not a sign of wear upon sprockets, tension perfect, machines clean always. (I have been in the game since 1897, and my partner almost as long.) The show consisted of seven reels, running one hour and forty-five minutes (No over-speeding there.—Ed.). The picture, as I have said, was first run. Now for the dirty work. I happened to be the one who opened the show that day. When it came in I got it ready to run, but in taking it out of the case I find it is on brand new reels with wooden hubs, and I have noticed that owing to the H. C. of L., the makers are cutting down on the size of hubs, thereby making the reel too narrow to allow the film to unwind freely, but holds it as in a vise. This is especially true if the reel is not mounted absolutely true, and where can you find one that is so mounted? Now, if I am rightly informed, the exchange claims that this picture was never run before we received it. The first reel ran without incident, the second had one bad jump; then came the third and fourth reels. It was a crime. The fifth one had one bad place. As luck would have it, the manager came up at about the finish of one of the reels, as I was getting ready to start the other machine. I was unscrewing the side of the reel before threading up, and I made my report to him on the condition of the film and explained the cause of it, which was this: *The picture had been run before* by some operator who was, to say the least, incompetent, for if he had loosened up on the reels and not allowed the film to be dragged in such a manner as to cause so great a strain upon the sprocket holes as to cause them to tear, all that loss would have been avoided. And now comes the crooked part. After all the complaints and money spent in sending telegrams, long-distance 'phone calls, etc., trying to hold the theatre for damages, the film exchange weakens and acknowledges to our manager that *the sprocket holes were bad when they sent the film out.* Can you see where the operator has a look in against a crooked exchange, or anyone else, when a complaint is made against him? Our manager was in duty bound to believe the exchange, even against his operator, who was telling the truth, until the exchange saw that it could not get away with it and weakened, acknowledging the truth of the operator's statement.

"Another phase of the exchange game that comes to my mind is this: Some time ago a representative of an exchange was in our city, and we had a two-reel serial as well as another picture from the firm this man was representing. His picture was one of the 'dissolve' kind; that is, it was shown entirely in a circular dissolve, leaving the corners always dark. This gentleman told our manager that we were giving the serial the best of it, as our light was great on that, but we did not give his picture as good a light, saying that the corners were dark. He came up into the operating room, looked our machines over, and said to the manager that 'the sprocket idlers should not revolve.' Can you beat it? Our manager was up in the air. Afterward, I am told, he ridiculed our manager to others, and in defense of our manager I want to say he has more executive ability and brains in his feet than this four-flushing individual has in his entire body. This is proven by the fact that he (the manager) has taken a white elephant of a house and made it a winner, where many others have failed; but on the mechanical end he is a child and admits it. Now, Brother Sherman, the moral of this lengthy tirade is this: If I can help my brother operator in this new reel thing by having him loosen up on those reels that are too tight to allow the film to unwind freely, I shall consider that I have done a little toward helping the boys who carry an I. A. card, and if the exchanges or film producers read this and will insist that the reels be made sufficiently large to allow the film to unwind without the damage that a too tight reel is bound

Delegates to the Twenty-third Convention of the I. A. T. S. E. and M. P. M. O. of the United States and Canada.

to cause, this trouble can be eliminated. I have always claimed that bad reels have caused as much damage as worn machines to film."

Answer: This letter is in line with a recent communication sent out to operators asking for their co-operation by one of the largest manufacturers of feature films. And this co-operation can never be obtained unless the exchanges are willing to meet the operator half-way. Your "kick" is to my mind a just one, for I had the same experience not so long ago, and it was only through making a report at once to the manager that saved him from being "held up." The matter of reels is something that should receive more attention, and this is the way I overcame that sort of trouble: I had a sufficient number of first-class reels on hand, so that when the film was received from the exchange I could rewind on my reels and also inspect the films at the same time. The exchange's reels were put aside until the last show, when they were used in the lower magazine to take up the film on its last run. This emptied my reels and made the film ready to be shipped back to the exchange. Many reels are in such a condition as to prevent their being used in this way, however; so when I met with such a reel I was forced to rewind that reel on the rewinder. There could be cited many evils concerning bad reels other than that you have taken up, such as too tight hubs or too loose hubs, etc.; either will cause the damage you mention. Not all exchanges are dishonest, but, as you say, they try to make the operator the goat always, and the only "look in" the operator has is to so conduct himself that his employer will have every confidence in his honesty and integrity. When the "wise guy" came to the operating room and delivered his expert opinion he should have been thrown out, and this would have happened if he had tried it on some operators whom I have the pleasure of knowing. The operator is supreme in the operating room, and if the manager has not sufficient confidence in him, he should let him go and get one in whom he could feel confidence, *and then stick by him.*

I am much interested in the preparation for first run films made up by one of your members, and would appreciate your sending me a sample and, if possible, the formula, for it is such things that are of value to readers of the department, and it is in this way that you can do a "little toward helping those who carry an I. A. card."

"I Am Not Learned That I Cannot Learn More"

H. S. K., Ohio, whose letterhead bears the above legend, writes a most interesting letter, which is as follows: "I have often been tempted to bust in and help the department grow [Help is what we want.—Ed.], but I kept putting it off until the temptation became too great to stand it any longer. I have been reading your work ever since it began, and have seen it grow rapidly ever since, and must compliment you on the good work you are doing. The local here is composed of stage hands and operators, and we are getting along nicely together. The stage hands have the majority of members; the operators have only been organized in the last few years and are now 100 per cent. organized. Find enclosed a sketch of a signal that I made and am using, which you may use if you wish. I think the sketch explains itself, and now to recommend a few articles: First, the Preddy condenser mounts. I have been using them since last fall, and must say that I have not broken a condenser since, and I think it is up to Preddy to send you a couple of his mounts [He has sent in one, and I will have a report on it shortly.—Ed.], and you put them out for tests yourself. To make a long story short, *they answer their purpose.* And now for the Radio Mat Slide. I think they are simply great; of course, the system is not new to me, for I have been making slides that way for the past five or six years, but the Radio's are much the handiest, so I think they deserve a kind word. Projection is very good here and all the boys are trying to improve. Let us hope we all do, and I'll try and write more the next time. Wishing you success and hoping that you had a good time at the convention, I'll ring off."

Answer: I can only repeat what I have said so many times: The department is open to every operator, and its success depends to a great extent upon the help that is given its editor by operators. I can join you in saying "I am not learned that I cannot learn more." There is room for improvement in all of us. Insofar as the conducting of this department be concerned, it would not be as "successful" as you are pleased to state if it were not for the support I am getting from the operators, and I hope that I will be found worthy of that support. Thanks for the sketch. I trust that your words of praise will not make Brother Preddy or Mrs. Rucker angry.

Projection Editor Reports to His Local

AT a largely attended meeting of Motion Picture Operators of Hudson County, N. J., Local 384, I. A. T. S. E., held at Brennan's Hall, 642 Newark avenue, Jersey City, on Saturday, March 10th, the projection editor, who had been elected to serve as that local's delegate to the twenty-third convention of the International Alliance, made his report. The many changes in the laws and the resolutions offered will be gone more fully into as soon as the proceedings are in the hands of the members. This local has pledged itself to support the new executive board of the I. A. with all means in its power. And after the weeding out of a number of members who allowed themselves to become delinquent the meeting adjourned.

held at the Hotel Statler, Cleveland, Ohio, February 26th to March 3d, 1917. Photo. by Gus A. Fretler, Cleveland.

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The ConvarC is vertical inform, runs in ball bearings, and may be installed directly in the booth.

Write for Bulletin MW.

C & C Electric & Mfg. Co., Garwood, N. J. 221

SLIDES

CAREFUL attention should be given to the quality of slides by both the producer and exhibitor. Slides when used as advance announcements for the coming features should be as attractive as possible in order to contain the best advertising possibilities.

No doubt you have noticed in many of the picture houses the poor quality of slides and the rapidity with which they are shown. Generally the operator flashes each slide on the screen long enough to count three, then the next slide is shown, and so on until the entire set has been screened. Rushing the advertising in this manner does not do the coming pictures, or the management justice. The patrons have not had enough time to make a mental note of the day on which the attraction which they would like to see is billed, merely because, through this rushing of slides, they become confused. Consequently, the advertising value and all the good to the management has been lost. Every person seated in your theatre is ready to see your next picture if you can get him interested. This, however, cannot be done unless you give him enough time to read the announcements.

We are not blaming the operator for speeding the slides; no doubt he has been ordered to do so by the management. In the majority of cases these orders are natural, for every exhibitor wants to use all the advertising material supplied to him even though it is not up to standard. He therefore has the poor slides flashed on the screen in the shortest order possible, to get what good he can out of them though he realizes that showing them at all may be a detriment rather than a help.

The quality of slides has been constantly depreciating, owing to the ridiculous prices paid by the manufacturers. Some producers are beginning to realize the value of paying a few cents more for each slide, and in return getting a product which the exhibitor will be glad to screen long enough for his patrons to read, and one that will leave a good impression instead of being a detriment to the coming attractions.

A SLIDE which is particularly timely is one that is now being sold direct to the exhibitors by the Excelsior Slide Co., 219 Sixth avenue, New York City. This was especially prepared for the Easter holidays by this company's best artist. In a delightful manner it portrays Easter Greetings. A cluster of lilies surrounded by an artistic border and nicely hand-colored makes this slide an attractive announcement that will be appreciated by the exhibitors patrons.

IN endeavoring to locate Ruth Cruger, the missing New York high school girl, the public officials of New York have distributed Novelty Slides to all local motion picture exhibitors. Patrons of motion picture theatres are studying the photograph and detailed description of Miss Cruger as projected on the screens, and it is to be hoped that through the power of the motion picture theatre Ruth Cruger will be found and restored to her parents.

A COMPLETE and up-to-the-minute set of slides, produced on our navy, has just been prepared by the Novelty Slide Company in cooperation with representatives of the Navy Department. Authentic, copyrighted views of every vessel in the United States Navy, also interesting life on board, make this set of educational value. In view of the present crisis the Novelty Slide Company is not permitted to sell these slides, but application for exhibition may be made, and upon receiving approval from the proper officials, the slides will be released for rental. Applications must be signed by the owners of the theatre, and must mention name of local Congressman.

Motiograph Salesman Finds Prosperity

A. L. Loudy, Western salesman for the Motiograph, is spending several weeks in Seattle while on his long swing that takes him through every state west of the Mississippi. Mr. Loudy says that the outlook for the picture business in the Northwest is better than it has been in years.

Chicago Operators on Their Feet Again

AFTER several years of bitter strife between the Moving Picture Operators' Union, Local 110, I. A. T. S. E., and the International Brotherhood of Electrical Workers, who have claimed that the moving picture operators should be under the jurisdiction of their union (the I. B. E. W.), it is pleasing to note that the struggle is at last over and that the banner of victory floats over the camp of Local 110.

Many outrages have been laid at the door of each of these local unions—110, I. A. T. S. E., and 157, I. B. of E. W.—and from my personal observations I believe that the affairs of the latter were conducted in such a manner as to bring great discredit upon the organization, while the former, who possibly were not always on the defensive, were at least putting up a brave fight to save their organization from utter ruin and disintegration.

Only a few months ago the situation in Chicago was such that the International Alliance were forced to take drastic action to retain three of its officers in that city. A few theatres were dynamited and the proceedings of the opposition reached such a grave condition that the state's attorney of Chicago made several arrests of members of each organization. To injure the status of the officers of Local 110, it is reported that dynamite was planted by their opponents, which caused the arrest of nine of its executive officers, who were later discharged. Strikes were called in theatres in course of construction unless the managers of the theatres building employed members of Local 157.

Hal Johnstone, Sec.; Morey Cohen, City Examiner; J. P. Armstrong, Pres., Local 110, Chicago, I. A. T. S. E.

So critical did the situation become that the executive board of Local 110 appealed to the Chicago Federation of Labor and complained that the ruling of the American Federation of Labor was not being complied with by the central body, and insisted that an appeal be made by the executive officials of the C. F. of L. to the Building Trades' Council of Chicago. This complaint was made through the secretary, Edward Nockels, of the C. F. of L. to J. J. Conroy, secretary of the Chicago Building Trades' Council, that an enforcement of the following ruling be taken up by that body:

"That the claim of the moving picture operators by the electrical workers was not well found and same is denied, and where they are organized that they be turned over to the I. A. T. S. E. and M. P. M. O. and the jurisdiction of operators be given to said Alliance."

The reply from the Building Trades' Council of Chicago was as follows:

"In the controversy of the moving picture machine operators the Building Trades' Council took unanimous action and instructed its respective trades not to molest or interfere with in any way the members of Local 110, I. A. T. S. E."

This was signed by J. J. Conroy, secretary, and Simon O. Donnel, president.

Later the officers of Local 110 pleaded their cause before the Exhibitors' League of Chicago, submitting the decisions of every

Exhibitors
Now Demand

That the Light be Improved and Perfected.

Operators can readily please their employers by recommending the use of

SPEER CARBONS

Several styles of carbons, including the regular solid and cored, are found in the Speer line, however, the "Hold-Arks" are especially recommended as the ideal lower carbon for direct current.

Every Carbon Backed with a Guarantee

For Sale by the Leading Motion Picture Supply Houses

SPEER CARBON COMPANY
St. Marys, Pa.

Clear Pictures—
Clear Profits

There is a close relationship between both, for clear, brilliant pictures "father" clear profits.

You will find

Bausch and Lomb
Projection Lenses

in theatres where the pictures are clear and sharply defined to the edge of the screen, where the details seem to be lifted out with snap and life.

Bausch and Lomb objectives and condensers are used exclusively by leading owners.

The Edison and Nicholas Power machines are regularly equipped with Bausch & Lomb Lenses. On sale at most film exchanges.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

925

governing labor body in the country and offering proof of their rights, leaving the decision in the hands of the exhibitors as to whether their cause was just or not. Joseph Hopp, the newly elected president of the Exhibitors' League, submitted this all-important question to his executive committee, and after weeks of careful deliberation it was resolved that the Exhibitors' League of Chicago instruct its members that on and after March 2, 1917, operators employed in theatres should be MEMBERS OF LOCAL NO. 110, I. A. T. S. E. and M. P. M. O., and thus was ended the bitter jurisdictional dispute which had existed in the city of Chicago for he past three and a half years. To prove that they were not as black as they had been painted, the officers of Local 110, in a fine spirit of magnanimity invited members of the opposition to join their ranks, and at this writing have practically taken in every member of the former Local 157.

The carrying on of this fight cost Local 110 enormous sums of money, and the members rallied manfully to the support of their organization, but, even so, there was a big deficit, and at the twenty-third convention of the I. A. T. S. E. and M. P. M. O. held in Cleveland, Ohio, one of the most just pieces of legislation was the wiping out of all debts owing to the Alliance by Local 110.

Brothers Hal Johnstone, secretary, Morey Cohen, City Examiner of the city of Chicago, and J. P. Armstrong, president of Local 110, are all able men, and with such men at the head of the organization the hopes of the delegates to the convention that Local 110 will arise from the ruin which threatened and become once more a powerful organization, physically, morally and financially.

The members of Local 110 want to publicly thank those exhibitors who have given them such hearty support in their time of stress, among whom are the Ascher Brothers, Jones, Linick and Shaefer; Lubliner and Trintz, Moir and Rice of the Moir Circuit, Alfred Hamburger, and others.

In conclusion, I might add that some of those who were formerly the most bitter opponents of Local 110, since becoming affiliated with that local have fought as hard for that local's success as they formerly fought for its downfall. It is the sincere hope of this department that the true spirit of unionism will continue to prevail, and that the "dove of peace" will hover over the offices of the only bona fide local of moving picture operators in the city of Chicago.

Paying More Attention to Care of Films

THE realization that films must be given more detailed attention and care seems to be growing, according to the reports just received from R. D. Hanish, Rex Film Renovator Company, of Columbus, Ohio. Mr. Hanish has just returned from Indianapolis, where he has installed one of his new machines in the Central Film Service Company, as well as receiving an order for an installation in the Blue Bird Photo Play Company. He also states that he is about to make an installation in the Laemmle Film Service Company of Chicago, as well as in the office of the same company in Des Moines, Iowa.

His new type of machine seems to meet the requirements of the majority of exchanges, as is shown by the great number who have evinced their interest by writing direct to Mr. Hanish, in order that he may confer with them as to their needs.

STAR CARBONS

Made in France

The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:—

"After trying out sample carbons which you gave me, I find that they gave me very good satisfaction, both as to light and cleanliness. Kindly enter my order for 100 ⅝ cored."

The following dealers stock *Star Carbons* and you can obtain from them the carbons you have been looking for. Try them with a trial order.

S. B. Leland,
97 State Street
Montpelier, Vt.

M. P. Machine Co.,
129 Pleasant Street,
Boston, Mass.

Stern Mfg. Co.,
1023 Race Street,
Philadelphia, Pa.

Palmore & Homand,
412 E. Lexington Street,
Baltimore, Md.

A. N. Feldstein,
294 Theodore Street,
Detroit, Mich.

The H. Lieber Co.,
24 W. Washington St.,
Indianapolis, Ind.

Kansas City Mach. & Sup. Co.,
813 Walnut Street,
Kansas City, Mo.

Swanson & Nolan Supply Co.,
1744 Curtis St.,
Denver, Colo.

Waring & Finck,
1014 Third Av.,
Seattle, Wash.

Breck Photoplay Supply Co.,
70 Turk Street,
San Francisco, Cal.

Eastern New Mexico Theatre Supply Co.,
Clovis, New Mexico.

Queen Feature Service,
Potter Bldg.,
Birmingham, Alabama.

If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship you trial order in lots of not less than fifty to a size, by express, C.O.D. All prices f.o.b. New York.

1" x 12 plain cored
Prices on application
⅞" x 12 plain cored
Prices on application
¾" x 12 plain cored
$11.00 per 100
⅝" x 12 plain cored
$8.40 per 100

JONES & CAMMACK
Sole Importers
12 Bridge Street
New York City

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres
WE ARE DISTRIBUTORS
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THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc. N 105

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NEW YORK
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731 Seventh Ave., N.Y.

UNION ANNOUNCEMENTS

Local 236 Elects Officers

MOVING Picture Machine Operators Union, of Birmingham, Alabama, Local 236, I. A. T. S. E. & M. P. M. O., have elected the following officers for the coming year: President, William A. Moore; vice-president, Jacob Halfacre; financial secretary, John T. Amhertson; recording secretary, Walter C. Alexander; business agent, William O. Harding; sergeant-at-arms, Frank Mankin; press secretary, Frank J. Dehaney, and James F. Pruitt, chairman of trustees.

From all reports the boys of Birmingham are putting over pictures that can be called pictures, or "projection as is projection," and nothing would give me greater pleasure than the opportunity to meet face to face this bunch of live wires, but it is a long, long walk to Birmingham, and another long walk back to New York, so I will have to content myself by visiting you by mail. May all good things be yours during the coming year and in giving the hearty support necessary to your officers I am sure success will grow from your efforts.

Local 307 to Hold Annual Ball

ANNOUNCEMENT is hereby made that the moving picture machine operators of Philadelphia, Local 307, I. A. T. S. E. and M. P. M. O., will hold their fifth annual ball on April 18, 1917. As this local has the honor of having an International Vice-President as one of its members, there is no doubt but what the affair will be one huge, big, smashing success.

The editor of this department will try and arrange for a visit to Local 307 on this auspicious occasion. Further and more detailed notice will be given in an early issue of the NEWS.

Georgia Theatre Typifies Best in South

THE Grand theatre of Columbus, Ga., which was completed early in 1915, has since that time become noted in motion picture circles of the South.

The plans for the theatre were drawn up by T. F. Lockwood of Columbus. The theatre measures 40 feet by 135 feet, and cost approximately $50,000. It is absolutely fireproof, being constructed of brick, concrete and steel.

The front of the theatre is well lighted by numerous arc lamps and a forty-foot electric flash sign. A large glass marquee adds greatly to the attractiveness of the front.

The lobby is finished in tile, with marble base and mahogany panels eight feet high and measures thirty feet in width. Numerous brass display frames and easels adorn the lobby, stills and posters of the coming attractions being displayed here. Several electroliers, containing an abundance of 40-watt Mazda lamps, furnish the light in the lobby. The box office is equipped with National Cash Register Ticket Selling machine.

An unusual feature about this house is a soda fountain, which is on the right-hand side of the lobby as one enters. All kinds of soft drinks are served.

The interior of the theatre is neatly decorated; side walls are wainscoted four feet high and paneled off with fancy decoration of plastique ornament. The ceiling is also paneled.

A ventilating system, consisting of three 36-inch exhaust fans, is in operation, and heat is furnished by a hot-air furnace.

The Wisconsin Seating Company furnished the seats, of which there are 860. There are 660 on the main floor and 200 balcony seats. There is a space of 36 inches between each row of seats.

The projection room, which is in charge of R. F. Hamby, is equipped with two Simplex motor-driven projectors and a Fort Wayne motor generator set. The length of throw is 135 feet on to a Grade A Mirroroid screen.

Music for the picture is furnished by a pipe organ and an orchestra. The organ was installed by Pilshener and Sons of Louisville, Ky.

Paramount pictures are shown, there being from eight to twelve performances daily, according to the number of reels given at each performance. Admission prices are five and ten cents, the same being charged in the evening as at matinees.

For an advertising medium the daily papers are used, as the theatre is a transient house, being located in the business district, at 1133 and 1135 Broad street.

"Seventeen Years of Knowing How"

JUDGING ALONE BY MEDAL AWARDS

POWER'S CAMERAGRAPH

STANDS PRE-EMINENT AMONG MOTION PICTURE PROJECTION MACHINES

OF FAR GREATER IMPORTANCE IS THE

CONSTANCY OF SUPPORT

GIVEN THIS PROJECTOR SINCE THE BEGINNING OF THE INDUSTRY BY THOUSANDS OF SATISFIED USERS THROUGHOUT THE WORLD, IN RECOGNITION OF SERVICE WELL PERFORMED

CATALOG D GIVES FULL DETAILS
MAILED UPON REQUEST

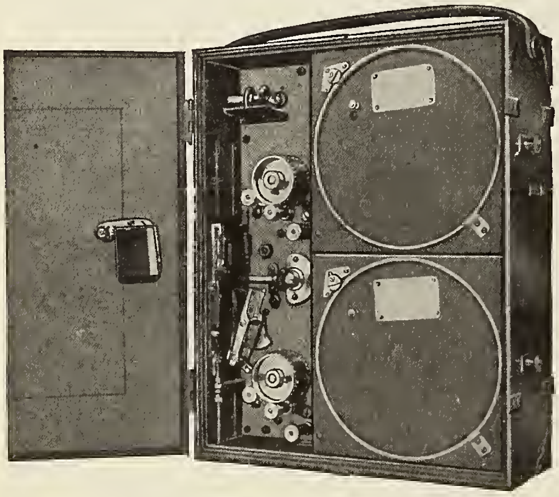
NICHOLAS POWER CO. 90 GOLD STREET
NEW YORK N. Y.

THE CAMERA

The Photo Cines No. 4 Camera

THERE are doubtless many enthusiasts who would like to make motion pictures, but have hesitated to take up this work because cameras of professional caliber could not be secured at a nominal price.

A camera of professional capacity and reasonable in price is the Model 4 Photo Cines, which is supplied by G. Gennert of 24-26 East Thirteenth street, New York. This instrument has been on the market for some time, and we are now advised by the Gennert concern that they have taken over its manufacture. As an apparatus of this character will doubtless appeal to many readers, a short description of the outfit is in order.



The Photo Cines No. 4

The Model 4 Photo Cines camera has a film capacity of 400 feet and utilizes inside magazines. The magazines are made from a solid block of wood, with the center cut out in the form of a circle and aluminum sides put on. This eliminates the warping and splitting to which most wooden camera magazines are subject.

The camera mechanism is mounted to a solid metal center plate, and an idea of the loading arrangements will be gained from the illustration. The intermittent movement is of the "guided claw" type, which is used in the universally known Prestwich camera. A list of the various devices and attachments embodied in the Photo Cines No. 4 includes every conceivable camera refinement, but the following are worthy of particular mention:

The passage of the film through the camera is reversible by simply turning the handle backwards. This is accomplished by the use of two rewind belts—one attached to the lower rewind spindle and one to the upper magazine spindle. Both upper and lower magazine spindles terminate in milled thumb-pieces on the outside of the camera, and by noticing whether these are revolving one can tell when the film is being properly rewound by the camera take-up. If the take-up should fail it can be assisted by turning the protruding thumb-piece and the jamming of the film thus prevented.

Another device of unique design is a dissolve attachment which operates to open or close the lens diaphragm. This is adjustable to produce fade-outs or dissolves of various lengths, and after being set for action is operated by pressing a button on the top of the camera case. This dissolving device is really a well thought out piece of mechanism. It may be set to open or close from any given diaphragm opening which permits of its being used outdoors as well as in studio work.

The revolving shutter of the Photo Cines, No. 4 camera, is adjustable to any size aperture from ½ to ⅛ opening; the frame line may be set to any desired spacing and an efficient focusing device is attached to the door on the loading side of the camera. Provision is made for the insertion of masks at the exposure window, and a selection of masks is supplied with each instrument. Other attachments which go to complete the mechanical appointments are the film punch, footage indicator and trick spindle.

Although most professional type cine cameras are now high in price, the Gennert concern advises that they maintain the price of the Model 4 Photo Cines, at $250.00, which includes a tripod and 50 m. m. B and L Tessar lens.

Wants Description of "Bill" Bitzer's Wonder Box

FROM J. J., Chicago,. Ill., comes the following: "*Please end your Color Cinematography sermons and give us that bunch of stuff you promised on studio lighting. Your color junk is dry reading, what about the descriptions of the different makes of cameras you started about three months ago and only described two, the Bell-Howell and Angeles cameras. Kindly give me a description of the camera and full equipment that Mr. Bitzer used in the filming of 'Intolerance.'*"

In reply: Although our young friend has seemingly not learned the value of diplomacy, as yet, we are free to admit that this letter caused us more mirth than any other which has come the way of the Camera Department.

In his perfectly legitimate fever to learn the rudiments of cinematographic procedure our youthful accuser overlooks the fact that the Camera Department is extensively read by manufacturers and professionals as well as our respected friends the amateurs.

We have believed that our articles on Color Cinematography found favor throughout the industry, for many requests are in hand for the reissuance of the color articles, and our correspondent is the first to deplore them. Moreover, the natural color motion picture is an inevitable step in the artistic and scientific progress of cinematography, and this phase of the business must have its literature just the same as projection, marketing and all other ramifications of the industry.

At the present stage of the game the Camera Department is the only place where the problems of the color cinematographer are considered. We believe this squares us for having jarred the correspondent's sensibilities by printing our color sermons, so will pass to a consideration of the other indictments.

With regard to descriptions of cine cameras, we are pleased to furnish such when the camera makers are pleased to provide us with photos and necessary data. If the correspondent will state his preference in the line of American-made cameras we will see what can be done in the way of a description.

Now for the deep, dark secret—by what wizardry does "Billy" Bitzer produce his exquisite effects in lighting and composition and through what instrumentation?

Mr. Bitzer's camera has been duly described in print and illustrated and is thus on permanent record for posterity. We cannot claim to have ever seen the apparatus ourselves, but, in line with best Camera Department tradition, we are able to give the authentic historical reference. The camera with which "Intolerance" was largely photographed was described in the Photoplay Magazine in an article entitled "The Real Story of Intolerance." There it is illustrated in company with its fond master "Billy." By reference to the article and photo it will be seen that the camera is a Pathe Studio Professional. It is equipped with a round vignetter on the sunshade and many other refinements not shown in the picture have doubtless been added.

The great innovation, however, consists of an ordinary bicycle lamp suspended from a metal tube which communicates with the interior of the camera box proper. This "bike" lamp serves to warm the air within the camera and thereby prevents the generation of "static" while the camera is in operation. It is said to have fulfilled its mission most competently.

Although we have not seen this heating device we can set forth two conditions governing its use. Kerosene or any other fuel which gives off smoke or fumes would not prove suitable for "camera warming." It is therefore to be assumed that wool alcohol is the brand of "static eliminator" used by Mr. Bitzer.

Lastly—the little furnace is only lighted just before taking the scene, and is extinguished immediately when cranking ceases.

It wouldn't do for the camera to become all "het up" don't you know.

Williamson Camera

I AM the owner of a Williamson motion picture camera, which I purchased several days ago, second-hand, but did not get sufficient information in regard to running it. Is the correct speed in turning the crank two turns to the second, or is it not necessary to turn it that fast?

"Could you also advise me where the Williamson Kinematograph Company, Ltd., is located."—W. S. G., CHICAGO.

In reply:

The proper speed at which any motion picture camera geared in the customary ratio of eight exposures per crank revolution should be operated is two complete turns per second. This exposes sixteen images per second, which is the accepted rate both in taking and projecting, and subjects of most of all kinds showing motion must be photographed at this rate if the movements are to be reproduced in lifelike manner when the films are projected (at normal speed, of course).

Since the correspondent is apparently a beginner, a few suggestions as to how to cultivate the proper speed for cranking cinematograph cameras may not be amiss. Practice in cranking is generally undertaken with an empty camera, but in the case of the Williamson instrument, and numerous others, the utmost accuracy is not achieved in this way. Some cameras, of which the Williamson is an example, run much harder when threaded up for making exposures than when no film is engaged by the mechanism. If, therefore, a novice has trained himself to the proper crank speed by manipulating an empty camera, the result when he commences to expose film will be a considerable falling below normal in the rate at which he cranks the instrument.

We recommend, therefore, that the correspondent practice with the camera loaded with a roll of film, the same to be threaded through the mechanism and attached, of course, to the take-up spool. The film need not be fresh, unexposed, stock, which would thus be wasted, but any roll of standard cine film which is not full of dust and dirt will answer the purpose. The use of a dirty film strip would only serve to scratch the aperture plate and wear it away unduly. In the manner outlined one may soon acquire an even and correctly timed mastery of camera cranking.

The address of the Williamson Kinematograph Company, Ltd., is 28 Denmark street, Charing Cross Road, W. C., London, England.

The Williamson concern was last represented in this country by G. Gennert and Company of 24-26 East Thirteenth street, New York City. In case the correspondent requires any spare parts, they could possibly supply him. It would be practically impossible to secure anything direct from the Williamson Company at the present time.

Static Club Elects—Big Year Predicted

AL CAWOOD, who for the past year has served as secretary of the Static Club of America, an organization of cameramen, the membership of which consists of the best known motion picture photographers of the West Coast, was elected president of the club for the coming year; E. G. Ullman, the club's first president, was elected vice-president; G. F. Schoedsack, secretary; and S. S. Norton, treasurer, at the annual election held March 6. The board of directors named includes the above-named officers, Charles Rosher, William Piltz, Roy Klaffkie, E. D. Littell, K. D. Gray, Eugene Gaudio and Homer Scott.

The coming year promises to be the most successful in the history of the club, as the membership has constantly grown, and with this other advantages have been made possible. A program has been laid out for the coming months which provides for a lecture on some subject pertaining to photography at every other meeting. The first of these was given by Clyde R. Cook on "The Progress of Photography," and those to be given in the near future will concern color photography, with practical demonstrations by Messrs. Crandall and Miller, and "The Relation of the Background to Exposure," by William F. Alder. The club's home now has thoroughly equipped experimental laboratories installed.

The audience is always right.

They want not only a good picture play but a clear picture.

Because of its basic qualities, the clearest pictures are on

Eastman Film

Identifiable by the stencil mark in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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MOTION PICTURE SCREENS
STAGE LIGHTING EQUIPMENT
DRAPERIES—ARTIFICIAL FLOWERS

BROADWAY OFFICES, LONGACRE BUILDING
BROADWAY & 42nd ST., NEW YORK

DISPEL ALL DOUBTS

There is no question as to the superiority of our DEVELOPING and PRINTING.

There is none as to our responsibility or whether or not you will get your work when desired.

Why not let us serve you?

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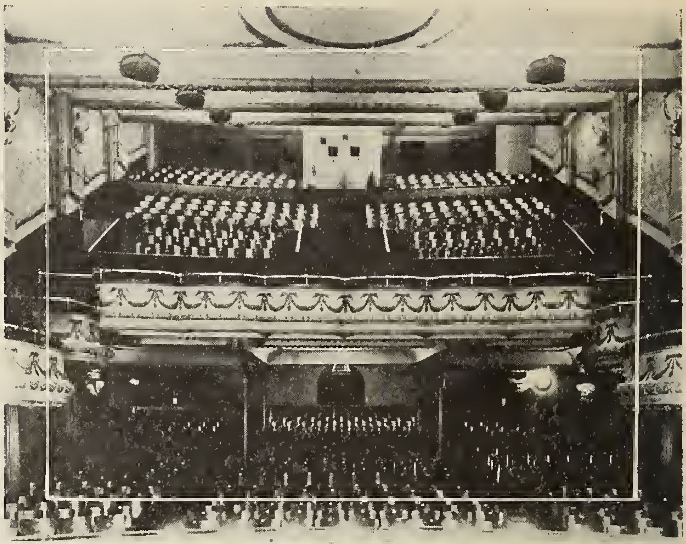

Interior, Balderson Theatre, Ontario

Change in Speed of Eastman Negative Film

DURING the last few months there has been considerable speculation among cameramen and laboratory superintendents as to the cause of the difference in behavior of Eastman Cine Negative film over that which this product generally exhibits. Indications have not been lacking that the Kodak Company had again increased the speed of their product, and all conjectures along this line are confirmed by the following announcement, which now appears on the film cans:

"The speed of the Eastman Motion Picture Negative Film above Emulsion No. 6200 *has been materially increased* and caution should be used in exposing. A developer requiring 10 to 12 minutes for development will produce the best gradations. Fully double the usual time for fixing is required for this film. To guide you in handling the new negative we suggest comparative tests with former negative."

We can confirm all the statements and suggestions in the foregoing notice, for immediately upon the apparent gain in speed, which we noticed in the Eastman negative films some time ago, we made some laboratory tests. No great alteration in exposures is necessary with the new negative here in the East, although when photographing in poorly lighted interiors the increase in speed is manifest, and it is sometimes possible to secure a threshold impression under unfavorable conditions of lighting where heretofore nothing was recorded upon films so exposed.

Unless development of a normal exposure is carried to the 10 or 12 minutes recommended when using the new negative, a soft and apparently undeveloped result will be secured.

This condition is readily apparent when overexposures are being processed. With short development the overexposed images appear wanting in density, although it can be seen that light has acted all over the image areas. Needless to say, the gradations will be false under such circumstances.

It is obvious from the foregoing that a longer development period than with the former negative stock is required when processing the new film in order that the exposed silver-bromide grains may be blackened throughout by the action of the reducing bath.

The Kodak Company's suggestions carry their own message as regards fixing. If the negatives are not thoroughly fixed the results will be useless for practical purposes.

Everybody wants to know about the photo players featured at your theatre.

CONSULT

Motion Picture Studio Directory

TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

Its biographies of all the photoplayers make it easy for you to prepare copy for your programs and press notices.

MOTION PICTURE STUDIO DIRECTORY

Published by Motion Picture News, Inc.
729-7th Ave. New York City

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
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A Timely Suggestion—Easter Music Obtainable Wherever Music Is Sold

No. 1—Easter Fantasia—a descriptive musical narrative by M. L. Lake.

First Movement, "On Calvary."
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The first movement, with the wailing of the strings, portrays in a remarkable way the conflicting emotions of the multitude assembled on "Calvary"; the second, preceded by the rumble of the basses and tympani, and alternating between the blatant discordant blare of brass and the subdued consonance of strings, shows the fear and terror of the awestricken multitude; the third, a morning scene, opens with a tremolo for strings, working up to a powerful agitato in which the horn heralds the resurrection, and then the fourth movement is worked up into a grand triumphant finale.

A really remarkable tone picture, which will make a hit on every program.

No. 2—Easter Chimes—a descriptive novelty with "Chime" effects.

Synopsis—Easter morning, chimes in the distance, "Lead, Kindly Light"; Reverie, "On the Way to Church"; Arrival at Church, Chimes, "Jesus, Lover of My Soul"; Grand Organ, "The Palms"; Prayer, Chimes, "Rock of Ages"; Reverie, "Returning from Church," Chimes in the distance.

Does Every Music Cue Sheet Help the Musician?

I FIRMLY believe that every musician, or, rather, every leader playing for pictures, is capable of compiling a perfect music cue sheet, providing a chance is given him to review the picture at least one day ahead of the opening performance.

Such cue sheets only, compiled and adapted by a musician, are of use only to himself, but absolutely not good for publication; by this I mean to be reprinted in different newspapers or on press sheets issued by the different film companies and to serve as a guide and aid to all those musicians whose theatres are booking that certain film production.

This is quite a risky statement, but I will kindly ask the readers of these columns to read the following lines, which in my estimation will sufficiently prove and convince that my statement is logically correct. Two days ago I received a cue sheet from a film company located in Chicago, together with the respective film it was intended for, with the advice to hand this music sheet to my orchestra leader and impress it upon him to use same, as it practically was the solution of the musical problem as far as this film was concerned; but a careful study of this cue sheet convinced me of the fact that it is far from being so. First of all, fifty per cent. of the numbers suggested in this cue sheet were only published for piano or organ, but not published nor obtainable for orchestra. This fact leads to the remark that the "she" or "he" who made up this cue sheet is only a pianist or organist, without any orchestra experience. In case of this person being an orchestra musician the very same condition would prevail. This means that the suggested music would be obtainable for orchestra only, and not for piano or organ. This factor on the first sight decreases the value of such cue sheets at least fifty per cent., and if exactly figured it means "half work" or "half done," and this is just as much as nothing, as it only confuses the musician instead of being of any assistance to him. Now is the question, what kind of an individual do we really need to be able to make a perfect cue sheet, a cue sheet consisting of music compositions obtainable for piano, organ and every possible orchestra combination? This question is easily answered: the man or woman doing such work must not only be a musician of merit, with long years of experience, but also a man in the music business.

He must at least have several years of experience in a large music house selling every one's editions and handling an international stock. Our cue sheets, printed in these columns, consist of numbers which can be bought everywhere and are obtainable and playable for any orchestra combination or single instrument *within reason*. By this I mean piano-organ or any orchestra combination. It is about time that film companies realize these facts, as outlined in the above, and see to it that their music cue sheets be compiled by men who are not only musicians, but also men with experience in the music business.

A perfect cue sheet must also not only give the title of the composition, but also clearly specify the character of the musical numbers suggested (Example—After Sunset, 4/4 Moderato, by Pryor, etc.), so to enable the musician to substitute with a number of a similar kind if he does not possess the one mentioned.

THE EDITOR.

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CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory Oshkosh, Wis.

“THE PRICE SHE PAID”

(Reviewed on page 1572)

(Selznick Pictures)

“Awakening of Spring” (4/4 Andante) by Bach is the Theme

1—“Valse” (from Symphony in E minor) by Tschaikowsky until—T: “There is about $65,000, some of it in cash.”

2—“Heartsease” (Andante) by Moret ff during disputes until—T: “Hanging Rock had but two classes of men.”

3—“In Lovers' Lane” (6/8 Allegro Moderato) by Pryor until—T: “Stanley Baird, I've done everything but ask him, etc.”

4—“Continue to action” until—T: “In the trenches on the social battle ground.”

5—“Valse Eternelle” by Roberts, to be played as a Valse Lento until—S: “Girl at piano.”

6—“Just a Wearyin' for You” Song by Bond—Note: Must be produced as a vocal solo with piano accompaniment until—S: “Girl stops playing and singing.”

7—“Continue or repeat with orchestra” until—T: “I'm going to marry Katherina Pierce.”

8—“Theme” until—T: “The marriage lottery that held blanks, etc.”

9—“To Spring” (6/4 Allegro Appassionato) by E. Grieg ff during disputes until—T: “When a young man or woman blunders.”

10—“Continue ff” until—T: “In the month following.”

11—“Continue or repeat to action” until—T: “The end of a perrect day.”

12—“Perfect Day,” Song by Bond until—T: “Met Bill Sidall today.”

13—“Continue to action” until—T: “Thanksgiving evening.”

14—“First Waltz” by Durand to action pp or ff until—T: “I don't ask you to decide now.”

15—“Theme” until—T: “The little General's insistence on a real wedding.”

16—“Continue to action” until—T: “A human being, even an innocent girl.”

17—“L'Adieu” (12/8 Andante) by Favarger—Note: Begin with letter C, put Animato movement pp—then to action until—T: “Unmindful of the hours she has driven.”

18—“Continue to action” or repeat until—T: “Forced to return to her only shelter.”

19—“Heart Wounds” (4/4 Allegretto Expressivo) by Grieg until—T: “I will sleep here.”

20—“Continue ff” until—T: “When by all the rules of nerves, etc.”

21—“Orchestra rest” organ improvise to action (five minutes and fifty seconds) until—T: “On the sea of uncertainty as Mary Stevens.”

22—“In the Garden” (4/4 Andante) by Goldmark until—T: “Feeling the lack of equipment.”

23—“Continue to action” until—T: “After dinner Baird came in answer to her message.”

24—“Nocturno in F” (3/4 Andantino) by Krzyzanowski until—T: “On those conditions then.”

25—“Theme ff” tremolo during disputes until—T: “A sleepless night has not changed.”

26—“Good Galop pp” until—S: “Autos racing in park.”

27—“Continue to action” until—T: “Mildred had heard nothing from the general for months.”

28—“Any good vocal sole with piano acc.”—Important Note: Watch screen for action of singer and piano player until—T: “Mrs. Brinsly, with whom Mildred, etc.”

29—“Pensee” (6/8 Largo) Intermezzo by Godard to action until—T: “Her voice impaired through illness, etc.”

30—“In the Gloaming” (Paraphrase) by Barnard until—T: “A week later.”

31—“Continue to action” until—T: “The general.”

32—“Theme ff” until—R: “And the divorce you got in Nevada.”

33—“Continue ff” with ad lib Tympany Rolls during disputes, etc., until—T: “Stunned for days by the rapid return of events.”

34—“Menuet” by Paderewski to action until—T: “Don't you think I can sing?”

35—“Continue to action” until—T: “During the walk to the hotel.”

36—“Romanze” (4/4 Moderato) Op. 40 by Beethoven to action until—T: “Insult may ofttimes be a blessing.”

37—“Organ to action” until—T: “Concert master at piano.”

38—“Vocal and Piano or Piano improvise” to action until—S: “Concert master stops playing.”

39—“Organ to action” until—S: “Concert master again at piano.”

40—“Piano, watch action” until—S: “Concert master gets up and talks to Mildred.”

41—“Organ to action” until—T: “With the courage of one's conviction.”

42—“Garden of Flowers” (Reverie Serenade) by Vandersloot until—T: “One-half of the world knows not, etc.”

43—“Continue to action” until—T: “I have my divorce now.”

44—“A Tear, a Kiss, a Smile” (Ballad) by Motzan until—T: “The passing months have brought a wonderful change.”

45—“After Sunset” (4/4 Moderato) by Pryor until—T: “No, I must go on.”

46—“Continue ff” and lively until—T: “Mildred was to sing.”

47—“Silence” until—S: “Mildred begins to sing.”

48—“Any fine vocal solo” with piano acc.—Note: Piano player, watch introductory cadenzas until—S: “Concert master falls from piano stool.”

49—“Silence” until—T: “Contracts will be ready to-morrow.”

50—“Petite Bijouterie” (Valse Intermezzo) by Bohm until—T: “I've won my fight for independence.”

51—“Theme ff” last sixteen bars only until— * * * * * * END.

“THE TIGER WOMAN”

(Reviewed on page 1569)

(Fox De Luxe Production)

“Love Song” (3/4 Allegretto) by Bartlett is the Theme

1—“Sleeping Beauty” (Tempo di Valse) by Tschaikowsky until—T: “On the following day Irma's birthday.”

2—“Short Mysterioso” until—T: “Come in an hour and see.”

3—“Waltz from the Serenade by Tschaikowsky” Note ad lib small drums during scene police march until—S: “Police enters the room.”

4—“Continue ff” until—T: “I shall demand an apology.”

5—“Continue to action” until—T: “How did a state paper entrusted to you.”

6—“Theme” until—T: “Siberia must they take you from me.”

7—“Continue ff” until—T: “The Gold gained from a double betrayal.”

8—“Romance” (4/4 Andante Contabile) by Tschaikowsky (repeat is necessary) until—T: “And evil decision is born, etc.”

9—“Second Movement” (Andante) from “Fifth Symphony” by Tschaikowsky until—S: “Prince walking over to telephone.”

10—“Continue ff” until—T: “He lost heavily last night.”

11.—“Continue or repeat to action” until—T: “In the still watches of the night.”

12—“Short Mysterioso or Mysterious Pizzicato” until—T: “En route to New York.”

13—“Organ to action” until—T: “The Harris home upon which, etc.”

14—“Pastel Menuet” (3/4 Allegro Giocoso) by Paradis until—T: “Not even love and trust can break, etc.”

15—“Evening Breeze” (2/4 Allegretto) Idyl by Langey until—T: “In the glare of cafe lights.”

16—“Very fine waltz” not too brilliant open ff then to action until—T: “And soon he is hers body and soul.”

17—“Theme” until—T: “You've jilted Maron and broke her heart.”

18—“Continue ff” with ad lib Tympany Rolls during disputes until—T: “A fall and folly.”

19—“Illusion Intermezzo” (2/4 Moderato) by Bustanoby until—T: “Your father owes a living.”

20—“Continue ff” until—T: “That night the crowning tragic folly.”

21—“Andante Mysterioso No. 32” by Becker until—S: “Father shoots his son.”

22—“Watch shot” followed by

23—“Mysterioso Agitato No. 33” by Becker to action until—T: “The money did you get it?”

24—“Repeat Mysterioso Agitato” to action until—T: “Flashback to scene where father is lying dead on floor.”

25—“Lost Happiness (12/8 Andante Sostenuto) by Eilenberg until—T: “Out of the whole affair Irma has but one fear.”

26—“Organ to action” until—T: “And Edwin pays the penalty of his crime.”

27—“Forsaken Paraphrase” by Koschat until—T: “And then out of the past.”

28—“Edris and Hyperion (Love Legend) by Gruenwald until—S: “Irma recognizes the former butler.”

29—“Continue ff” until—T: “That is all I have now.”

30—“Continue or repeat pp” until—T: “And then the next morning.”

31—“Dramatic Tension No. 1” by Reissiger ff during disputes until—T: “When Irma gives the butler money.”

32—“Silence” until—T: “Shot.”

33—“Whatch shot” followed by a short agitato to action until—S: “Irma lays down on floor.”

34—“Theme to action” until—T: “Please give me back my daddy.”

35—“Reconciliation” (Andante) by Bendix ad lib Tympany Rolls during disputes until—T: “Daddy! Daddy! I'm so glad I found you.”

36—“Continue or repeat ff” until—T: “Soon after the two who have a common thought, etc.”

37—“Agitato,” Watch shots until—T: “Again the nemesis of her life, etc.”

38—“Silence or organ pp” until—S: “Where man grabs Irma's neck.”

39—“Olympia Overture” by Ascher start ff then to action until—S: “Irma at table.”

40—“Continue ppp” until—T: “The fight.”

41—“Agitato” or if possible raise up “Overture to action” until—S: “Irma looks at jewels on floor.”

42—“Theme” to action until— * * * * * * END.

“THE MAN WHO TOOK A CHANCE”

(Reviewed on page 1423)

(Bluebird Photoplay)

Theme: “Love in Idleness” (Intermezzo) by Macbeth

1—“After Sunset” (4/4 Moderato) by Pryor until—T: “Wilbur Mason, etc.”

2—“Souvenir of the Ball” Intermezzo (3/4 Valse Lente) by Boccalari until—T: “Although heart trouble, etc.”

3—“Theme” until—T: “After ten years.”

4—“Valse Caprice” by Rubinstein until—T: “If any one should call.”

5—“Sweet Ponderings” (2/4 Andante) by Langey until—T: “James Fleming, the valet.”

6—“Tendresse” (2/4 Andantino) by Ravina until—T: “When a fellow is in love.”

7—“Gretchen” (Intermezzo) by Martin until—T: “The Lannings open their new home.”

8—“Whispering Flowers” Characteristic by Blon until—T: “Will some kind Romeo.”

9—“Romeo and Juliet” Waltz by Gounod until—T: “Allow me to present.”

10—“Continue to action” until—T: “The hostess said, etc.”

11—“Intermezzo” by Arenski until—S: “Dancing.”

12—“One step” until—T: “There is a most wonderful.”

13—“Brilliant Waltz” until—T: “We had better go in.”

14—“Forest Whispers” (Tempo di Gavotte) by Losey until—T: “Then you do love him?”

15—“Theme” until—T: “The following morning.”

16—“Swing Song” (6/8 Allegretto Graziso) by Barns until—T: “Just exactly two minutes.”

17—“Dramatic Tension” by Winkler until—T: “An hour later.”

18—“Good Galop” until—T: “No doubt Radleigh, etc.”

19—“Dramatic Tension” by Reissiger until—T: “A warning.”

20—“Rustles of Spring” (2/4 Agitato) by Sinding until—T: “The third hour.”

21—“Dramatic Tension” by Ascher until—T: “Fighting.”

22—“The Chase,” Grand Galop by Koelling until—S: “Telegram.”

23—“Continue to action” until—S: “View at Corral Fence.”

24—“Canzonette” (2/4 Allegretto) by Herbert until—T: “Framed.”

25—“Continue to action” until—T: “I also have a confession.”

26—“In Lovers' Lane” (6/8 Allegro Moderato) by Pryor until—T: “Mother, I've just been, etc.”

27—“Theme” until— * * * * * * END.

"MUTINY"

(Reviewed on page 1867)

(Bluebird Photo-Play)

Theme "By the River" Romance (12/8 Andante Sostenuto) by Morse

1—"Daisies" (Moderato) by Bendix until—T: "As a youngster, he had."
2—"Spanish Moderato" by Saenger (watch shots) until—T: "Nowadays he issued orders."
3—"Blissful Dreams" (Intermezzo) by Meyer Helmund until—T: "I've slipped my cable."
4—"Organ improvise to action" until—T: "Out on the Atlantic."
5—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "The next day."
6—"Theme" (effects of breaking waves) until—T: "You mustn't take the chance."
7—"Intermezzo" (2/4 Presto) by Arenski until—T: "The wedding of Jacob."
8—"Heart to Heart" Melody (Moderato) by Trinkaus until—T: "So here's the reason."
9—"Theme" until—T: "The wedding was planned."
10—"Rosemary" Reverie (Moderato) by Barton until—T: "It was next morning."
11—"Dream of Love" (6/4 Poco Allegro con affetto) by Liszt until—T: "The following morning."
12—"Dramatic Tension No. 1" by Reissiger until—T: "As the months passed on."
13—"Idlewilde" (Intermezzo) by Gottschalk until—T: "Aaron Whitaker had turned."
14—"Dramatic Adagio" by Kretschmer until—T: "The wind had favored."
15—"Theme" until—T: "I'll give you fifteen minutes."
16—"Dramatic Tension No. II" by Reissiger until—T: "In fear for Caleb's safety."
17—"Prelude Du Deluge" (4/4 Adagio) by Saint Saens until—S: "Captain attacks Caleb."
18—"Agitato No. 11" by Lake until—S: "Captain throws Caleb into the water."
19—"Dramatic Tension" by Winkler until—T: "You dare not sail home."
20—"Continue to action" until—T: "As a sailor before the mast."
21—"Doloroso" (4/4 Allegro Moderato) by Tobani until—T: "It was after months."
22—"Cavatine" (3/4 Moderato) by Bohm to action pp or until—T: "Then quietly one night."
23—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "At the entrance of the bay."
24—"Lost Happiness" by Eilenberg (effects of breaking waves) until—S: "Lightning and flashing, etc."
25—"Furioso for Storm Scenes" with ad lib. Tympany Rolls to action until—T: "The storm clouds were showing."
26—"Theme" until— * * * * * * END.

"THE GATES OF DOOM"

(Red Feather Production)

"Oriental Love Theme" by Winkler is the Theme

1—"March Turque" by Eilenberg (watch tom-toms) until—T: "Durani, a Hindu of the lowest caste."
2—"Star Dreamer" (Oriental Serenade) until—T: "This country's got me."
3—"Little Story" (3/4 Andantino) by Zimmerman until—T: "We were secretly married."
4—"Orientale" (6/8 Allegretto) by Cui until—T: "Here are my letters to my solicitor."
5—"Theme to action" pp or ff until—T: "In Madagascar, six years later."
6—"Flirtation Waltz Intermezzo" by Meyer-Helmund until—T: "In far off India."
7—"Theme" until—T: "The flight of ten years."
8—"Caprice" (4/4 Moderato) by Ascher until—T: "En route to India."
9—"Valse Suite" by Brahms until—T: "In India."
10—"Oriental Roses" (Valse Lento) by Hanovici until—T: "Twelve o'clock."
11—"Mysterioso" by Lake until—T: "Agatha has disappeared."
12—"Dramatic Tension" by Funck until—T: "Your mother is a slave."
13—"Allegro" by Bach until—T: "Prepare the caravan."
14—"Good Hurry to action" (watch shots) until—S: "Caravan starts on its way."
15—"Passing Caravan" (2/4 Tempo di Marcia) by Schmid until—T: "With the dawn, peace again."
16—"Theme" until—S: "Caravan in view."
17—Repeat "Passing Caravan" until—T: "Dawn finds Indore, etc."
18—"Continue to action" until—T: "A caravan of traders."
19—"In the Sudan" (an Oriental scene) by Sebeck until—T: "As the trading caravan, etc."
20—"Oriental Characteristic" (4/4 Allegretto) by Verdi until—S: "Change of scene."
21—"Theme" until—T: "The house of dancing girls."
22—"Oriental Veil Dance" by Aronson until—T: "Agatha!"
23—"Hurry" by Kerssen until—S: "Agatha and officer enter room."
24—"Creepy Creeps" (Moderato Mysterioso) by Taylor until—T: "The blood of her ancestors."
25—"Any good Agitato" to action until—S: "Agatha sitting on chair."
26—"Heavy Dramatic" by Oehmler until—T: "All night across the desert."
27—"Continue ff" until—S: "Soldiers rescue Agatha."
28—"Any good Hurry" to action until—S: "On board of ship."
29—"Theme" until— * * * * * * END.

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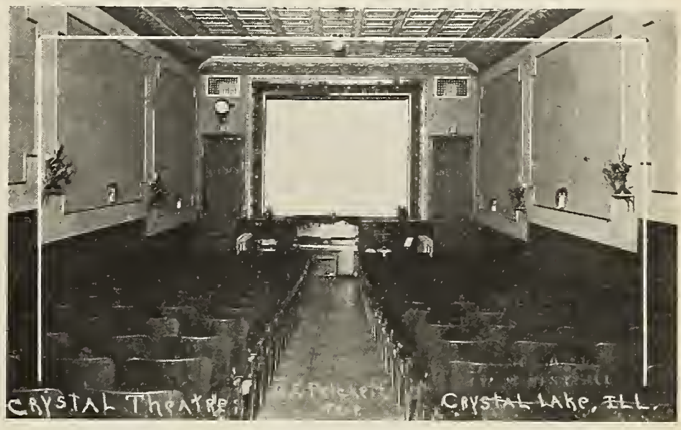
Mr. Samuel Zucker, who came here from Chicago to embark in the picture business, resolved to give the public a theatre the like of which had not been seen in the West, and in this he has succeeded.

A spacious lobby, with tiled floor and walls, gives an entrance different from the ordinary. At present the box office is just outside of the lobby, but in order to secure a better effect a larger office is to be built in one side of the lobby. Walls and ceiling of the auditorium are toned in soft shades of old rose and gray, with a high light of gilt. There is nothing gaudy or offensively decorative about the color scheme. Everything has been done with such good taste that the eye is pleased and rested with the whole. An indirect lighting system is used, with huge ground glass globes suspended from the ceiling, and on wall brackets on each side are small art glass shades over single electric bulbs. Comfortable opera chairs give the patrons a sense of rest that is not always experienced in otherwise up-to-date theatres.

One of the striking features of this house is the mezzanine floor, the 400 seats of which are all reserved for every performance. This floor is directly even with the screen. This advantage over the first floor by no means suggests that the downstairs is undesirable. On the contrary, the first floor has such a slope that each row of seats is high enough to give an unobstructed view of the screen. The balcony arrangement is just one of the many details in which the house excels. Higher prices are charged for seats in the mezzanine than on the first floor, and the scale of prices all over the house varies according to the class of attractions. Ordinary prices are ten cents downstairs and twenty cents upstairs. The week in which Sothern in "The Man of Mystery" was shown the scale changed to fifteen cents and twenty-five. When "The Crisis" was given prices were twenty-five, fifty and seventy-five cents. This variation is made by the management to offset the extensive advertising done for the big shows. That no objection has been made by patrons to this sliding scale is attested by the increasing attendance since the house opened, December 2, 1916. Sixteen hundred persons can be seated, but as many as nineteen hundred have been cared for at many performances. So many exits have been provided that the house could be emptied in three minutes in case of fire, and all exits lead to the street, the theatre being a corner building. Danger of fire, however, is slight, as there is scarcely a thing about the structure on which flames could feed. Another feature of which the management is very proud is the ventilating system and the vacuum cleaning arrangement.

Franklin Theatre, Oakland, Cal.



Crystal Theatre, Crystal Lake, Ill.

The projection is considered perfect. Two Power's 6-B machines, with converter, are used. Exact stage lighting effects are secured for pictures by circuits of red, green, blue and amber colored lights, thus giving pictures the proper colors for moonlight, sunrise, sunset, cloud and ocean shades.

Two matinees are given daily and two evening performances, except Saturday, when three evening performances are given. Continuous shows are run Sundays from 2 in the afternoon until 11 o'clock at night. The house always opens with a picture of the American flag, and below the word "Welcome." Five-reel features and single-reel comedy make up the usual program, the comedy finishing the show. Colored maids are employed as ushers. They wear black dresses, white aprons, caps, collars and cuffs. Rest rooms for men and women are provided, and every convenience has been thought of. A footman checks and locks all motor cars of patrons, and it may be said that this has become the automobile theatre of the city. One of the means of building up the mailing list is original. The footman copies the license number of each car that he guards. Every night these numbers are copied in a book kept in the office for the purpose, and from the city hall records the names and addresses of car owners are secured and to each of these programs are mailed weekly.

Another plan of getting in close touch with patrons is by giving special matinees for various schools. By telephone inquiries from principals and teachers it is easy to find out what different classes are studying in the way of literature and history, and with a little extra trouble pictures relating to the subjects are provided and advertised. For the younger children fairy story pictures and those with direct appeal to youthful fancy are chosen. Topics of the day are also introduced at these special matinees as a method of education.

Much of the credit for building up the business and establishing the high-class reputation that the house enjoys is due to the originality and executive ability of A. A. Chatkin, manager of the New Centre. Mr. Chatkin has been in motion picture work for the past ten years, and he knows it from every angle. He has traveled over practically all of the United States in connection with his work. While acting as manager for the United Film Service in Kansas City he was offered the management of the New Centre theatre at a salary that he thought wise to accept.

Mr. Zucker, who is president of the New Centre Theatre Com-

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Theatre..

City..

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pany, was a successful business man in Chicago. He has had no previous experience in picture business, but his experience in other lines, coupled with the practical training of Mr. Chatkin, forms a combination that is bringing them both success.

The house has a seven-piece orchestra as a regular feature. Different local artists, of which Kansas City has an abundance, are engaged from week to week, sometimes a vocalist, again a violinist, but always the talent is the best to be had.

DIRECTORY OF NEW THEATRES

ALASKA

A new 1,000 capacity house has just been finished in Nenanna. Sylvester Howell, the owner, bought the entire equipment for his house from H. A. Johnson Company, of Seattle.

CALIFORNIA

The Empress Theater at San Francisco which, under the management of Sid Grauman has been conducted as a vaudeville house is being remodeled and on completion will be opened as an exclusive motion picture house. The theater is admirably located and has a seating capacity of nearly two thousand.

Early in April the Casino Theater, on the site of the old Y. M. C. A. Building on Mason Street, will be opened, presumably as a vaudeville and motion picture theater. It is understood that the Hippodrome shows, which are made up to a considerable extent with motion pictures, will be presented here, instead of at the Hippodrome, on O'Farrell street, the latter to return to musical comedy, offered by G. M. Anderson. Mr. Anderson is expected here at an early date and a definite decision will then be made public. In the meantime a fine operating room is being fitted up and equipment installed. The new house has a seating capacity of more than three thousand.

Work on the California Theater, at Fourth and Market streets, being erected for the Market Street Realty Company, is now progressing rapidly, all of the steel being in place, and this house will be ready before the close of the year, according to present plans. It will be one of the finest moving picture theaters in the entire country, no expense being spared to make it attractive, both without and within. This structure, with the site, will represent an investment of fully a million and a half dollars. The house will have a seating capacity of about three thousand and will be conducted under the management of Eugene Roth, now manager of the Portola and Market Street Theaters.

The architects who are preparing plans for the six thousand seat motion picture house to be erected on Market street, between Seventh and Eighth streets, for the Turner and Dahnken Circuit, will have these in readiness for bidders early in April, and work is expected to be under way on this immense theater within sixty days. All of this huge seating capacity will be on one floor and many innovations in theater construction and arrangement are being planned. An official of the firm is now touring the United States for the purpose of securing ideas to be incorporated in this, and in the other houses of the circuit, which will shortly number ten, all in the San Francisco territory.

GEORGIA

After having been without a theater for years Valdosta is now to have two up-to-date play houses, and one new picture house. A contract was closed last week by Hall & Tranka with B. P. Jones and J. T. Roberts, for a handsome new theater on West Hill avenue, with a seating capacity of 1,500, and a stage large enough to accommodate the biggest shows.

INDIANA

M. D. Harding, a well-known resident of Westport, is preparing to open a picture show in the rooms formerly occupied by Conwell & Harding. He has secured seats and machine and expects to be in business right within a short time.

ILLINOIS

Cypress is to have a new motion picture theatre to be located in the Capron building over the Overland garage. Ernest Dye of Joppa is having the necessary changes made to render the building adaptable for screen exhibitions.

Anton Avena of Witt, proprietor of the Hippodrome is erecting an airdome on the lots on Broadway between the Jos. Selotto and Mat Stermitz buildings. The work on same was begun a few days ago, and the house will be opened as soon as the weather will permit. Mr. Avena is endeavoring to secure "The Birth of a Nation" for the opening night.

Workmen are putting the finishing touches on the interior of the Globe Theater at Monticello. It is expected that the house will be ready for opening on April first.

IOWA

The Lyric, which opened early this month at Britt to capacity houses is still holding its own and from present indications promises to prove a power in motion pictures.

MASSACHUSETTS

John Sena, of Springfield, announces that he is contemplating changing his bowling alleys into a moving picture house. Mr. Sena's proposed plan for enlarging the Comique last year did not materialize.

MISSOURI

A new theater is being projected on Collinsville avenue in East St. Louis by Frank Tate and Louis Cella, proprietors of the Columbia and American Theaters on the west side of the river. The new house will be called the Orpheum, will seat 2,500 persons, and the stage and auditorium will have a depth of 156 feet. The program will be vaudeville and pictures. It is hoped by the projectors of the amusement house to have it in readiness for the opening bill by September 1st.

MONTANA

I. M. Tacey, of East Scobey, is erecting a two-story building on the site of the Lyceum Theater and expects to be ready to show early in April.

NEBRASKA

From present indications the new Swan Theater, at Columbus, will be ready before the next issue of the "News." William Swan, the proprietor, is bending every effort toward that end.

Plans are being prepared for a new opera house and auditorium to be erected at Davenport, further particulars of which will be announced in the near future.

NEW JERSEY

Alphonse Goettler, a New York theatrical man, has transformed the auditorium of the Borough Hall of Roselle Park into a motion picture house, with a seating capacity of about 700. The first performance was given Saturday afternoon last.

NORTH DAKOTA

Carl Ness of the Erskine firm of A. and C. Ness, purchasers of the Lyceum Theater at Fosston, has made extensive repairs and remodeling on the building. The place was damaged by fire some time ago, which put the building in need of considerable repairing of the roof and timbers above the ceiling. Motion picture shows will probably be started in the theater this week.

NOVA SCOTIA

The new Itzit Theater, at New Glasgow, owned and managed by Warren Smith, opened its doors to the public last Monday. The house, which has been in the course of construction for several months, was erected at a cost of more than $60,000. A Boston orchestra was imported to provide for special musical programmes. New Glasgow, a city of not more than 10,000 people, has two new motion picture houses, completed within two months of each other, at a total cost of more than $125,000.

OKLAHOMA

The St. Denis, a new $15,000 motion picture theater, which was built by James D. Flynn, editor of the Sapulpa "Argus," was opened recently at Sapulpa to record business.

Mrs. M. B. Johnson, owner of the Wonderland, Tulsa, Okla., has commenced the construction of her new theater at West Tulsa, which she expects to have ready for occupancy about April 15.

PENNSYLVANIA

The new theatre built by Reuben A. Wilt, adjoining the Deeds garage, was formally opened last week. The theatre, constructed of tile, and designed to accommodate an audience of 200, is a most attractive building, both outside and in, and with good pictures being shown it is expected that it will quickly become a popular place. Harry Wilt will be the house manager. Paramount pictures will be shown, in addition to other features. The theatre has been equipped with a Simplex machine.

A fine new $125,000 motion picture theatre is to be added to the list at Phillipsburg, and the work on the structure is going on rapidly according to advices received here.

The theatre will probably be completed by the first of May, and it is said when the doors are thrown open to the public that it will be the best theatre of its kind in that part of the State.

The theatre will have a capacity of 1,500 and A. J. Flickenstein will be the manager. The theatre will be complete in every way and is being constructed along the lines of absolute fireproof construction.

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